



**NARCISSISTIC MOTHER FIGURE IN SONS AND LOVERS BY D.H.  
LAWRENCE AND THE PIANO TEACHER BY ELFRIEDE JELINEK**

**Nisa Nur AKGÜN**

**MASTER'S THESIS**

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**Advisor: Assoc. Prof. Cansu Özge ÖZMEN**

**2022**



**D.H. LAWRENCE'IN OĞULLAR VE SEVGİLİLER VE ELFRIEDE  
JELİNEK'İN  
PIYANİST ESERLERİNDEKİ NARSİSİSTİK ANNE TASVİRİ  
NİSA NUR AKGÜN  
YÜKSEK LİSANS TEZİ  
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI  
DANIŞMAN: DOÇ. DR. CANSU ÖZGE ÖZMEN  
2022**

**T.R.**  
**TEKİRDAĞ NAMIK KEMAL UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
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**TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI**  
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**Her hakkı saklıdır.**

## **SCIENTIFIC ETHICS STATEMENT**

I vow that in all stages of preparation of this Master's Thesis, I have been strictly abiding by the academic rules and scientific ethics and that I have provided reference for every citation I have directly or indirectly used and works I have been benefitted from are comprised of those I have listed in my references and that I have behaved accordingly to the spelling dictionary the institute specified.

12/01/2023

Nisa Nur AKGÜN

## **BİLİMSEL ETİK BİLDİRİMİ**

Hazırladığım Yüksek Lisans Tezinin bütün aşamalarında bilimsel etiğe ve akademik kurallara riayet ettiğimi, çalışmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

12/01/2023

Nisa Nur AKGÜN



## ABSTRACT

Institution, Institute :Tekirdağ Namık Kemal University, Institute of Social Sciences  
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This study examines narcissistic mother figures in Sons and Lovers by D. H. Lawrence and The Piano Teacher by Elfriede Jelinek. In this work, a narcissistic parent and a narcissistic individual are described. In addition, the problematic behaviors of narcissistic mothers are outlined in this thesis. Clearly, narcissistic mothers have dysfunctional relationships with their children. Because they believe themselves to be superior and lack empathy. As a result of this belief, it is acknowledged that narcissistic feelings contribute to chaos between adults and children. This research is composed of two chapters and uses the textual analysis methodology. The first chapter discusses narcissism, the narcissistic parent-child relationship, the Oedipus complex, Lacan's concepts of objet petit a and jouissance, the description of a narcissistic mother, and narcissism in literature. The second chapter uses the narcissistic mother figure to compare the novels Sons and Lovers and The Piano Teacher. This study examines the literary reflections of narcissism using terminology pertinent to the concept. In addition, the effects of narcissistic mothers on their children of different genders in literature, the definitions of narcissistic mothers in literary works, and the differences in parental feelings among narcissistic individuals are investigated.

**Keywords:** Narcissism, Narcissistic Mother Figure, Sons and Lovers, The Piano Teacher



## ÖZET

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Bu araştırma, D. H. Lawrence'ın Oğullar ve Sevgililer ve Elfriede Jelinek'in Piyanist eserlerindeki narsisistik anne tasvirine odaklanmaktadır. Narsisistik ebeveyn ve narsisistik birey bu çalışmada anlatılmaktadır. Ayrıca bu tez narsisistik annelerin sorunlu davranışlarını içerir. Narsisistik annelerin çocuklarıyla işlevsel olmayan etkileşimleri olduğuna şüphe yoktur. Çünkü onlar üstünlükleri olduğuna inanırlar ve empatiden yoksundurlar. Bu inancın bir sonucu olarak narsist duyguların yetişkinler ve çocuklar arasında kaosa neden olduğu anlaşılmaktadır. Bu araştırma metinsel edebi analiz olarak yazılmıştır ve iki bölümden oluşmaktadır. Birinci bölümde narsisizm, narsisistik ebeveyn-çocuk ilişkisi, Oidipus kompleksi, Lacan'ın kavramları olan objet petit a ve jouissance, narsisistik anne tasviri ve edebiyattaki narsisizm hakkında bilgiler verilmiştir. İkinci bölümde narsisistik anne tasviri üzerinden Oğullar ve Sevgililer ile Piyanist eserleri karşılaştırması sunulmaktadır. Bu çalışma narsisizmin edebiyattaki yansımalarını incelemek için uygun terminolojiyi kullanır. Ek olarak, edebiyatta narsisistik annelerin farklı cinsiyetteki çocukları üzerindeki etkileri, narsisistik annelerin edebi eser örneklerinde nasıl tanımlandığı ve narsisistik bireylerde ebeveynlik duygusunun farklılıkları incelenmiştir.

**Anahtar Kelimeler:** Narsisizm, Narsisistik Anne Tasviri, Oğullar ve Sevgililer, Piyanist

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I dedicate my thesis to every woman who fights for her life and education.

Nisa Nur AKGÜN

## TEŐEKKÜR

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Tüm hayatım boyunca beni destekleyen, bu desteęi tez sürecimde de her daim yüreęimde hissettięim canım aileme sonsuz saygı ve sevgimi sunuyorum. Ardından beni sürekli motive eden ve iyi dileklerini esirgemeyen canım arkadaşım Zeynep Esra ALTUNTAŐ'a teşekkür ediyorum. Yol arkadaşım Arzu ÖZKAN'a beni sabırla dinledięi ve yardımları için teşekkürlerimi sunuyorum. Yardımları ve destekleri için Sayın Prof. Dr. Petru GOLBAN ve Sayın Prof. Dr. Tatiana GOLBAN'a minnettarım. Ayrıca Namık Kemal Üniversitesi İngiliz Dili Edebiyatı bölümü Arařtırma Görevlisi Sayın Özge Karip SEYREK'e eğitim hayatım boyunca göstermiş olduęu güler yüzü ve destekleri için teşekkür ediyorum. Tekirdaę Namık Kemal Üniversitesi İngiliz Dili ve Edebiyatı bölümü hocalarıma sonsuz teşekkürlerimi sunuyorum. Yolumuza ışık tuttunuz.

Son ama en önemlisi, fedakarlığı ve sonsuz desteęi ile beni yüksek lisans dönemim boyunca yalnız bırakmayan sevgili eşime teşekkürü borç bilirim.

Tezimi yaşamı ve eğitimi için mücadele eden tüm kadınlara adıyorum.

Nisa Nur AKGÜN

## INTRODUCTION

Examining the historical process reveals that numerous works and discourses on women and motherhood have been composed. Women have been historically marginalized, undervalued, and unappreciated. Sexism has existed since the beginning of time. Due to the fact that the insignificance of women's positions reflects, in some ways, how divided humanity is. In the context of women, discrimination, marginalization, lack of voice, and other issues can be investigated. The focus will be on the life struggles of women. In some ways, social pressures have shaped this struggle for survival. The answer to the question of what a woman is for was provided by societal pressures and expectations. Rather than being portrayed as an individual, the woman was portrayed as a servant to the male-dominated society. Examining historical perceptions of "women," it is possible to conclude that fertility is the most significant characteristic. Fertility is a biological condition that a woman possesses.

Consequently, a woman is raised to be a mother; in some ways, she lives as a slave. She is working with great speed. Women perform the majority of housework. And this is widely considered a necessity. This is a duty that only the woman must fulfill. To survive, men are only required to work and earn money.

The question is important. Women's mothering is central to the sexual division of labor. Women's maternal role has profound effects on women's lives, on ideology about women, on the reproduction of masculinity and sexual inequality, and on the reproduction of particular forms of labor power. Women as mothers are pivotal actors in the sphere of social reproduction. As Engels and Marxist feminists, Levi-Strauss and feminist anthropologists, Parsons, and family theorists point out, women find their primary social location within this sphere. (Chodorow, 1978, p.11)

Women are responsible for caring and meeting the needs of the home, children, and children's care. A male, carrying a child, is genetically improbable, yet childrearing is viewed as the primary responsibility of the mother. Societally, mothers who are perceived as lacking in this regard and sensitivity are referred to as deficient mothers. Considering the child's perspective, the initial bond is formed with the mother. His mother is the first person to show him attention and affection. It is

inconceivable that the child would be deprived of this love;

however, the child's healthy development will be ensured by the father and mother's equal interest. Otherwise, the sole responsibility falls on the woman, and an unsupported child cannot have a healthy growth period. As a result of this process, both the mother and child may suffer from traumatic and mental disorders.

The current situation is essentially the same. The mother is the balance of the family. The traditional patriarchal belief that "women must do everything" is still prevalent today. A woman is physically and psychologically exhausted after becoming a mother if she cannot find work sharing or support. As a result, domestic issues begin to arise. Because a woman who is unable to receive mental support during this time cannot be reasonable with her child or husband. She is most importantly estranged from herself. As a result of assuming the majority of her life's responsibilities, she developed burnout. Thus, the majority of these conditions result in mental disorders. In addition, these mental illnesses will negatively affect the woman, her husband, and her child. In the future, this condition may become inherited by their children. In this instance, the situation and effects of narcissistic mothers on their families will serve as an illustration for this circumstance.

Narcissism is a psycho-analytical topic that has gained a place globally. It is one of the most critical topics to explain the development of the individual and characteristics. Narcissistic personality disorder also sparked a lot of discussions. However this work employs relevant terminology regarding narcissism to scrutinize its reflections in literature. In addition, the narcissistic mother figure is examined in *Sons and Lovers* by D. H. Lawrence and *The Piano Teacher* by Elfriede Jelinek. In the course of examination and analysis, the narcissistic mother figures in literary works and their consequences on their children of opposite genders are described in detail. This topic was chosen to examine how a mother with narcissistic personality disorder impacts her child and how this circumstance is portrayed in the literature. Using Lacan's principles, this study also explores how the narcissistic mother effect varies across children of different genders and how this is represented in literary works.

The first part of Chapter One defines narcissism. This personality disorder, which emerged for the first time in the myth of *Narcissus*, later was recognized in psychology and literature. Freud's description of narcissism is used to explain narcissism, and statements are used to describe the impact of personality disorder on the individual's psychology. In addition, the traits of this personality condition are illustrated through statements.

To summarize narcissism and narcissistic personality disorder, notable and well-known psychologists' definitions were utilized. Important scholars such as Heinz Kohut, Otto Kernberg, Karen Horney, Melanie Klein, and Carl G. Jung are cited in order to describe narcissistic personality disorder. Then, representative literary works were analyzed alongside a philosophical examination of narcissism. The notions of *Objet Petit A* and *Jouissance*, one of Lacan's most significant concepts, are explained. The choice of these topics is based on the connections between the works discussed in Chapter 2.

Literature's majority of archival works shed light on human life. This is the representation of literary examples. These examined works and researched sources contribute to and facilitate numerous analyses. A narcissistic mother's interactions with her children and herself shed light on the destructive nature of the bond that provides the basis for *jouissance*. The elements of the mother with which the child initially bonds can become a means of escape for the child. The mother-child relationship becomes one of bondage as a result of this circumstance. According to the influential work *The Art of Loving* by Erich Fromm, the relationship between a child and the person who forms his first bond nurtures him but it is indispensable. To regain his life, he seeks this connection with a new individual. Because the mother's pressure has weakened her child.

One may be found in the narcissistic element in motherly love. In as much as the infant is still felt to be a part of herself, her love and in- fatuation may be a satisfaction of her narcissism. Another motivation may be found in a mother's wish for power, or possession. The child, being helpless and completely subject to her will, is a natural object of satisfaction for a domineering and possessive woman. (Fromm, 1956, p.51)

Chapter Two includes Lawrence's main work *Sons and Lovers* and *The Piano*

*Teacher* by Elfriede Jelinek. These two masterpieces are described in a lengthy description that incorporates previously given terminology. In addition to psychological concepts, literary analysis was conducted during the book's analysis. Literature comprising of psychological and philosophical examples has been assessed from this perspective. Examples and citations are used to examine how Lacan's concepts *Objet Petit a* and *Jouissance* emerge in the works.





# CHAPTER 1

## 1. NARCISSISM

The well-known myth of Narcissus originated in Greek mythology. The psychological term for the myth of Narcissus is narcissism. In psychology, Otto Rank (1911) and Freud (1914) worked on narcissism. Through their creations and ideas, narcissism regains its significance. The majority of researchers and authors evaluate it from various viewpoints.

The myth describes Narcissus as a young, attractive, handsome, and conceited hunter. As a result of his arrogance and excessive self-love, he has no friends and humiliates others. He disregards the intelligence and beauty of others. Echo falls in love with this hunter one day. However, Narcissus makes fun of Echo's love. Echo suffers and ultimately dies. God punishes Narcissus for his behavior by causing him to fall in love with himself. Upon observing his reflection in the lake's water, he contemplates how fascinating he is. After that day, Narcissus is unable to look away from himself. He views his own beauty until he dies, but spends his time avoiding himself.

The devotion of Narcissus to his false self and his beauty is objectively impossible. Additionally, he makes his life impossible by dragging himself into captivity. This myth inspired the psychological term narcissism. The narcissistic personality structure has been observed to share similarities with this myth. Moreover, this theory was formerly known as *hybris*; exaggeration of self-love and arrogance.

The concept of narcissism was first associated with the Narcissus myth by scientist and eugenicist Havelock Ellis (1898) and explained as the tendency for self-admiration in sexual excitement. Näcke (1899) published the German summary of Ellis's article and used the term "narcissism" for the first time in this article, Sadger (1908) included narcissism as a psychoanalytic concept for the first time in his article, and Otto Rank's (1911) publication of the first psychoanalytic article on narcissism contributed to the development of the concept of narcissism. Narcissism has become a concept that primarily attaches great importance to

psychoanalytic, object relations, and self-psychology theorists.  
(Uzumcu,2016)

Otto Kernberg and Heinz Kohut contributed significantly to the development of narcissism as a personality disorder. In addition, many authors, including Campbell, Miller, Karen Horney, Annie Reich, Masterson, and Melaine Klein, have contributed to the development of the Narcissistic personality structure.

The term narcissism is derived from clinical description and was chosen by Paul Näcke in 1899 to denote the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated—who looks at it, that is to say, strokes it and fondles it till he obtains complete satisfaction through the activities. Developed to this degree, narcissism has the significance of a perversion that has absorbed the whole of the subject's sexual life, and it will consequently exhibit the characteristics which we expect to meet within the study of all perversions. (Freud, 1914, p.73)

In 1914, Freud published *On Narcissism*, in which he defined narcissism. He describes the overly arrogant and egotistic attitude of narcissism as belonging to the perversion dimension. He observes that if the narcissist is overly fond of himself and if his love for his body becomes pleasure, he is unable to control his emotions, which can be consistent with the level of perversion.

Narcissistic people have excessive self-confidence, self-love, disdain for others, a desire to humiliate others, and a need to live according to their own truth. Narcissism is characterized by self-love, inflated self-perceptions, self-serving bias, and a needy display of entitlement (Campbell, Brunell, & Finkel, 2006; Twenge & Campbell, 2009). Their love for themselves is the highest priority. Freud then explains that narcissistic behavior disorders are libidinal, noting that this attitude dimension can be comparable to perversion characteristics. While there are similarities, he asserts that this is the complement of libido to the egoism of the self-preservation instinct. In *On Narcissism*, Freud describes two types of narcissism: the primary narcissistic period and narcissistic self-investment. He asserts that the initial narcissistic phase is a normal stage. Freud notes that during this period, the infant directs his libidinal energy toward himself. Preventing this energy creates another period that is of the utmost importance. This period is described by Freud as narcissistic self-investment.

Returning to Freud's original view, he envisioned an undifferentiated reservoir of psychic energy which he called "primary narcissism" (1914), defined as "an original libidinal cathexis of the ego, from which some is later given off to objects, but which fundamentally persists and is related to the object-cathexes much as the body of an amoeba is related to the pseudopodia which it puts out" (p. 75). By implication, infantile narcissism implies an ideal of self-perfection in which the infant takes himself as his own ideal (pp. 93-94). Freud referred to this cathexis to the ego, reflecting his ambiguous use of the concepts of ego and self and the indeterminateness of his theory at the time; later thinkers would clarify this usage by connecting narcissism more explicitly to the self. (Meissner, 2008, p.464)

*In Narcissism and the Self: Psychoanalytical Considerations*, Meissner also examines Freud's primary narcissism in 2008. The child's libido is directed toward his ego, which he has isolated from the rest of the world. The child then proceeds to the object selection phase. However, the item he selects is not crucial to him. The child's selection of an object that does not correspond with his desires can also isolate him from it.

Applying our distinction between sexual and ego-instincts, we must recognize that self-regard has a specially intimate dependence on narcissistic libido. Here we are supported by two fundamental facts: that in paraphrenics self-regard is increased, while in the transference neuroses it is diminished; and that in love-relations not being loved lowers the self regarding feelings, while being loved raises them. As we have indicated, the aim and the satisfaction in a narcissistic object-choice is to be loved." (Freud, 1914, p.98)

Freud explains the significance of love for narcissistic people. He argues that the most fundamental need of narcissistic individuals is to be loved. He observes unloved individuals who lack self-confidence and regard for themselves. Consequently, a sense of worthlessness has emerged. Choosing an object that honors, cherishes, and values him is a prerequisite for a person's happiness and balance. Aside from love, such libidinal object-cathexis has no effect on self-esteem; when a person loses a portion of his narcissistic side, he can only regain it if he is loved. It can be understood that love is a fundamental need for narcissists, and that they must concentrate on objects to fulfill their needs.

What I have so far said by way of indication may be concluded by a summary of the paths leading to the choice of an object. A person may love:—

(1) According to the narcissistic type:

- (a) what he himself is (i.e. himself),
- (b) what he himself was,
- (c) what he himself would like to be,
- (d) someone who was once part of himself.

(2) According to the anaclitic (attachment) type:

- (a) the woman who feeds him,
- (b) the man who protects him...(Freud, 1914, p.90)

According to Freud (1925), the narcissist chooses an object that relates to him. It could be someone who is in the position he hopes to attain or someone who will fill in the gaps he perceives. He will compensate for his deficiency by falling in love with an individual who possesses the perfection he should possess. According to Freud, neurotics are required to choose such an object. In a sense, the purpose of this procedure is to conceal its lack of value. For a narcissist, choosing an object is a means of achieving perfection without leaving any flaws. Freud discusses the developmental process, causes, and effects of narcissism in his article On Narcissism, and emphasizes the significance of object selection for narcissists. In addition, Freud's explanations paved the way for others.

Numerous authors and researchers, like Freud, have argued for both similar and distinct views on narcissism. The ideas of Kohut and Kernberg, who have conducted significant research on narcissism, are also globally accepted. Alpay (2020) exemplifies that according to Kernberg, narcissism is a structural pathology, whereas Kohut views it as a pause in normal narcissism. Kernberg asserts that narcissism is a developmental stage that must be overcome as a person matures. In addition, he asserts that this process is related to the formation of the superego. (Schmidt, 2019) According to Kohut, narcissism is linked to maturation and developmental success. In this case, the individual will also carry its traces throughout life. Kohut's theory (1966)

has been described as a developmental evolution. a new system of perfection develops as a result of the infant's desire to correct balance disorders on his own during a period of failure and incomplete growth.

Consequently, the perfect world of the infant is preserved. The baby includes in his world only those things that are beneficial to him, while excluding those that are harmful. Consequently, his narcissistic world returns to him in the form of his narcissistic self. It continues its process with the grandiose self and the narcissistic self, isolating itself from anything that could disturb its peace.

Kohut maintains that the patient is always correct. Due to this, numerous analysts' theories were altered, and they reevaluated their analysis' conclusion. In his evaluations of fundamental analysis, Kohut mentions various narcissistic perspectives on psychoanalysis. In the book *Restoration of the Self*, his analysis results for narcissistic personality disorder, which he believed to have been inherited from his parents, are evaluated.

The disease, according to Kohut, is transmitted from parent to child. The cause of the child's self-blame for inadequacy is the "incomprehensible" pressure exerted by the mother or father. The mother focuses on the child due to her own needs or those she anticipates being met. The child tries to demonstrate his worth. In this process, he has made decisions and acted in a manner intended to demonstrate his worth. Although the incomprehensible pressure of the mother or father is perceived as an incomprehensible behavior disorder in the child, the child is primarily attempting to assert himself. The existence of NPD is attributed to inadequacy and apathy. These persistent pathological conditions demonstrate that parents grew up in a narcissistic environment and lack attention and affection.

As stated previously, the parents are unable to exert their influence on their children because they lack child love, competence, and interest. Because of this, the child lacks mirroring and compensatory structures.

Mr M.'s fantasies and Mr I.'s behaviour are psychological activities that are maintained by defensive and not by compensatory structures? It is not difficult to answer this question: our conclusion is based on the fact that in both instances the psychological activities are only one step removed from the

underlying defect in self-esteem. In the dynamics of the transference, for example, it was easily observed that Mr. M.'s fantasies and Mr. I.'s promiscuous behaviour always became activated when the patients felt that the analyst did not empathically respond to them; Mr. M.'s fantasies and Mr. I.'s promiscuous activities subsided as soon as they felt that the analyst had reestablished empathic contact, had understandingly responded to their sense of narcissistic deprivation.(Kohut, 2009, p.195)

According to Maatta and Uusiatti's work, the manner in which children of narcissists recall their care and treatment during childhood is unspoken, making it a difficult research topic. It is however possible to recognize the nature of narcissistic parenting and ensure the safety and development of a child who lives in the shadow of a narcissistic parent by giving these children a voice.

Kohut and Kernberg's perspectives on the stages of a narcissistic personality are both similar and distinct. Although both theorists consider this situation to be a personality disorder, they evaluate the analysis of narcissistic individuals from different vantage points, touching on different developmental dimension points.

Theoretical convergence of the ideas of both Kohut and Kernberg is an acknowledgment that the underlying external cause of the development of NPD is inadequate parenting. The primary caregiver, usually the mother, is cold, rejecting, destructive, or uses the child as her own selfobject (i.e. mother herself is narcissistic). Kernberg argues that an individual who has NPD is fixated on infantile narcissism and has not sufficiently integrated three main structures. Since there is the fusion of the ideal self, ideal object and actual self-images, the ego and superego are not properly differentiated. (Schmidt,2018,p.3)

When discussing Kohut and Kernberg's views on narcissism, it can be stated that both scholars consider childhood to be the onset of this condition. Inadequate parenting has been suggested as the primary cause of this pathological process. During the growing phase, every child needs assistance. If these requirements are not met, the child may be forced to forge his own path. During this process of self-sufficiency, he does not accept assistance from the outside and experiences an internal conflict. He believes he is independent and has no need for anyone else. Additionally, pathological narcissistic feelings are present. In this instance, the child's perception of inadequate parenting reveals his or her narcissistic self.

In nine articles, Kernberg described the general traits of individuals with Narcissistic Personality Disorder. Examining these articles reveals that they are each interconnected. This phenomenon, which is typically observed in early adulthood, can be summed up as an exaggeration of emotions. Because individuals with NPD desire to experience every emotion to its utmost degree (like the desire to be the most successful or the most important).

“The work of Kernberg was extremely influential in formulating the diagnostic criteria. In the DSM-IV-TR (APA, 2000), an individual must have the following symptoms in order to be diagnosed with Narcissistic Personality Disorder (NPD):

A pervasive pattern of grandiosity (in fantasy or behaviour), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

1. has a grandiose sense of self-importance (e.g. exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements)
2. is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love
3. believes that he or she is "special" and unique and can only be understood by, or should associate with, other special or high-status people (or institutions)
4. requires excessive admiration
5. has a sense of entitlement, i.e., unreasonable expectations of especially favourable treatment or automatic compliance with his or her expectations
6. is interpersonally exploitative, i.e., takes advantage of others to achieve his or her own ends
7. lacks empathy: is unwilling to recognize or identify with the feelings and needs of others
8. is often envious of others or believes that others are envious of him or her
9. shows arrogant, haughty behaviours or attitudes” (APA, 2020)

Karen Horney is another essential theorist who offers a unique perspective on

neuroticism. She differentiates normal narcissism from pathological narcissism. She defines narcissism as an exaggerated sense of self-importance. She is primarily opposed to Freud's viewpoint. She argues that the events that trigger neurosis are related to domestic situations, that these situations are thoroughly experienced during childhood, and that they negatively affect the individual. She asserts that the anxiety, feelings of worthlessness, and inferiority experienced during this period are the most significant causes of neurosis.

The anxious, severe, and negative effects of Karen Horney's childhood created a sense of worthlessness in her life. Horney's views on neuroticism may have been influenced by his chaotic upbringing. According to Doruk (2015), this apathy gave rise to Horney's concept, which she subsequently renamed "basic anxiety." These personal experiences are another illustration of how the theorist's personal experiences have shaped her views on personality.

Horney agreed with Freud's idea that secondary narcissism stems from a lack of love from caregivers, and she thought this was expressed in either overly authoritarian or permissive and indulgent parenting styles. She thought that if parents did not love children for their 'real selves, children would respond by creating imaginary inflated versions of themselves through which they would seek admiration and attention as compensation. (Konrath, 2007, p.4)

Regarding narcissism, Melanie Klein's analysis reveals parallel ideas. However, she disagrees with Freud's ideas and thoughts. In the 1960s, she significantly altered psychoanalysis by proposing *Object Relations Theory*. Klein is best known for her research on child psychology, but Freud and his daughter Anna Freud rejected the majority of her theories. In contrast to Freud, she focused on the infant's first six months of life. She had a keen interest in the potential antecedents of psychosis. When the object relations theory is considered, it becomes apparent that Klein and Freud hold opposing views. Klein contends that object relations are contingent on the baby's relationship with the mother. While Freud suggested sexual drive in this process, Klein defended its connection to the breast of the mother.

Klein (1935) posits a developmental theory in which the psychological growth of the infant is governed by mechanisms of introjection and projection. "From the beginning, the ego introjects



the objects 'good' and 'bad,' for both of which its mother's breast is the prototype-for good objects when the child obtains it and for the worse when it fails him. But it is because the baby projects its own aggression onto these objects that it feels them be 'bad' and not only in that they frustrate its desires: the child conceives of them as actually dangerous-persecutors who it fears will devour it, scoop out the inside of its body, cut it to pieces, poison it- in short compassing its destruction by all the means which sadism can devise. (Buckley, 1986, p.15)

When these examples are considered, the fundamental concepts of narcissism can be explained. Psychologists and authors who have made significant contributions to psychoanalysis have refined the concept, and it has served as the basis for the majority of psychological and neurological studies. These studies play a crucial role in the diagnostic evaluations of patients with NPD and help improve diagnostic results or reveal the underlying causes of this disorder.

## **1.1 Adaptive and Maladaptive Narcissism**

The study of psychological research has spanned decades and continues. The field of psychology is vast and, as a result, is constantly evolving. Numerous theories and diverse viewpoints on narcissism are an integral part of contemporary psychological research. While the majority of analysts viewed one aspect of narcissism as pathological, another group argued that it also has a healthy side and should be analyzed in two parts. Ackerman is one of the most critical analysts defending this idea.

Ackerman (2011) distinguishes between adaptive and maladaptive narcissism when defining narcissism. Adaptive narcissism is defined in terms of mental health, whereas maladaptive narcissism is characterized by an emphasis on the self and selfishness. Adaptive narcissism is characterized by humility, sensitivity, anxiety, shyness, and suffering, whereas maladaptive narcissism is characterized by grandiosity, a desire for attention, and carelessness.

Everyone has a degree of narcissism. The healthy management of these emotions is contingent upon the structure. If the narcissistic individual has a healthy narcissism process, it is adaptive narcissism. Maladaptive narcissism is present when the individual is unable to control his emotions and, as a result, causes harm to his environment. Adaptive narcissism, or healthy narcissism, can be observed through behavioral and psychological indicators. This is suitable for adaptive (healthy) narcissism if he can control his emotions and set limits on his thoughts without disturbing others. Maladaptive narcissism is exemplified if he is able to cross his emotional threshold and harm those around him with excessive emotions, or if he is unable to escape intense emotions such as arrogance and selfishness.

It is possible to link vulnerable narcissism with adaptive narcissism and grandiose narcissism with maladaptive narcissism. In addition, we can combine these topics under the heading of normal and pathological narcissism. The definitions of adaptive and maladaptive narcissism are comparable to those of "normal" and "pathological" narcissism. (Brown, 1998; Pincus & Lukowitsky, 2010)

Pincus and Lukowitsky (2010) further identified two primary ways in which pathological narcissism is expressed: grandiosity and vulnerability. A grandiose person has an inflated sense of self-importance and exhibits selfish, entitled, and boastful behavior toward others. In contrast, vulnerability represents manifestations of psychological dysfunction characterized by fragile self-esteem, emotional instability, and internalizing pathology.

## 1.2. Narcissist As a Parent

Examining the characteristics of NPD reveals that the effects of this process are not limited to the individual. The narcissist can cause harm to himself and his surroundings. This damage can create a significant problem in the other individual's life. A person who grew up or lived with a narcissist displays psychological fragility. This circumstance may hinder the development of his narcissistic traits. They may also require psychological support.

There may be some questions that arise in this situation. It is possible to believe that the narcissistic individual does not knowingly cause the damage to his environment. Alternately, his upbringing by a narcissistic parent may be the primary cause of his narcissism. When the analysis is examined, we can consider these and similar instances.

Narcissism is considered a disorder that affects infants from birth. Beginning of the process is considered the parent's attitude, bond, love for, or lack of love for, the child. If a parent has narcissistic personality disorder, the child must also develop the condition. As a result, the baby's personality disorder is caused by the types of narcissism, as not every individual displays the same effects. While some patients experience feelings of self-doubt, oppression, and repression, others experience exaggerated feelings of self-assurance, egoism, a desire to appear differently, and selfishness.

Parents who are narcissistic can bond with their children to the extent that they can fulfill their own desires. A newborn requires help. Additionally, they have requirements that must be met. Specifically between the ages of 0 and 2, a baby requires special care and attention. It is largely dependent on his mother. This link affects the mental and emotional development of the infant. If the caregiver is able to fulfill this need, the infant will accept him into his world; otherwise, the infant will strive for independence and pull away from the caregiver. Isolation and individualization of the infant are resuming. Regarding this procedure, John Bowlby, one of the critics, and Mary Ainsworth created the "Attachment Theory".

John Bowlby is a theorist and British psychologist. He was taught by Melanie Klein. He investigated the attachment effects on infant development that psychoanalysis was unable to explain, and based on this data, he devised his methods to disprove the attachment theory. Observing the infant, he made important points about the bonds between parents and children.

Attachment theory is the joint work of John Bowlby and Mary Ainsworth (Ainsworth & Bowlby, 1991). Drawing on concepts from ethology, cybernetics, information processing, developmental psychology, and psychoanalysis, John Bowlby formulated the basic tenets of the theory. He thereby revolutionized our thinking about a child's tie to the mother and its disruption through separation, deprivation, and bereavement.....Ainsworth contributed the concept of the attachment figure as a secure base from which an infant can explore the world. In addition, she formulated the concept of maternal sensitivity to infant signals and its role in the development of infant-mother attachment patterns.” (Bretherton, 1992, P.759)

Every individual is born with a sense of attachment. This feeling can be viewed as an internal system shared by all individuals. To develop a sense of security and tranquility, we must first cultivate it with our closest friends. This emotion is explained by John Bowlby's "Attachment Theory." He is a theoretician. The infant, who wishes to safeguard himself from harm, desires to strengthen his relationship with his mother, his closest bond. However, the infant, who cannot feel this emotion, is emotionally exhausted. He develops a protective shield for himself because he views the world as perilous and damaging. This circumstance ties in with his refusal to let anyone into his world. He cannot accept anything dissimilar to himself. They become more isolated and lack self-esteem. One could argue that narcissism is a disorder. NPD affects human consciousness in accordance with the person's prenatal psychological difficulties. Although this effect can occasionally serve as a form of protection, it generally has negative effects on the defensive. The attempt to impose the parents' idealized character perception on the infant disturbs the infant's equilibrium. The infant may have to abandon the personality he desires. To maintain this equilibrium, he acts as a defender. Now the relationship between him and his parent is strained and broken. In order to enter the world of a newborn to 24-month-old infant, the early infancy period is crucial. This bond's muscular structure is maintained in balance by the love to be

given in this process and the trust given to him. Otherwise, as seen in the examples, they become the leading causes of personality disorders.

Kohut (1977) wrote at length about the normal development of the narcissistic self and the process by which idealized images of parents and self become differentiated and realistic. According to Kohut, a child's self develops along two primary dimensions: grandiose exhibitionism and idealization. The former dimension is fostered by empathic mirroring by the parents. Parents who respond favorably to their children imbue in their children a favorable sense of self. The latter dimension, idealization, is focused first on parents who become the child's role model for standards of behavior, which, upon successful development, will be internalized by the child." (Horton,2006, p.349)

### **1.3. Co-Narcissism**

With his study "Co-Narcissism", Alan Rappoport, an additional influential scholar, offered an alternative explanation for the parental influence on narcissism. Alan Rappoport described the fear that co-narcissistic individuals have of not being liked and accepted by others. He discusses having a subconsciously rejecting and blaming attitude toward others because they have low self-esteem and feel inadequate.

Rappoport asserts that the majority of narcissistic people are raised in narcissistic households. According to him, this can be linked to any member of the family tree (like parents-grandparents-grandparents). Although narcissistic people are rigid, they expect their children to be identical to them. Alternately, they expect them to behave in accordance with their desires. If these situations do not occur, they become angrier and their relationship suffers. Children of narcissists have a tendency to feel excessively responsible for others. (Rappoport, 2005) They believe that other people have needs and that they should assist them. Because an expectation has existed since childhood, it is as if he came into the world not to exist but to fulfill the requirements of his parents or others. They are unaware that they have desires or requirements. In short, they live for the benefit of others. Moreover, they are always operating in the background. Upon reflection, those who remained in the background were the ones who endured suffering or difficulty. It can be said that co-narcissists prefer to remain in the background rather than receive praise.

People who behave co-narcissistically share a number of the following traits: they tend to have low self-esteem, work hard to please others, defer to others' opinions, focus on others' world views and are unaware of their own orientations, are often depressed or anxious, find it hard to know how they think and feel about a subject, doubt the validity of their own views and opinions (especially when these conflict with others' views), and take the blame for interpersonal problems. (Rappoport, 2005, p.2)

In his study, Rappoport concludes that narcissistic parents' approach to their children is unhealthy. He observes that this method produces behavioral and mental disorders in children, transforming them into co-narcissistic individuals. Given that co-narcissists are the serving party, they never turn to themselves. They never consider their own needs. They always strive to please others. Due to this, they are mentally extremely intense.

Individuals with co-narcissism strive to meet the needs of others. Rappoport describes the method as follows:

The image I often keep in mind, and share with my patients regarding narcissism, is that the narcissist needs to be in the spotlight, and the co-narcissist serves as the audience. The narcissist is on stage, performing, and needing attention, appreciation, support, praise, reassurance, and encouragement, and the co-narcissist's role is to provide these things. Co-narcissists are approved of and rewarded when they perform well in their role, but, otherwise, they are corrected and punished. (Rappoport, 2005, p.3)

Individuals with co-narcissism experience happiness when they are appreciated. This situation is reminiscent of a small child demonstrating good manners in order to gain the favor of his teacher. Internally, he may wish to be naughty with his friends, but he cannot because his teacher will be angry. In this case, should the student or teacher investigate the issue? Children have a great deal of energy at their age. It is a structure without obstructions. To be happy, children must engage in activities that differ from those of adults. Restricting or provoking this energy will harm the child. He must know how to do everything in the dark and be content with his abilities. Co-narcissists and the parent-child relationship indicate this situation's similarity. The narcissistic parent is authoritarian, oppressive, and denies the child any rights. The child looks at them and does everything possible to avoid the parent's response. He

disregards his own life in favor of others.

One of the critical aspects of the interpersonal situation when one person is either narcissistic or co-narcissistic is that it is not, in an important sense, a relationship. I define a relationship as an interpersonal interaction in which each person can consider and act on his or her own needs, experience, and point of view, as well as being able to consider and respond to the experience of the other person. Both people are important to each person. In a narcissistic encounter, there is, psychologically, only one person present. (Rappoport, 2005, p.7)

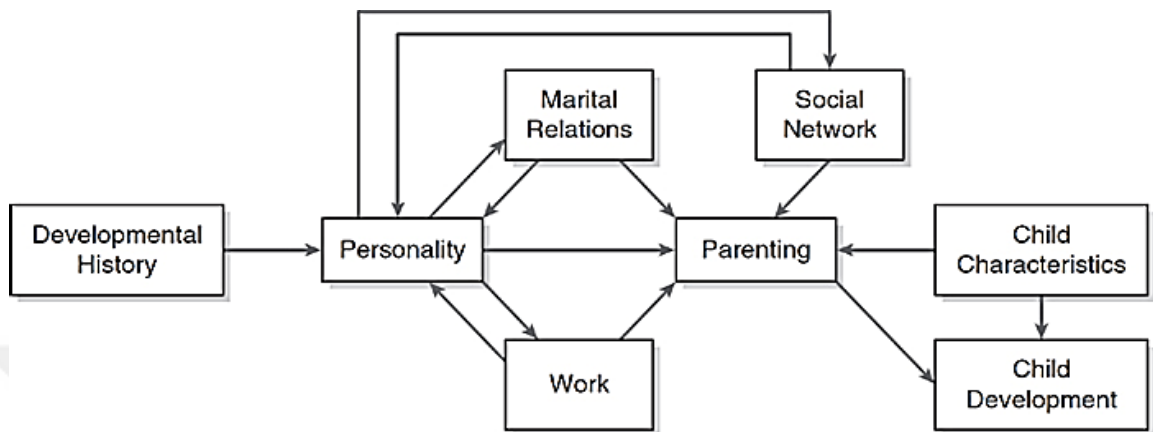
It is unclear how many analyses will be necessary for the recovery of the psychological trauma experienced by a completely isolated individual. Or, it's possible that the damage it causes to its environment as an adult will be identical. This is how Rappoport addresses co-narcissism and the relationship between narcissistic parents and children in "How We Accommodate Narcissistic Parents." He claims that everyone has narcissistic and co-narcissistic feelings in varying degrees. Clinical cases relating to these grades have been observed. He explains the need for clinical case assessments and concludes as follows:

All of us are narcissistic, and co-narcissistic, to varying degrees. When our self-esteem varies in relation to how others think and feel about us, we are experiencing a narcissistic vulnerability. When we feel guilty or anxious because we fear that we are not meeting someone else's needs or expectations, we are being co-narcissistic. These ordinary experiences are problematic the more they interfere with our ability to be successful and enjoy our lives. It is often helpful in overcoming narcissistic anxieties to realize that the other person's behavior is a result of their own views and experience, is not a reflection on oneself, and one's self-esteem does not have to be affected by their behavior. (Rappoport, 2005, p.7)

Jay Belsky is a child psychologist in the United States. His essential studies in child development and family are well-known. When Belsky's ideas are considered, it becomes clear that the child's structure and characteristics are inherited from the family. It highlights the significance of social relationships, the working life of the parent, and, most importantly, parental relationships in the life of the child. These relationships are interconnected. Moreover, each relationship influences the overall equilibrium.

Belsky, who focuses on child neglect and abuse, emphasizes the significance

of personality traits in the parent-child relationship. In his 1984 “Parenting Model”, Jay Belsky provides the following summary of this procedure:



Source: Belsky, 1984.

*Figure 1: Parenting Model in Early Childhood (Belsky, 1984)*

### 1.3.1. Instrumental Narcissism

“Instrumental Narcissism in Parent” is a significant work written in 1991 by David Elkind. This definition applies to narcissistic parents who seek ego gratification. This definition also applies to narcissistic parents who view their child as a "tool" and are success-oriented. The child is only required to adhere to the parents' wishes. Otherwise, the parent may punish the child. These narcissistic parents cannot accept defeat and failure, so he must always win and be successful.

Due to his upbringing, the child feels helpless and defeated when confronted with any problem. Because of his parents, he only values success. The narcissistic parent views the child's success as their own, but if the child has failed, the child alone bears responsibility. In his work, David Elkind evaluates “Instrumental Narcissism” in relation to parental figures.

Instrumental narcissism is a syndrome manifested by parents who feel compelled to transform their infants and young children into geniuses. The parents' effort devalues the child's own abilities and exaggerates the parents' self-perceived magical powers. Various historical and contemporary examples of instrumental narcissism



provide the basis for the author's exploration of the syndrome in the context of contemporary clinical discussions of narcissism. (Bulletin of the Menninger Clinic,55,299-307)

### **1.3.2. Oedipus and Electra Complex**

The Oedipus complex originated with Sophocles' renowned tragedy in the fifth century BCE. During this time, the stories of Oedipus and his family assumed a central role in Greek mythology. It is demonstrated in various fields, such as literature and theater. To summarize this renowned tragedy, we must begin with Oedipus, the best known king of Thebes. Oedipus murders his father, Laius, and subsequently marries his mother, Jocasta. He harbors anger and resentment toward his father, whereas he is affectionate and loving toward his mother. Freud explains this Sophocles tragedy as follows in his *Introductory Lectures*;

You all know the Greek legend of King Oedipus, who was destined by fate to kill his father and take his mother to wife, who did everything possible to escape the oracle's decree and punished himself by blinding when he learned that he had none the less unwittingly committed both these crimes. I hope many of you may yourselves have felt the shattering effect of the tragedy in which Sophocles has treated the story. The work of the Athenian dramatist exhibits the way in which the long-past deed of Oedipus is gradually brought to light by an investigation ingeniously protracted and fanned into life by ever-fresh relays of evidence. To this extent it has a certain resemblance to the progress of a psycho-analysis. (Freud,1920, p.398)

According to some sources, this incest marriage is an act of retribution. In addition, it is revealed that Oedipus wed his mother in order to inherit everything his father owned. From Freud's perspective, this process begins between the phallic ages of 3 to 6 years, according to some sources.

The Oedipus Complex is one of Freud's most significant research topics. Freud explains this complex in terms of the early intense feelings that children of different genders have for their parents of the opposite gender. In such a scenario, a boy's unusual and excessive attachment to his mother may cause him to view his father as an adversary or rival. We can consider it an impulse or a desire. Observably, he wants

to eliminate this obstacle because he views him as a competitor. Freud also mentions that this process can improve with time and as consciousness is gained. During the oedipal period (ages 3-6), the child's sexual drive awareness increases along with these tendencies. As a child realizes his sexual orientation, he unconsciously develops an affinity for the parent of the opposite gender.

Moreover, this intimacy may involve ownership. In this process, the boy's relationship with his mother and the girl's relationship with her father differ. During the oedipal stage, the child displays unconscious jealousy. He desires the mother (in the case of boys) or she is envious of the father (in the case of girls), and they wish to replace them. It indicates that this process, which is experienced involuntarily by all children, should be examined. Aside from that, he explains that the complex outcomes may lead to mental disorders. In addition, this mental disorder may develop into an extreme obsession in the future.

As you see, I have only described the relation of a boy to his father and mother. Things happen in just the same way with little girls, with the necessary changes: an affectionate attachment to her father, a need to get rid of her mother as superfluous and to take her place, a coquetry which already employs the methods of later womanhood - ....We must not omit to add that the parents themselves often exercise a determining influence on the awakening of a child's Oedipus attitude by themselves obeying the pull of sexual attraction, and that where there are several children the father will give the plainest evidence of his greater affection for his little daughter and the mother for her son. (Freud, 1920, p.3400)

Girls who have an excessive devotion to their fathers exhibit the exact same behavior. The daughter feels instinctively similar to the father. According to a common saying, a girl's first love is her father. In the future, she will not experience mental deterioration or obsession if she can abandon this impulsive approach. A parent of the opposite gender may reach a dead end if this obsession develops into one that must be treated and if its consequences continue to worsen. This situation is known as the Electra Complex, after Sophocles' play Electra. Nonetheless, some academics have applied the term Oedipus Complex to both cases.

Freud, for instance, does not express the concept of Electra Complex and labels both instances with the same name. Nevertheless, the renowned psychiatrist Carl Jung

(1913) defines the Electra Complex and discusses these two conditions under separate titles.

In the case of the son, the conflict develops in a more masculine and therefore more typical form, whilst in the daughter, the typical affection for the father develops, with a correspondingly jealous attitude toward the mother. We call this complex, the Electra-complex. As everybody knows, Electra took revenge on her mother for the murder of her husband, because that mother had robbed her of her father. (Jung, 1913, p.69)

During the oral period (0-2 years), the first bond between a child and his mother is formed. Because the mother provides care, comfort, and nourishment, the child does not wish to disrupt this equilibrium and bond. Then they choose a parent impulsively and turn to it. To illustrate the Electra complex, the girl directs the close relationship between her and her mother toward her father and begins to imitate her mother in some ways. She strives to do things that her father will appreciate. She makes an effort to maintain her father's interest. This complex can be resolved through the normal developmental process.

By its history, the child is closely connected with its family and specially with its parents. In consequence, it is often with the greatest difficulty that the child is able to free itself from its infantile surroundings. The Oedipus and Electra-complex give rise to a conflict, if adults cannot succeed in spiritually freeing themselves ; hence arises the possibility of neurotic disturbance. The libido, which is already sexually developed, takes possession of the form given by the complex and produces feelings and phantasies which unmistakably show the effective existence of the complex, till then perfectly unconscious. (Jung, 1913, p.69,70)

Freud and Jung clarified this case by stating that the Oedipus and Electra complexes are a normal part of growth. Boys can analyze this situation by identifying with their fathers as they mature, while girls can do so by identifying with their mothers. Then they discover how to place both parents at the center of their lives. However, if this complex is not overcome, neurotic problems may persist for a lifetime. Freud describes this analysis procedure as follows in *The Dissolution of the Oedipus Complex*:

To an ever-increasing extent, the Oedipus complex reveals its importance as the central phenomenon of the sexual period of early childhood. After that, its dissolution takes place; it succumbs to repression, as we say, and is followed by the latency period. It has

not yet become clear, however, what it is that brings about its destruction. Analyses seem to show that it is the experience of painful disappointments. The little girl likes to regard herself as what her father loves above all else; but the time comes when she has to endure a harsh punishment from him and she is cast out of her fool's paradise. The boy regards his mother as his own property, but he finds one day that she has transferred her love and solicitude to a new arrival. (Freud, 1924, p.173)

Juan David Nasio, a leading French Lacanian psychoanalyst, describes in detail the origin and analysis of the Oedipus complex in his renowned work *Oedipus: Psychoanalysis's Most Essential Concept*. Similar to Freud, he explained the castration process in this information. Castration is a phase that follows the Oedipus and Elektra complexes. In his work, Nasio asserts that this process differs for boys and girls.

Also, as Sebahat Ozdemir mentions in her article, this procedure can be summarized. During this period of castration fear, the boy believes that everyone has a penis. However, he then realizes that the females lack penises.

Despite this, he believes that girls' penises are small and will develop slowly. As soon as he realizes that his mother lacks a penis, he experiences castration anxiety. He believes his penis will be amputated due to his mother's error. Then, he distances himself from his mother and begins to identify with his father. This situation is viewed differently for girls. The girl holds her mother responsible for her lack of a penis, and she is angry with her. The daughter chooses her father as the object of her affection due to penis envy. This is a completely unconscious process. Freud, Jung, and Nasio, among other critical thinkers, asserted that its analysis will also occur through a normal process and that it will once again be unconscious. "Another view is that the Oedipus complex must collapse because the time has come for its disintegration, just as the milk-teeth fall out when the permanent one begin to grow." (Freud, 1924:173)

## 2. EXPLANATION OF MASOCHISM

Childhood traumas, neglect, and unrestrained repression can result in a stressful and psychologically troublesome process for the individual. According to the level of difficulty, as well as information and research gathered, these traumas cause mental suffering. Men and women may respond differently. Freud says that this condition develops differently in women than in males, notwithstanding his assertion that a masochistic character enjoys suffering. According to Freud, masochism, which results from interactions that cannot be established with the loved object, is also a sign of bisexuality. Freud argued in his 1918 piece *A Child Is Being Beaten (A Contribution to the Study of the Origin of Sexual Perversion)* that masochism is the taking of pleasure from pain, and that it has different effects on men and women. Examples of childhood traumas include beatings, powerlessness, and lack of affection. In this condition, where the thing loses significance, the desire to be punished is prominent. If this situation continues, it will become perverted and aggressive.

### 3. ROLE OF PARENTING

Parental presence is supportive for most individuals. The individual feels more secure and confident as a result of their parents' support. However, for parents, the child is just as important. The majority of people desire to have a child to fulfill their own desires, to realize a part of themselves. Rather than how to raise a child, the initial effort focuses on having a child. The actual process begins after the childbirth. This child is born into the world with meeting a great responsibility. The sacrifices made to ensure his comfort and health after birth frequently exhaust his parents. It is one of the main reasons why parents experience psychological distress. A healthy parent raises a healthy child. It is expected that the parents' mental health will be in good shape in light of their sacrifices during the parenting process. Otherwise, the child will reflect this psychological misery.

At some time of their lives, I believe, most human beings desire to have children and desire also that their children should grow up to be healthy, happy, and self-reliant. For those who succeed the rewards are great; but for those who have children but fail to rear them to be healthy, happy, and self-reliant the penalties in anxiety, frustration, friction, and perhaps shame or guilt, may be severe. Engaging in parenthood therefore is playing for high stakes. Furthermore, because successful parenting is a principal key to the mental health of the next generation, we need to know all we can both about its nature and about the manifold social and psychological conditions that influence its development for better or worse. (Bowlby, 1980, p.6)

In his seminal work *A Secure Base: Parent-Child Attachment and Healthy Human Development*, John Bowlby discusses the process of upbringing and the subsequent positive or negative outcomes. Bowlby asserts that the primary objective of every parent is to raise healthy and contented children, and that this objective must also include the mental health of the parent. For the following generation, the parental figure will be the most important factor. If the child is incapable of integrating with his parent, he will be incomplete. This harmonious upbringing implies that the parents are mentally and emotionally compatible.

In her book *Narcissistic Family: Diagnosis and Treatments*, Stephanie Donaldson Pressman defines the narcissistic parent and argues that the child exists for his parents. The purpose of the child's existence is to serve the parent. The only time

the family pays attention to the child, who is expected to fulfill his parents' needs, is when he fails, because it cannot be considered to have a right to fail. Pressman offered illustrations in this regard.

Due to the neglect of his emotions, the child eventually adapts to the situation and devotes himself to meeting his parents' emotional needs. Initially, he convinced himself that he had no problems. Then that concept becomes a reality. Moreover, the parent's problems, requirements, and emotions take precedence. A child who is sufficiently self-sacrificing places the parent at the center of his thoughts and emotions. In this vicious cycle, he sacrifices himself and his life. He is nothing more than a reflection of his parents. He makes every effort to solve his parents' problems. The actual issue is that he is too disconnected from himself to know how to solve his problems or how to feel.

In her work, Pressman employs a remarkable analogy. Pressman compares the myth of Narcissus to the parental system, as explained at the beginning of this thesis. She considers Narcissus (NPD) as a parent, as well as his revolving world and Narcissus. Pressman continues with the analogy of parents (NPD) who, like Narcissus, are self-centered and insensitive to their surroundings. She compares Echo to a child who suffers because of Narcissus's love and is determined to make children hear her voice. Echo is willing to do anything for Narcissus, but Narcissus is so consumed by his love that he only ridicules Echo. As in the analogy, regardless of how hard the child tries to demonstrate himself, he does not exist for his own needs. Like Narcissus, the only thing that exists is the parent. In the myth, Echo's voice echoing incessantly represents the child's reflection on the narcissistic family system. The child, detached from himself, only satisfies his family's needs and desires. Echo is devoted to Narcissus, and Narcissus is devoted to his offspring. In a healthy family structure, these situations do not occur. Parents want their children to be happy. Their wellbeing, contentment, and success are crucial. In contrast, the situation is reversed in narcissistic family structures.

### 3.1. Narcissistic Mother

People with narcissistic personality disorder (NPD) exhibit excessive self-love, arrogant attitudes, grandiosity, self-esteem-humiliation, and dislike of others. Individuals with NPD believe they are superior to everyone else. Additionally, they can manipulate those around them in accordance with their needs and interests. This situation is identical in terms of parental status. If narcissism is evaluated from a maternal perspective, it is possible to conclude that an NPD mother chooses her child as a "object" to love, protect, and be a part of. Freud's choice of the object must be reconsidered in order to explain this situation in greater detail. The narcissistic woman chooses her own objects. This object is indispensable to the foundation of love.

This object selection is essential for the narcissistic woman to fulfill her needs. It relates to how she will achieve fulfillment. While describing the narcissistic woman/mother, it would be beneficial to include Simone De Beauvoir's thoughts. The renowned French feminist author Simone de Beauvoir addressed the narcissist woman in her work *The Second Gender* (1949), paving the way for us. Beauvoir explains in her introduction "To The Narcissist Woman" that narcissism is a comprehensive process of alienation by describing the subject-object choice. In addition, she explains that the woman's desire to return to herself is one of the primary reasons for this. Ultimately, the woman commits herself.

All love demands the duality of a subject and an object. Woman is led to narcissism by two convergent paths. As subject, she is frustrated; as a little girl, she was deprived of this alter ego that the penis is for the boy; later, her aggressive sexuality remained unsatisfied. Of far greater importance is that she is forbidden virile activities. She is busy, but she does not do anything; in her functions as wife, mother, and housewife, she is not recognized in her singularity. Man's truth is in the houses he builds, the forests he clears, the patients he cures: not being able to accomplish herself in projects and aims, woman attempts to grasp herself in the immanence of her person. (Beauvoir, 1949, p.756)

Beauvoir, like many other scholars, relates the development of narcissism in women to penis envy. According to Freud's psychoanalytic theory, penis envy can be explained as the deficiency felt by young girls who realize they do not have a penis. The woman then turns to her ego as evidence of her existence. "If she can put herself



forward in her desires, it is because, since childhood, she has seen herself as an object.” (Beauvoir,1949:667) However, because she finds it difficult to choose herself as an object, she focuses this orientation on his infant. Her child will be a reflection of herself, but there will also be separation. This is comparable to the condition of narcissistic women after having children. As a correlate, Simone De Beauvoir, “In truth, it is not possible to be for self positively Other and grasp oneself as an object in the light of consciousness. Doubling is only a dream for the child, it is the doll that materializes this dream; she recognizes herself in it more concretely than in her own body because there is a separation between the two.” (Beauvoir, 1949)

The young girl completes her object selection by playing with her dolls and observing her reflection in their eyes. After becoming mothers, narcissistic women choose their children as objects, similar to this situation. They are a component of themselves but are more tangible beings.

Everyone experiences unique challenges in life. Moreover, they require assistance while facing these obstacles. They desire to share not only their hardships but also their happiness. It is comforting to know that the other person understands these emotions when sharing them. The only person who can truly comprehend a narcissistic mother is her child, whom she has chosen as an object. Her child is her opposite, her reflection, and the individual she aspires to be. The child will be the source of her comfort and strength. However, these processes are driven by the narcissistic mother's desires rather than the child's wants and needs. Narcissistic mothers exert control over their offspring. They neglect and disregard their children simultaneously. In addition, the children cannot develop as individuals because they must fulfill their mothers' desires and expectations.

Prior to the child's birth, the child and parents develop relationships. Additionally, this love can be acquired in multiple dimensions upon his birth. As stated by Erich Fromm, “The infant, at the moment of birth, would feel the fear of dying if a gracious fate did not preserve it from any awareness of the anxiety involved in the separation from mother and intra-uterine existence.” (Fromm, 1956:38) The first person the infant meets and hugs after being born into a helpless and frightening world is his mother. She is also the one who loves him, hugs him, comforts him whenever he

cries, and constantly feeds him. The child cannot conceive of being deprived of or separated from such love.

In contrast, if the mother is undergoing a narcissistic process, the bond she forms with her child will be distinct. The child she raises with narcissistic feelings will eventually reach adulthood and assert his independence. However, the emotional turmoil he experiences may not be particularly beneficial for him. The child who grows up receiving excessive and unhealthy attention from a narcissistic mother realizes that he cannot tolerate the absence of this attention. Moreover, this thought terrifies him. Because the individuals he meets and interacts with will not resemble his mother. No one can love and care for him as much as his mother, particularly when his mother is feeding him. As expected, the child therefore prefers to remain with his mother.

He learns how to handle people; that mother will smile when I eat; that she will take me in her arms when I cry; that she will praise me when I have a bowel movement. All these experiences become crystallized and integrated in the experience: I am loved. I am loved because I am mother's child. I am loved because I am helpless. I am loved because I am beautiful, admirable. I am loved because mother needs me. To put it in a more general formula: I am loved for what I am, or perhaps more accurately, I am loved because I am. This experience of being loved by mother is a passive one. (Fromm, 1956, p.39)

In such situations, child-parent attachment develops. This situation may be centered on the mother or the father. However, the child cannot truly love anyone and cannot form a natural bond with anyone in the future, as he feels emotions such as dominance and dependence on his parents' side due to the unhealthy development of his love bond. If the child does not receive treatment for this unhealthy behavior throughout his life, he will seek information about his mother from everyone he meets. Moreover, since no one besides his mother will satisfy him, this search will be futile. "Three childhood narratives" in Marju Maatta and Satu Uusiautti's "My Life Felt Like a Cage Without an Exit" are about the influence of the narcissistic mother on the child. Maatta and Uusiautti describe three childhood narratives: incompetent childhood, childhood denied, and isolated childhood.

Three childhood narratives were conducted after analyzing the narrative data: incompetent childhood, isolated childhood, and denied childhood. Incompetent childhood describes childhood

where the child experienced that she is not sufficient and cannot do anything correctly. Isolated childhood refers to home circumstances where important elements of child development (e.g., playing, hobbies, and friendships) were denied and the child had to stay at home under the control of the mother. Denied childhood means a situation in which the child was seen as a bothering burden and being on the mother's way, and therefore, the child was neglected and scorned. These childhood narratives were partly overlapping because they included similar features or common experiences but as a whole, they present a multidimensional picture of narcissistic women as mothers. (Maatta&Uusiautii, 2018, p.12)

Considering these narratives, the detrimental and vital effects of a mother's love and care on her child become debatable if it is unhealthy. The fact that the child maintains psychological health throughout his life is equivalent to his healthy development as a child.

## 4. LACAN'S CONCEPTS OF OBJET PETIT A AND JOUISSANCE

By his full name, Jacques Marie Emile Lacan is a well-known French structuralist psychoanalyst. He was born in Paris and his intellectual structure drew attention. Freud was a major influence on him, and he elaborated a great deal of his work. He contributed new terminology to the lexicon and focused on language and the subconscious in general. In his work, titled *Why Lacan*, Sean Homer explains him clearly;

Jacques Lacan (1901-81) is arguably the most important psychoanalyst since Sigmund Freud (1856-1939), the originator and founding father of psychoanalysis. Deeply controversial, Lacan's work has transformed psychoanalysis, both as a theory of the unconscious mind and as a clinical practice. Over 50 per cent of the world's analysts now employ Lacanian methods. At the same time, Lacan's influence beyond the confines of the consulting room is unsurpassed among modern psychoanalytic thinkers. Lacanian thought now pervades the disciplines of literary and film studies, women's studies and social theory and is applied to such diverse fields as education, legal studies and international relations. (Homer, 2005, p.5)

Lacan's theories and notions, which affect everyone from a philosophical and psychological aspect, have provided an alternative perspective on the circumstances. These principles have shed light on a variety of studies and been applied to analysis. Register theory (Imaginary, Symbolic, and Real), The Mirror Stage, the ego and subject, Otherness, the Oedipus Complex, and Sexuation, Name of the Father, The Libidinal Economy (Drive, Jouissance, fantasy, objet petit a), and its notions. This thesis employs the ideas of Jouissance and Objet Petit a, which are employed in the majority of studies and which clarify the analysis.

It is impossible to translate jouissance in its totality, hence it is a literary phrase. This term, which incorporates the ideas of sexuality and pleasure, alludes to the expression of suppressed emotions. Lacan and Barthes brought attention to this definition. Nonetheless, it is insufficient to merely discuss the Jouissance. Because Jouissance and Petit Object are integrated. Everyone has desires and objectives they aim to attain. People's desires may eventually become their dreams. These goals are

the petits a's that individuals want to achieve in the near and distant future. People aim for the unreachable. They contribute the perfection they may be missing. When the goal is accomplished, their desire is fulfilled. And this object brings them joy. Since perfection has been achieved. However, as time passes, people begin to realize that the object is not as flawless as they had assumed. This fact disturbs greatly. Jouissance represents the torment of their dreams and wants. In fact, it is very different from their hopes and fantasies. It takes time to appreciate the validity of this statement. Because they live in the fantasy of everything they are ignorant of. It imbues their imagined objects with meanings they will not possess. The sorrow endured in the end is a result of unfulfilled aspirations. *Objet Petit a* does not have a literal translation. As is well-known, though, "a" represents the object. Lacan discusses what is desired and what is felt to be lacking. And *Objet Petit a* defines as the complete meaning of absence rather than feeling lack. "Lacan consistently reformulated the *objet petit a* from his earliest work to his final seminars in the 1970s. The *objet a* is implicated in all three of Lacan's orders. The algebraic sign *a* was first introduced by Lacan in 1955 in relation to the schema L, where it designates the little other, *autre*, as opposed to the capitalized A of the big Other. The *objet a* represents the Other's lack not in the sense of a specific object that is lacking but as lack itself." (Homer, 2005, p.87) Lacan has persistently investigated the relationship between subject and desire and developed theories about it. *Objet Petit a* and Jouissance are two of the most widely used theories in conjunction with one another, particularly in the fields of desire and subject studies. *Objet Petit a* signifies the subject's desire, the other's desire, or the subject's desire for the other. "Desire, strictly speaking, has no object. Desire is always the desire for something that is missing and thus involves a constant search for the missing object." (Homer, 2005:87)

People frequently appear to desire more. This can be discussed for any subject matter. Things like jobs, relationships, and financial success are all examples. And they frequently feel incomplete. Because they have wants and desires. They have no end in mind. They endure suffering until they reach their goal. However, it appears ideal to them because they idealize what they actually wish to accomplish. *Objet Petit a* precisely symbolizes this. The absence people idealize is not what they desire. The

"thing" takes on the significance people create it. However, will the accomplishment of this "thing" be satisfying? Sean Homer clarifies the idea of *Objet Petit a* by providing an appropriate illustration of this circumstance in his work.

If you think about falling in love this will help you to understand what Lacan means. When you first fall in love you idealize the other person and feel perfect together. This is the imaginary dimension of being in love. There is also the symbolic dimension of being 'a couple' and of being in a relationship with another subject who is lacking. But there is also something more; your new partner may be beautiful, intelligent, funny, a great dancer but then so is everyone else. So what is it that makes your new partner special? There is something elusive, something intangible, something extra about them and you cannot quite grasp or articulate it but you know it is there. That is why you love them. This is the *objet a* – the object-cause of your desire. (Homer, 2005, p.88)

Although not an exact match, *jouissance* can be thought of as the missing link when discussing *Objet petit a*. "Lacan's elaboration of fantasy as the support for reality serves to operate as a defence against the intrusion of the real into our everyday experience. Lacan called this process 'traversing the fantasy.'" Traversing the fantasy involves the subject subjectifying the trauma of the real.

In other words, the subject takes the traumatic event uponhim/herself and assumes responsibility for that *jouissance*." (Homer, 2005:99) Perhaps it can even be called consciousness. It can be defined as the reality experienced when people realize the things they desire but are not occurring. This concept can be used to express the feelings people experience when they are dissatisfied. This is what Lacan refers to as *jouissance*. And it illuminates the majority of studies.

## 5. EXAMPLES IN LITERATURE

There are numerous influential works in literature for which we can find life examples. It is difficult to convey emotions that one has not personally experienced. The majority of authors and scholars choose examples from real life. Because of this, the reader feels connected to the work because he recognizes himself in it. This situation can be approached from an emotional and psychological standpoint. Two of the literary works that include Oedipus and Electra complex and narcissistic personality disorder will be briefly discussed. Numerous works cover these topics, psychoanalysis, psycho traumas, and mental disorders, in the literature. *The Picture of Dorian Gray* by Oscar Wilde (1890) and *Hamlet* by Shakespeare (1603), as well as the Works of *Madame Bovary* (1856, Gustave Flaubert), *The Great Gatsby* (F. Scott Fitzgerald), *Metamorphoses* (Ovid), *The Prince* (Niccolo Machiavelli, 1513), *King Lear* (Shakespeare, 1608), *Faust* (Goethe, 1808), *Middlemarch* (George Elliot, 1874), *Medea* (Euripides, 431 BC) are examples in the literature, based on and presenting the narcissistic protagonist.

The first literary work that comes to mind that focuses on a narcissistic character is *The Picture of Dorian Gray*. This is Oscar Wilde's first and only novel written during the Victorian era in 1891. The work can be studied under the headings narcissism, hedonism, and aestheticism of Dorian Gray. It also includes Freud's "Eros and Thanatos" conflict. (A. Ranger, *Littera*, 230)

This war is one of the primary causes of Dorian's hardship. The relationship he has with his reflection in his portrait is analogous to the desire to relocate possessed by Eros and Thanatos. (p.233) Basil Harvard, Lord Henry, and Dorian Gray are the central figures in the work. Dorian Gray suggests to the artist Basil Harvard that he does not wish to age. Even this request demonstrates that he is fond of himself and does not wish to leave this situation. Basil draws Dorian's portrait in response to this request. In addition, Dorian Gray fell in love with himself in the portrait, just as Narcissus did when he saw his reflection.

When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had

recognized himself for the first time. He stood there motionless, and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his beauty came on him like a revelation. He had never felt it before. (Wilde, 1981, p.39)

In contrast, his body, which is become more unattractive, is reflected in his portrait as he desires. Concurrently, the portrait and the mirror given by Lord Henry are in Dorian's home. As the Desire Ranger mentioned in Littera, for Dorian, who grew up without a father or mother, Lord Henry's hedonistic expressions represent the "father" image. Dorian's passive pathological narcissism becomes active when his portrait is painted and Lord Henry, whom he chooses as his object of identification, begins to apply his hedonist theories to him. Dorian misdirects his ego and accelerates the transformation of his narcissistic feelings into a personality disorder when these two events occur simultaneously.

Another illustration is *Hamlet*. *Hamlet* is an essential tragedy that Shakespeare contributes to literature. *Hamlet* has been studied for an extended period of time. In addition, it has been the subject of numerous types of research. It contains a play within a play as well as numerous tragedies. Hamlet can be analyzed as he pursues his uncle, who is accused of killing his father.

In addition, his uncle cares about Hamlet's mother. Hamlet, who has the Oedipus Complex according to Freud's definition, is confused following the death of his father, for whom he has conflicting feelings. His inner world is divided in two when the ghost of his father appears to him. Moreover, he does not know how to think or how to feel about his deceased father. Both his father and his king passed away. His deceased father is now idealized, and he places his despised father in the position of his uncle.

Because of this, he aims all of his arrows at his uncle, who captured his mother. However, he is resistant to every attempt. Ernest Jones discusses Hamlet's repression in *A Psychoanalytic Study of Hamlet* (1922). Additionally, he begins his remarks as follows:

The complete expression of the "repressed" wish is not only that the father should die but that the son should then empose the mother. This was openly expressed by Diderot in speaking of boys:



“If we were left to ourselves and if our bodily strength only came up to that of our phantasy we would wring our fathers’ necks and sleep with our mothers.” The attitude of son to parents is so transpicuously illustrated in the Oedipus Legend, as developed for instance in Sophocles’ tragedy, that group of mental processes in question generally known under the name of the Oedipus-complex. (Jones, 1922, p.)

Hamlet's dilemma can be explained by his Oedipus Complex, but his uncle, the murderer of his father, has also wreaked havoc. Ernest Jones mentions that repression has also changed. The father figure he wishes to escape has also become a role model that reminds him of his positive qualities. This circumstance confuses Hamlet. Simultaneously, his uncle's marriage to his mother caused Hamlet a tremendous civil war. Hamlet is unable to murder his uncle despite numerous opportunities for vengeance. Freud attributes Hamlet's inner affect disorder and Oedipus complex to this circumstance. Is his animosity directed at his uncle or his mother? This dilemma leads him to a dead end, and as a result, his decisions have been inconsistent. In terms of narcissism and Oedipus complex studies, these two influential works are among the best-known. With the evaluations of famous psychologists and authors, it has been possible to reach even more explanatory reviews. Chapter 2, on the other hand, evaluates and compares the work of *Sons and Lovers* (D. H. Lawrence, 1913), which is an essential and well-known work of English literature, and the work of 2004 Nobel Prize winner *The Piano Teacher* (Elfriede Jelinek, 1983) in terms of narcissism and narcissistic mother.

## CHAPTER 2

### 2. D. H. LAWRENCE'S LIFE AND HIS MASTERPIECE SONS AND LOVERS

Born in the village of Eastwood on September 11, 1885, D. H. Lawrence is the youngest son of a miner. Lawrence, who was born into a working-class family, is one of the most influential English writers of the twentieth century. He has inspired a large number of people and employs his ideas. In addition to being a novelist, he was a playwright, poet, essayist, literary critic, and painter. (Rademacher,2019) Although he criticized industrialization, Lawrence completed the majority of his works, including *Sons and Lovers*, in the village where he was born and raised. Because he personally experienced the effects of the industrial revolution, Lawrence's disapproval of industrialization may also be influenced by these consequences. Lawrence grew up in a complex family environment. This turmoil had a profound effect on Lawrence's mind. Lawrence emphasized this distinction in his works, feeling the class distinction within the family, and provided numerous examples. In reality, he did not like his father very much and frequently underestimated him. In his 1929 *Autobiographical Sketch*, Lawrence describes his father as follows:

I was born among the working classes and brought up among them. My father was a collier, and only a collier, nothing praiseworthy about him. He wasn't even respectable, in so far as he got drunk rather frequently, never went near a chapel, and was usually rather rude to his little immediate bosses at the pit. (Lawrence, 1929)

In his works, rather than his personal life, Lawrence's incompatibility with his father is more apparent than in his personal life. Because Lawrence reflects on most of the things that influenced his life, including his mother and father, in his works, it is possible to say that his mother and his life with his mother frequently serve as inspiration for his works. D.H. Lawrence describes his mother as having an exceptional spirit. He constantly praises her. He contrasts the socioeconomic status of his father and mother, including their education and dialects. In the *Autobiographical Sketch*, where he mentions his father sarcastically, he uses the following phrases to describe his mother:

My mother was, I suppose, superior. She came from town, and belonged really to the lower bourgeoisie. She spoke King's English, without an accent, and never in her life could even imitate a sentence of the dialect which my father spoke, and which we children spoke out of doors. (Lawrence, 1929)

A classic Oedipus Complex, as mentioned by Mina Urgan in her book *D. H. Lawrence* (1997), has a strong bond with his mother. In most of his writings, letters, and poems, he expressed his feelings for her. His mother resembles a lover more than a mother. In contrast, he also harbors hatred for his father. For this reason, the reader has interpreted the father figure Walter Morel in *Sons and Lovers*, which contains so many autobiographical elements, as an antisymphathetic character. Lawrence suffered for a very long time after his mother's passing because he had lost himself. Over time, he acknowledged that he had treated his father unfairly. According to his statements, his feelings towards his mother and father began to change over time.

Lawrence is persecuted and disgusted throughout his life due to his light nationality, attitudes toward war, and thematic concerns in a hiss. He portrays men and women as opposing categories and fundamentals of existence. This type of relationship involves philosophical discussion. Lawrence holds a Freudian theory concerning the relationships between men and women. The subconscious can be the subject of Lawrence's works of fiction. Lawrence, who could not find true love during his lifetime due to his bond with his mother, was unable to find excessive happiness. However, he left his mark on future generations by producing dozens of significant works during his brief lifetime. D. H. Lawrence's best-known works are "*Sons and Lovers*" (1913), "*The Rainbow*" (1915), "*Women in Love*" (1920), and "*Lady Chatterley's Lover*" (1928). The writings of Lawrence, who lost his life as a result of his battle with tuberculosis, are still significant.

## **2.1. Sons and Lovers and Excessive Relation Between William and Gertrude Morel**

*Sons and Lovers* is a masterwork that was introduced to the public in 1913. This autobiographical novel written by D. H. Lawrence is written from an omniscient third-person point of view. The narrator is capable of analyzing the emotions and thoughts

of the characters. Moreover, there is no time limit for the narrator.

It is a well-known fact that in *Sons and Lovers*, the relationship between man and woman mirrors that of sons and mother. It concerns the formation of individuals and the shaping of the personality. *Sons and Lovers* is an autobiographical/bildungsroman novel. This novel begins as a naturalistic work, but its conclusion is reminiscent of *Great Expectations*. The novel contains context, indicating that it contains social circumstances. Individuals in *Sons and Lovers* are unsuccessful in society.

Furthermore, it can be said that the individual's personal achievements are not significant in this novel. Lawrence presents a remarkable class distinction at the beginning of his work. In a society of worker origin, too many workers wear black coal; on the other hand, an educated bourgeois beauty of the middle class is characterized by his speech and posture. The reader witnesses this class distinction and the relationship between men and women at the beginning of the work. Walter Morel, the father of Paul, is illiterate and begins working in the mine at a young age. Mr. Morel, who spends most of his time between the mine and the bar, is content in his little world. Mrs. Morel is portrayed as an educated middle-class woman who has adopted middle-class traditions. This woman, whose accent and intonation are flawless, and Mr. Morel, whom he will marry, are two utterly incompatible individuals. This class distinction and mismatch is representative of Lawrence's life. As someone who has experienced and observed the exemplified class conflict, Lawrence's work contains more realistic and selective language. Examining the book reveals that the majority of the narrative is told through Mrs. Morel and her middle son Paul. The first chapter of the book can be studied by Mrs. Morel, and the second chapter can be studied by Paul. Due to her marriage, Mrs. Morel is incorporated into a world she does not belong to, despite their incompatibility. Mrs. Morel wants to meet Mr. Morel, whom she met at a Christmas party and has a strong initial attraction to. Although she initially does not see this as a problem, it will be explained how she will deal with difficulties in the future. Mrs. Morel is persuaded by the majority of Mr. Morel's dishonest statements. This is going to be a massive disappointment for Mrs. Morel, whose first impression was formed by this.

Gertrude's fascination with Walter stems from her recognizing in this relationship the possibility to defy her father's authority and finally rebel against the austerity she grew up with. However, rapidly the reader realizes that Gertrude and Walter do not have much in common, and that they are a rather incongruous match. While Walter is portrayed as being "soft" and "non-intellectual", Gertrude is said to have "a curious, receptive mind", "clever in leading other folk on to talk" and "was considered very intellectual" (Lawrence 1992: 17). Accordingly, from the beginning, it seems that their union is set up for failure. (Rademacher, 2019, p.47)

After her marriage, Gertrude Morel endured a painful process that made her life difficult. Mrs. Morel is suffering from a severe depressive disorder as a result of her heightened self-doubt following financial difficulties. As Mr. Morel stated, he rents and does not own a home. In addition, he owes his mother.

"She said very little to her husband, but her manner had changed towards him. Something in her proud, honorable soul had crystallized out hard as rock" (Lawrence 2002: 32). This circumstance significantly harmed the conflict between the Morels and their bond of trust. Mrs. Morel feels a great void in her previous life and the time she has spent. She does not know where she fits in, and she requires a branch to help her through this difficult process.

Mrs. Morel is pregnant. Two years have passed since her wedding, and she is looking forward to Christmas. She also discovered by accident that her husband was an alcoholic. This circumstance led to a further deterioration of their relationship. Mrs. Morel became ill after the birth of her children. Her recovery from the illness was facilitated by the presence of her child. Her child has been a breath of fresh air, an escape from her monotonous existence and solitude.

Gertrude Morel was very ill when the boy was born. Morel was good to her, as good as gold. But she felt very lonely, miles away from her own people. She felt lonely with him now, and his presence only made it more intense. The boy was small and frail at first, but he came on quickly. He was a beautiful child with dark gold ringlets, and dark-blue eyes which changed gradually to a clear gray. His mother loved him passionately. He came just when her own bitterness of disillusion was hardest to bear; when her faith

in life was shaken, and her soul felt dreary and lonely. She made much of the child and the father was jealous. (Lawrence, 2002, p.34)

While William and Annie (Morels' children) were growing up, Mrs. Morel and Walter Morel's marital relationship became increasingly strained. Now, their behavior is inconsistent with their respect and love for one another. Due to the fact that this situation is also reflected at home, the father figure in the eyes of the children is unlikely to leave a lasting impression. As mentioned in the subsequent steps, the children turned to their mothers and attempted to assess the situation. The lives of the Morels, who fought with patience and complexity, were divided into two parts. While Walter Morel spends more time working and drinking with his friends, Mrs. Morel has devoted herself to raising her children.

Additionally, she may have sacrificed her life for his children. Mrs. Morel's character can be analyzed in terms of her passion and devotion to her sons, particularly William and Paul. According to terminological information, as previously stated, Mrs. Morel's narcissistic injury is the cause of this situation. Mrs. Morel may have chosen her sons William and Paul, with whom she will have a deeper relationship in the future, as an object because she believed that her sons could fill any void in her life.

Mrs. Morel, attempting to find happiness in her world with William and Annie, continues to ignore her husband and becomes pregnant with her son Paul. Mrs. Morel was thankful to be the mother of two boys, despite the fact that her husband's behavior during childbirth was consistent. Mrs. Morel is passionate about William's education and future success, and she strives to raise him in every way. She belongs to William, Annie, and Paul. Lawrence does not mention Annie frequently in his work. Girls and women being relegated to the background, Mrs. Morel's narcissistic attitude, and Oedipus's complex aspects may have contributed to this situation due to the prevailing perception of the period in which the work was written. Occasionally, the reader may still feel Annie's presence.

As William grew older, Walter Morel became less active. He is entirely cut off from his family. Mrs. Morel does not need him in any sense. In addition, she waits for him to leave the house before she can relax. Thus, she will be able to spend productive

and valuable time with her children and engage William in a variety of conversations. William is knowledgeable and resembles his mother in many ways. For Mrs. Morel, it is essential that William is similarly educated and has an intellectual perspective. William, who was young when he began his career, discusses various events and exchanges ideas with his mother. Her mother transfers the best and most accurate information to her son using all of her tools and expertise. Mrs. Morel and Walter Morel, whose lives continue in this routine, are rocked by the news of a new child at a time when they believe they have lost all emotional connection as husband and wife. Mrs. Morel is naturally the most affected. Mrs. Morel, who does not know what to do, believes she conceived this child due to economic difficulties and is miserable.

In addition, she appears to have ripped something out of herself. Because she has always been devoted to her children, she will never make her child pay for this suffering. This relationship may border on obsession. Analyzing the narcissistic personality disorder of a woman who has such an obsessive effect on her children is possible. Gertrude Morel can be classified as a narcissistic parent when evaluated within the context of the titles and subtitles. Mrs. Morel, believing in the superiority of her existence, did not give her husband and children individuality. She gave up on her husband because she believed he could not be similar to her, so she chose an object over her child. Mrs. Morel is experiencing the process of maladaptive narcissism, to put it briefly. Narcissistic emotions have ceased to be healthy and have frequently become indestructible. This situation can be examined in light of the process that began with William, Mrs. Morel's son. William received an education and began an incredibly successful career as a result of his mother's tireless efforts.

As his salary increases each year, he informs his mother that he will eventually receive a job offer in London. Mrs. Morel was depressed, however, in light of this circumstance. Mrs. Morel was distressed by the possibility of a breakup with her son.

She loved him so much! More than that, she hoped in him so much. Almost she lived by him. She liked to do things for him; she liked to put a cup for his tea and to iron his collar, of which he was so proud. It was a joy to her to have him proud of his collars. There was no laundry. So she used to rub away at them with her little convex iron, to polish them, till they shone from the sheer pressure of her arm. Now she would not do it for him. Now he was going away. She felt almost as if he were going as well out of her heart.

He did not seem to leave her inhabited with himself. That was the grief and the pain to her. He took nearly all himself away. (Lawrence, 2002, p.103)

The separation has been challenging for a mother with such strong feelings for her son. William is currently in London, and Mrs. Morel keeps track of his whereabouts and correspondence. In the meantime, Paul matures and his relationship with his mother grows stronger. William's absence is somewhat compensated for by Paul's presence. William currently resides in London and writes to his mother about the women he has met and the meals he has eaten. Despite this, Mrs. Morel always cautions her son to avoid these women. Because she believes that those women are only with William for his wealth, she believes they cannot love him. William introduces a woman he met and seriously considers to his family after a lengthy absence. Mrs. Morel's views differ from those of this couple, whose paths on Christmas day are observed with all the joy possible. Lily, the girlfriend of William, is a woman with a passion for fashion and personal grooming. Mrs. Morel can never truly love Lily, and she reflects these feelings on William in a vague manner.

“You know, mother, when I’m away from her I don’t care for her a bit. I shouldn’t care if I never saw her again. But, then, when I’m with her in the evenings I am awfully fond of her.”

“It’s a queer sort of love to marry on,” said Mrs. Morel, “if she holds you no more than that!”

“It is funny!” he exclaimed. It worried and perplexed him. “But yet—there’s so much between us now I couldn’t give her up.”

“You know best,” said Mrs. Morel: “But if it is as you say, I wouldn’t call it love—at any rate, it doesn’t look much like it.” (Lawrence, 2002, p.214)

Mrs. Morel always explains her observations to her son, who listens attentively and offers his thoughts. The relationship between them is so strong that not even Lily (gypsy) can break it. William's behavior toward Lily has become increasingly hostile recently. Later, Mrs. Morel tells Lily about this situation while experiencing a brief, unexplained rage wave, along with William. Perhaps this is the result of Mrs. Morel's relationship with William. Subconsciously, William is aware that Lily is not a perfect match for him. He has chosen this path solely for his own satisfaction, knowing that



no one will love him more than his mother. William is aware of his mother's reluctance in the relationship, despite the fact that she does not overstep her bounds. In addition, he begins by speaking positively about Lily to gain their acceptance. His subsequent intolerance is the result of his subconscious mind and William's Oedipus complex. The relationship between William and his father has never been strong. Even his disagreement with his own father served as further evidence of this situation; "This clear separation between William and his siblings purposely insists on the incestuous nature of the love between mother and son, pointing at William's unconscious desire to fight his father to take over the position of head of the family." (Rademacher, 2019: 52)

His interest and closeness to his mother also contribute to this circumstance. William is bothered by the presence of his father and delighted by his mother's happiness. William's maturation with an unhealthy narcissism process under his mother's protection resulted in similar personality disorder symptoms due to his Oedipus complex. This concern is explained as follows in *Narcissistic Mothers in Modern Literature*;

The reference to Gipsy's superficiality and simplemindedness contributes to adding a layer of complexity to Gertrude Morel's portrayal as a possessive, suffocating mother. From the tight connection existing between William and Gertrude, it is made clear that William's exclusive affection for his mother certainly makes up for her lack of self-esteem. Not only does he bring emotional support to his mother's wounded narcissism, but he allows her to live out her dreams of social aspirations through him, hence "making the world glow again for her" (Lawrence 1992: 63). Mrs. Morel plays an active part in facilitating her son's contribution to soothing her narcissistic injury by directing the course of his future and insisting on his education. (Rademacher, 2019, p.53)

Since his birth, William's entire life has been governed by his mother's narcissistic control process. His mother did not wish for William to be like his father and encouraged him in all of his efforts to succeed. If his mother had not taken such good care of him, William might be in a very different position today.

As a result of his mother's maladaptive narcissism, this process was poorly observed. Due to their strong bond and closeness, William's mother had considerable influence over his life. Moreover, he did not make his own decisions on this path and

was always guided by his mother's ideas. After returning to London from a trip to see his family, William became ill and nearly lost consciousness. William's condition is critical; he has pneumonia. Upon learning of his predicament, his mother visits him. William, however, is unable to recover and dies. In this circumstance, Mrs. Morel is stunned; "Mrs. Morel sat perfectly still for an hour in the lodging bedroom; then she roused the household." (Lawrence,2002:241) Mrs. Morel must confront the reality of her pain by pausing one hour of her life in the face of her son's death. For a mother who feels helpless in the face of such a devastating loss, it may feel like the end of the world. She regained consciousness due to another ache. She will continue this great love with Paul and carry William in her heart, but she will never forget William, her first love; "Mrs. Morel's life now rooted itself in Paul." (Lawrence, 2002: 251)

## **2.2 Gertrude Morel's Narcissistic Belong: Her Son "Paul Morel"**

Mrs. Morel, unable to recover from William's death, holds herself responsible for Paul's protracted illness. She concludes that the situation has reached this point due to her lack of interest in her son, and she begins to care for Paul. Paul navigates this process, despite its difficulty, with his mother's interest. Then their lives are sustained by the equilibrium of their love. Paul grew up and started a business as a young boy. Joining this printing company, he is gaining business knowledge and making money.

In contrast, he spends his leisure time with Miriam. Miriam is a beautiful and extremely devout young girl whose family lives on the Willey Farm. "So to Miriam, Christ, and God mad one great figure, which she loved tremblingly and passionately when a tremendous sunset burned out the western sky, and Ediths, and Lucys, and Rowenas, Brian de Bois Guilberts, Rob Roys, and Guy Mannerings, rustled the sunny leaves in the morning, or sat in her bedroom aloft, alone, when it snowed." (Lawrence, 2002: 253) Daily, Miriam and Paul's friendship began to take on new dimensions. Paul is aware that Miriam's feelings for him are belated, but Miriam has always had feelings for him. As a result of this closeness, Paul began to neglect his mother. Despite ignoring it, he tells his mother what happened when he returns home.

His mother makes constant comments and wants her son to share her views. Paul and his mother have a significantly different relationship. Both appear to draw their vitality from one another;” I can do my best things when you sit there in your rocking-chair, mother” (Lawrence, 2002:279)

Paul spends time with Miriam, arrives home late, and Mrs. Morel demonstrates excellent jealousy and anger after a while as a result. Paul occasionally becomes intolerant toward Miriam as a result of their conversations, and he occasionally becomes angry with her. His frustration stems from the fact that his mother does not want Miriam.

- She must be wonderfully fascinating, that you can't get away from her, but must go trailing eight miles at this time of night.”

He was hurt between the past glamour with Miriam and the knowledge that his mother fretted. He had meant not to say anything, to refuse to answer. But he could not harden his heart to ignore his mother.

- “I do like to talk to her,” he answered irritably.

- “Is there nobody else to talk to? (Lawrence, 2002, p.284)

Paul is so accustomed to Mrs. Morel's oppressive and domineering behavior that he cannot even conceive of the situation having a negative outcome. Although Mrs. Morel is narcissistically devoted to her son, Paul has the same Oedipus Complex as his mother. So much so that Paul does not feel his father's presence in this house very often. His life is centered on his mother. As the head of the household, he views himself as the person his mother adores. Mrs. Morel has become very lonely as a result of Paul and Miriam's relationship growing over time. Paul, trapped between his mother and Miriam, develops unfavorable feelings towards Miriam. While one side of him desires her, the other side is ruined, and this situation drives him away from Miriam. What is he trying to find? He is uncertain about that as well. Only one thing is certain: he does not wish to make his mother unhappy.

Why was he torn so, almost bewildered, and unable to move? Why did his mother sit at home and suffer? He knew she suffered badly. But why should she? And why did he hate Miriam, and feel so cruel

towards her, at the thought of his mother. If Miriam caused his mother suffering, then he hated her—and he easily hated her. Why did she make him feel as if he were uncertain of himself, insecure, an indefinite thing, as if he had not sufficient sheathing to prevent the night and the space breaking into him? How he hated her! And then, what a rush of tenderness and humility! (Lawrence, 2002, p.338)

After reaching an impasse with Miriam, Paul turns to Clara Dawes. He now spends the majority of his time with Clara, strengthening their bond. Clara is married, although she does not live with her husband. His mother, aware of this circumstance, states that he is not suitable for Paul for comparable reasons. Paul developed a more sexual bond with Clara as a result of the difficulties he encountered with the two women and his mother. He finds Clara to be an attractive woman. Miriam, on the other hand, is a woman who, due to her beliefs, cannot devote herself to Paul.

On the other hand, Mrs. Morel's mother is perfect in every way. Paul always placed his mother at the top of his priorities, never finding happiness because he gave her his entire heart and devotion. He became disoriented in this situation and reached a dead end. He has evolved into a person who lacks direction. Because his mother is the focus of all his desires. Fromm explains this complexity in his work *The Art of Loving*: “There is nothing I have to do in order to be loved mother’s love is unconditional. All I have to do is to be—to be her child. Mother’s love is bliss, is peace, it need not be acquired, it need not be deserved. But there is a negative side, too, to the unconditional quality of mother’s love.” (Fromm, 1956, p.39) This circumstance fueled his mother's narcissistic tendencies. Gertrude Morel's increasing unhealthy narcissism has made her even more oppressive to Paul since she lost her son William. Marie Géraldine Rademacher defines this condition in *Narcissistic Mothers in Modernist Literature*. She summarizes Mrs. Morel's constraining love for Paul as follows:

Comparing her behaviour towards William and her attitude towards Paul, it becomes noticeable that her possession over William occurs mainly in an economic scope. She cannot accept losing her financial privileges to the benefit of her son’s bourgeois girlfriend, for he still takes credit for William’s success and upward mobility. As for Paul, her desire to keep her son exclusively to herself is triggered by her incapacity to detach from him, and to see him as other, a feeling accentuated and sustained by Paul’s

constant care for his mother's care. His longing for her attention encourages Gertrude's narcissism, at the same time as it reinforces Paul's Oedipal complex. (Rademacher, 2019, p.60)

Paul deepened his relationship with Clara Dawes, and it was through this relationship that he discovered new, never-before-experienced pleasures. In a sense, these pleasures fulfill Paul's initial desires. Because these feelings for Clara give Paul a sense of independence, he leaves the small world he shares with his mother and pursues his desires.

Paul desires to maintain order in this circumstance. Consequently, he frequently maintains his relationship with Clara without informing his mother. Paul became more reflective following Clara's altercation with her husband, Baxter Dawes.

On the other hand, his mother will find this situation embarrassing to learn about. He does not want his mother to be upset or aware of this circumstance, Paul's sexual life. Sometimes he fantasizes about being entirely separated from his mother. Consequently, he will be able to return to his freedom and desired identity. Paul is suffocated by the weight of this decision because he cannot bear to think of his mother's sorrow. Continuing in the face of this dilemma is equally difficult, "Then sometimes he hated her, and pulled at her bondage. His life wanted to free itself of her." (Lawrence, 2002: 605) Over time, his relationships grew and the pain he endured became so muddled that Paul lost his sensitivity to events. Gertrude Morel, his mother, is gravely ill. Mrs. Morel has been weakened by old age and illness. By providing assistance to his sister Annie, Paul takes care of his mother. With Clara's return to her husband, he withdraws from and devotes himself to the care of her mother.

This day arrives. Her mother, Gertrude Morel, falls into an eternal slumber once all of her suffering has ended. "He went in to kiss her good night, as usual. It was cold and dark. He wished they had kept her fire burning. Still, she dreamed her young dream. However, she would be cold. "My dear!" he whispered. "My dear!" (Lawrence, 2002:704)

## 2.3 Analyzing Gertrude Morel As a Narcissistic Mother Figure

When *Sons and Lovers* is read from the beginning to the end, the main character Gertrude Morel is presented in a manner that is very prominent throughout the introduction. George Coppard, the father of this woman who appears to be flawless in every way, provides the reader with additional information about Gertrude.” Lawrence insists that she inherited her temper, pride, and rigidity from her father, George Coppard, and stresses the complicated relationship between father and daughter. It is pointed out that Gertrude’s personality has been influenced by the strict puritan education she received as a child.” (Rademacher,2019:46) Gertrude, who was possibly raised flawlessly by her family, was unable to find long-term satisfaction with Walter Morel, whom she considered her husband. As described in the preceding sections, their love was insufficient to make this marriage successful because they have no commonalities in education or culture.

Examined under the terms Narcissistic Personality Disorder (APA) or Narcissistic Mother, Gertrude Morel's exaggerated sense of self-importance is evident. “Here, Mrs. Morel’s natural beauty, as well as her remarkable inclination for precious materials such as silk, silver and gold, are brought to the attention of the reader, thus alluding to her exquisite and sophisticated taste and further suggesting that pride and keeping up appearances constitute two essential features of her character.” (Rademacher, 2019, p.46)

William is the primary object of affection for Gertrude, whose narcissistic feelings are directed in an unhealthy manner. “As we have indicated, the aim and the satisfaction in a narcissistic object-choice is to be loved.” (Freud, 1914) Perhaps this is the resolution to Mrs. Morel's inner conflicts. It is the means by which she can change her sad days and feel joy for him. His affection for William and the value he places on him are extremely valuable. As if she had devoted her entire existence to him, she has been by William's side in every aspect of his life, including his education, career, and choice of wife. She molded his son's life by her own volition. William did not make this decision voluntarily. Gertrude Morel was his guide. Looking at Freud's

analyses of a narcissist's object choice, this can be explained more clearly.: “A person may love: (1) According to the narcissistic type: (a) what he himself is (i.e., himself ), (b) what he himself was, (c) what he himself would like to be, (d) someone who was once part of himself.” (Freud, 1925:90) Gertrude Morel raised her son, a reflection of herself, as she desired to be. Gertrude's chosen object should be able to perform tasks she was unable to. Thus, she will be able to attain the fulfillment of her narcissistic desires and be content. In this manner, Mrs. Morel directed her affection toward her son.

The emotional development of William, who had a narcissistic upbringing, was not particularly healthy. Alan Rappoport's explanations of co-narcissism described previously clarify that William was raised by a narcissistic parent, that he was devoted to his mother, and that he sought to fulfill his mother's wishes. He never wishes to disappoint or upset his mother. “Mother is warmth, mother is food, mother is the euphoric state of satisfaction and security .” (Fromm, 1956:38) This is why William always desires more and better of everything. Ultimately, he knows that his earnings and possessions will make his mother happy. The happiness of his mother is more important than his own satisfaction. Because William's feelings did not develop properly during his narcissistic upbringing, Freud's statement on attachment further clarifies the situation; “A person may love; (2) According to the anaclitic (attachment) type: (a) the woman who feeds him, (b) the man who protects him.” (Freud, 1925:90)

Because William is so attached to his mother, this may also be an option for him. William directed his emotions toward the woman who fed him. As previously mentioned, we can associate this situation with the Oedipus complex and attachment theory. He has profound feelings for his mother, who has cared for him since infancy. However, this emotion transcends love, “William endorses the role of a lover. However, as the novel progresses, it is revealed that Mrs. Morel does not only seek emotional fulfillment through her tight relationship with her eldest son, but this latter turns out to act more like a husband or a lover.” (Rademacher, 2019:51)

It can also evaluate Gertrude Morel with respect to David Elkind's Instrumental Narcissism. In this way, Mrs. Morel's character can be examined, as she guides her children according to her desires. Although Mrs. Morel does not impose a specific punishment on her children in a situation she does not desire, she is aware that her sadness is the most significant punishment for her children. In order to avoid developing resentment, children comply with their mother's requests, which is satisfactory to Gertrude Morel from a narcissistic perspective.

When Mrs. Morel is analyzed through her son Paul as a narcissistic mother figure, the situation becomes even more obsessive and complicated. Paul is presented to the reader at the beginning of the work as an unwanted baby.

Mrs. Morel looked down at him. She had dreaded this baby like a catastrophe because of her feeling for her husband. And now, she felt strangely towards the infant. Her heart was heavy because of the child, almost as if it were unhealthy or malformed. Yet it seemed quite well. But she noticed the peculiar knitting of the baby's brows, and the peculiar heaviness of its eyes as if it were trying to understand something that was pain. She felt, when she looked at her child's narrow, brooding pupils, as if a burden were on her heart. (Lawrence, 2002:71)

Mrs. Morel eliminated these conflicting emotions and redirected her affection and support to Paul, "With all her force, with all her soul she would make up to it for having brought it into the World unloved." (Lawrence,2002:71) Although it can be seen that they had close ties with Paul prior to William's death, the relationship between Mrs. Morel and Paul became even stronger after William's tragic passing. Mrs. Morel gave Paul her object selection. However, Paul's extreme love for his mother is not the same as William's and has a different dimension. As a result of Mrs. Morel's dissolution of her feelings for her husband, Walter Morel, Rademacher Sotirova summarizes Gertrude's unwillingness and subsequent emotional turmoil in *D.*

*H. Lawrence and Narrative Viewpoint* as follows:

However, Sotirova informs us when a pronoun is finally used in rendering Mrs Morel's thoughts on the baby, it turns out that it is the third-person neuter 'it' which is favoured. More than just being a stylistic variation, the alternate use of the third person pronouns in the passage aims at emphasizing Gertrude's feeling of disappointment with her husband, which serves as justification for her not wanting the baby. It also shows the internal conflict she undergoes. While the neuter 'it' first seems to indicate Mrs Morel's



feeling of estrangement from her child, as the narrative progresses, it exposes this mother's guilt and self-approach, and consequently, it also prefigures her possessive attachment to Paul. (Rademacher, 2019, p.55)

Attachment Theory, of which John Bowlby was one of the pioneers, can be applied to Paul and his mother, Mrs. Morel. In a world that has rendered Paul defenseless, Paul feels a sense of belonging with the woman who cares for him. In addition, it establishes a relationship distinct from the traditional mother-son bond. As a narcissistic, wounded woman, Mrs. Morel has a great deal of authority over Paul. As a result of William's passing, he strengthened his relationship with Paul, perhaps to prevent future loss.

However, this relationship and this excessive love were detrimental to Paul's oedipal development. Paul was unable to escape his Oedipus Complex due to his emotional confusion. On the contrary, this complex within him has expanded and impacted his entire life. Paul, who desires to replace his father, is a classic example of Hamlet. Paul ignored his father and longed for a happy life with his mother. Paul also went through a co-narcissistic process, did not know how to deal with a narcissistic parent, and was unable to exit the oedipal process in a healthy manner. Paul's co-narcissistic personal process can be analyzed with Rappoport's explanations as follows;

The co-narcissist disappears for both people, and only the narcissistic person's experience is important. Children raised by narcissistic parents come to believe that all other people are narcissistic to some extent. As a result, they orient themselves around the other person in their relationships, lose a clear sense of themselves, and cannot express themselves easily nor participate fully in their lives. (Rappoport, 2005, p.7)

As previously mentioned, people with NPD experience feelings of overconfidence, self-devotion, or devotion to their chosen object. Moreover, intense feelings of jealousy were observed.

When examining the relationship between Mrs. Morel and Paul from this perspective, Paul's lack of satisfaction, his libido, and his relationship with Miriam and Clara Dawes are among the most important aspects of the novel. Paul chose this path despite his mother's persistent opposition to it. Occasionally, her mother's intense jealousy was severe, "With all the passion of her strong natural, she hated Miriam for

having in this subtle way undermined his joy. It did not matter to her that Miriam could not help it. Miriam did it, and she hated her.” (Lawrence,2002:453) Paul and his mother, Mrs. Morel, endured terrifying circumstances as a result of this situation.

The inner conflict of Paul and Mrs. Morel's helplessness are observed. Mrs. Morel initially expected that her position would be filled by Miriam or Clara. She viewed them as an existential threat. Furthermore, for this reason, she made critical comments about Paul's romantic interests.

She wished so much he would fall in love with a girl equal to be his mate-educated and strong. But he would not look at anybody above him in station. He seemed to like Mrs. Dawes. At any rate that feeling was wholesome. His mother prayed and prayed for him, that he might not be wasted. That was all her prayer—not for his soul or his righteousness, but that he might not be wasted. And while he slept, for hours and hours she thought and prayed for him. (Lawrence, 2002, p.4)

Although Gertrude Morel desires the best for her son, what she truly desires is her own happiness. Despite the fact that she does not view anyone as comparable, she may be suffering from a delusion because she knows that no one can be comparable to his son. Whoever comes before him is looking for something to criticize. The only person she considers to be perfect besides herself is her son, not even her husband Walter Morel. Because she accuses everyone, she considers herself to be different from them. And she feels similarly about her son Paul, because Paul is a reflection of his mother.

From a Lacanian perspective, Gertude Morel's maternal jouissance is observed in this instance. Gertrude desires control over the life of her son Paul. She does not want Paul to live without her presence, so she directs his son's decisions accordingly. Mrs. Morel raised Paul in the same manner as herself. Her influence on him will endure after her passing. Paul and his sister Annie are unable to manage Mrs. Morel's pain prior to her death, so they give her too much morphine in her milk. Although this is related to Paul's inability to tolerate his mother's suffering, a psychoanalytic evaluation is required.

Paul sank into a void that lasted for days and weeks after this painful death. He is determined to keep his mother alive, but this is extremely difficult for him;

So the weeks went on. Always alone, his soul oscillated, first on the side of death, then on the side of life, doggedly. The real agony was that he had nowhere to go, nothing to do, nothing to say, and was nothing himself. Sometimes he ran down the streets as if he were mad: sometimes, he was mad; things weren't there, things were there. It made him pant. Sometimes he stood before the bar of the public house where he called for a drink. Everything suddenly stood back away from him. He saw the face of the barmaid, the gabbling drinkers, his own glass on the slopped, mahogany board, in the distance. (Lawrence,2002:726)

Given that Mrs. Morel is the subject and Paul is the object, it can be said that Mrs. Morel's narcissistic side views Paul as an object. Aswin Prasanth evaluated feminism in "Psychoanalyzing Feminism: A Critique of Sons and Lovers" in light of the Lacanian Psychoanalytic System. According to his evaluation, this summarizes the relationship between Paul and Mrs. Morel; "The child tries to become the 'object of the mother's desire' by pleasing her. Indirectly the child becomes the mother's phallus." (Prasanth, 2016:70) A relationship between a mother and son that was so unhealthy did not end well for either side. Mrs. Morel, despite her narcissistic feelings, passed away before she could achieve the victory she desired and anticipated. Paul, who lost in his absence, continued to live by not isolating himself from his mother and by keeping her with him for the remainder of his life.

There was no Time, only Space. Who could say his mother had lived and did not live? She had been in one place, and was in another; that was all. And his soul could not leave her, wherever she was. Now she was gone abroad into the night, and he was with her still. They were together. But yet there was his body, his chest, that leaned against the stile, his hands on the wooden bar. They seemed something. Where was he? -one tiny upright speck of flesh, less than an ear of wheat lost in the field. He could not bear it. On every side the immense dark silence seemed pressing him, so tiny a spark, into extinction, and yet, almost nothing, he could not be extinct. (Lawrence, 2002, p.738)

## CHAPTER 3

### 3. ELFRIEDE JELINEK'S LIFE AND HER MASTERWORK THE PIANO TEACHER

Elfriede Jelinek was born on October 20th, 1946. She is a novelist, poet, and playwright from Austria. She has attempted to explain gender relations, women's position in society, and female struggle throughout her entire life, and continues to do so. Jelinek, who has extensively studied theatre and art history, has also achieved success in music. After her father's death, Jelinek, who had difficulty leaving the house due to her Claustrophobia, focused on her work and on herself.

In Elfriede Jelinek's Jewish Virtual Library-published biography, she mentions that deconstructing existing myths became Jelinek's main issue in her writing.(2008) In the 1980s, she addressed patriarchal society with scathing criticism and sought to destroy the myths of love, marriage, and family. *Die Liebhaberinnen* 1975 (Original version of *Women as Lovers*, 1994) was praised by critics as Jelinek's first feminist literary work. Especially *Die Klavierspielerin* 1983 (Original version of *The Piano Teacher*), which includes autobiographical elements, is the novel of a female protagonist standing up to her overprotective mother. The novel became a best-seller and was adapted into a film. *The Piano Teacher*, which made Elfriede Jelinek the tenth woman to win the Nobel Prize, was her first work to be translated into English. In addition, the works that highlight the author's period and remain significant include *Die Liebhaberinnen* (1975), *Lust* (1989), *Die Kinder Toten* (1995), and *Greed* (2000).

As a young child, Elfriede Jelinek began attending the nun school, where she received a rigorous education. Her later years were also affected by these restrictions and repression. She eventually completed high school and continued to learn afterward. Despite the social effects of her disease, Claustrophobia, she began writing and produced numerous masterpieces. In addition, she had an interest in politics and had been a member of a capitalist party for nearly three decades. As a child, Elfriede Jelinek was exposed to traumatic events. Without her father, Jelinek struggled and described her mother as an oppressive, domineering dictator.

Therefore, writing has been her best and most effective form of escape. *The Piano Teacher* (1983), a semi-autobiographical novel by Jelinek, is one of her most well-known works. This literary masterpiece depicts the horrific existence of a narcissistic, demonic oppressor mother and her sadomasochistic and self-protective daughter. In addition, this book gained popularity following the success of Michael Haneke's film *The Piano Teacher* (2001).

This film is an adaptation of the novel; “The Piano Teacher was modified for the screen by Michael Haneke, who also directed the movie of the same name in 2001.” (Christian, 2009:782) The original version of the film contains moments and passages that, if not viewed from a psychoanalytic perspective, will disturb the viewer and shock the reader. *The Piano Teacher* is a literary work about an unhealthy relationship between a mother and daughter. It is widely recognized and studied in connection with the film.

### **3.1. The Mother Daughter Bondage**

Erika Kohut is in her late 30s and a piano instructor. Erika grew up without her father while living with her mother. Jelinek remarked, Erika, who has a unique relationship with her mother, must explain herself to her mother if she returns late from classes. Her mother, who has a domineering and unhealthy attitude, treats Erika as a young child despite the fact that she is an adult. At the beginning of the work, attention is drawn to the dress that Erika purchased but concealed. Her mother smashed the dress with her hands. Because she considers this clothing expenditure a complete waste of money. At the beginning of the work, the reader witnesses Erika and her mother arguing. And it is undeniable that this conflict stems from the mother's authoritative and intimidating demands. It can be understood the dynamic between a mother who makes her daughter top priority and a daughter who wants to please her mother but also to strike out on her own. The reason it's called a girl is because her mother still thinks of her as a girl even though she's in her 30s. Jelinek discusses this situation as follows in her writings;

Even here, in this dump, which is slowly falling to pieces, Erika already has her own realm, her own roost, which she rules and is ruled in. It is only a provisional realm; Mother can walk in at any time. There is no lock on Erika's door. A child has no secrets from her mother. (Jelinek, 1999, p.2)

Erika, a piano instructor at the Vienna Conservatory, occasionally attends evening performances. The mother must constantly be aware of the situation. So much so that whenever Erika is absent without notice or late, her mother constantly calls and inquires about her whereabouts. Even though Erika doesn't want to be in this situation, her mom is determined to make the best of it. Erika and her mother have an unusually worthless relationship.

Erika's reaction to her mother when she could not find the outfit in her wardrobe is a clear illustration of this.

Whenever Erika realizes something is missing, she instantly knows whom to blame: the only possible culprit. You bitch, you bitch! Erika furiously yells at the superior authority. She grabs her mother's dark-blond hair with its gray roots. A beautician is expensive. So once a month, Erika colors her mother's hair with a brush and dye. Now, Erika yanks at the hair that she herself beautified. She pulls it furiously. Her mother weeps. When Erika stops pulling, her hands are filled with tufts of hair. (Jelinek, 1999, p.4)

Though Erika and her mother have a toxic bond, they are unable to break up or show any sign of respect for one another. In a sense, this situation completely ruined their mother-daughter relationship. Erika may be so blind as to be painful. Then, it is normal for them and their relationship to resolve the conflict with an apology. There is no doubt that Erika does not lead a "private" existence. Due to their unhealthy relationship, her mother intercedes excessively in her daughter's life. This might remind one of Freud's psychosexual conception of Erika. It will be explained how a bad relationship will lead to a destructive cycle for Erika's character. The primary focus, however, will be on Erika's mother's narcissistic attitude toward her daughter. Before discussing the negative effects of her mother's narcissism on her relationships, the narcissistic behavior of Erika's mother was analyzed. When evaluating the work, this is one of the most important points brought up in the introduction. The mother's pressure on her daughter. It is possible to point out that she is devoted to her daughter

Erika as a person who the mother wants her to be. This behavior can be considered to be a classic example of narcissism. In this instance, her restrictions and interference with his daughter can be summarized more clearly. Erika's mother displays characteristics of narcissism, including grandiose self, exaggerated love, excessive arrogance, and egoism. The torn dress serves as an illustration of this circumstance. After her mother tore Erika's dress, she deems these purchases a total loss. In fact, she advises Erika to save money and consider the house they will purchase. However, this is the mother's own opinion. She wants Erika to consider what she desires to occur. Her emotions, thoughts, and desires are meaningless. Her mother included her daughter in the process of unhealthy narcissism. This daughter and mother bond is the shocking aspect for the reader.

Erika's living space consists of her own small room, where she can do as she pleases. No one may interfere; this room is her property. Mother's realm is the rest of the apartment: the housewife, being in charge of everything, keeps house everywhere, and Erika enjoys the fruits of her mother's labor. Erika has never had to do housework, because dusts and cleansers ruin a pianist's hands. (Jelinek, 1999, p.3)

As mentioned before, maladaptive narcissism describes Erika's mother's narcissism. This disorder makes life challenging for both the mother and daughter. The maladaptive narcissism process is clarified upon examination of the work by the relationship between them and the mother's attitude. The mother desires that Erika always reside with her. She would prefer to remain Erika's mother rather than be the mother of the bride. In addition, she creates Erika's career plan herself. She desires for Erika to live the life she desires. Erika represents the type of person her narcissistic mother would like her to be. "The peak offers international fame, which is never reached by most climbers. A cold wind blows up there, the artist is lonesome and admits his solitude. So long as Mother lives and continues planning Erika's future, there is only one possibility for the child: the top of the world." (Jelinek, 1999, p.15) David Elkind examines the impact of the term Instrumental Narcissism on maternal personality. It is the equivalent of a mother who desires to raise her daughter in accordance with her own ego and desires. Erika's mother is a great example of the term instrumental narcissism, it can be said. This mother, who never tolerates failure, has

only her own desires in mind when she expects Erika to succeed. Erika is unconcerned with her emotional state and expects to achieve financial success. In addition, it does not contribute to Erika's emotional life. She desires only for Erika to live with her. Erika, on the other hand, is a Co-narcissistic character. According to Alan Rappoport's explanations, Co-narcissistic individuals' primary objective is to fulfill their parents' wishes and ensure their happiness and satisfaction. Even though Erika is furious with her mother, she desires to satisfy her, despite possessing certain characteristics that conflict to her mother's desires. Erika, who was raised by a narcissistic mother, was therefore brought up in a co-narcissistic manner.

Co-narcissistic people are typically insecure because they have not been valued for themselves, and have been valued by their parents only to the extent that they meet their parents' needs. They develop their self-concepts based on their parents' treatment of them and therefore often have highly inaccurate ideas about who they are. For example, they may fear that they are inherently insensitive, selfish, defective, fearful, unloving, overly demanding, hard to satisfy, inhibited, and/or worthless. (Rappoport, 2005, p.2)

Growing up with a narcissistic parent had additional negative consequences. This has undoubtedly put Erika under pressure as well. This suppression occurs with different thoughts for Erika. Erika's visit to a store to purchase sexually graphic videos is the simplest illustration. Erika repeats this circumstance in secret, after work or during her free time, without her mother's knowledge. She finds pleasure in it. "She loves indulging in perverse pleasure. These acts boost her libido and provide her a space to connect with the symbolic. Her body refuses every limit and every border and enjoys these modes of corporeality which Kristeva calls 'the improper/unclean.'" (Kour, Malhotra, 2019:489) Furthermore, she delights in inflicting agony on her own body. "At home she partakes in what Jelinek refers to as a "hobby" of cutting her skin and genitals," (Christian,2009:772) In this episode, Erika's masochism and her major sadomasochism are revealed. Christian, in "The Piano Teacher: A Case Study in Perversion and Sadomasochism" (2009), he clarified Erika's sadomasochism. Deprivation of a father, childhood traumas, and growing up with an oppressive mother all contribute to the development of sadomasochistic attitudes. Erika is a character that enjoys self-inflicting pain and can also derive pleasure from it. She actively seeks suffering. Over time, after Erika meets the student Walter Klemmer, she begins to



exhibit new tendencies. Erika, desiring to conceal this information from her mother, begins a new connection with Walter Klemmer, who is younger than she is. Klemmer is constantly in pursuit of Erika and anxious to be close to her. However, Erika's behavior toward Klemmer is not typical. Erika “lives in a pre-odipal world of mother.” (Kour & Malhotra 2019:487) This circumstance is explained in great detail throughout the literature. This is an impediment to Erika's exploration of the actual world and her survival. “The mother influences the daughter in different ways throughout her life. But this attachment is distorting Erika’s vision of self and her perception of the world and is preventing Erika to connect with other people emotionally. This social withdrawal has led to daughter’s psychosis and regression.” (Kour, Malhotra, 2019:488) Erika's attraction to her mother, who grew up without a father, is one of the primary reasons for her orientation. Erika did not develop in a healthy manner as a child.

She develops a caricature of masculinity and incorporates into her simulacrum violence, cruelty, penetration, oppression, voyeurism, sadism, perversion, and a state of confusion in relation to the female gender and female genitalia. Embodying the father gratifies symbiotic wishes for merger with the mother, whereby the daughter attempts to gain access into the mother's body as a male substitute, while it simultaneously serves as a drastic attempt at separation from the archaic mother through an identification with the paternal realm that staves off further regression and psychosis. (Christian, 2009, p.770)

Erika may have pursued Klemmer in numerous ways because she lacked an understanding of how to love. Erika, who was raised in a restrictive and abusive relationship, desired to experience the same sentiments with Klemmer. She desired to approach him internally, but lacked the knowledge to do so. Therefore, she wished to adopt the same tactic, namely dominance. Erika, who has through an unfavorable developmental time, writes Klemmer a letter in which she reflects on the only means she knows of loving. In this letter, she discusses his sadomasochistic sexual fantasies and her wish to be treated like a slave. “ But Erika’s letter is an instrument of jouissance. In the service of her own body; it dictates in precise detail the degrading abuses what Walter must inflict on Erika’s mouth, face, and stomach.” (Wyatt, 2005:464) Erika lacks emotional maturity. This is mostly attributable to the nature of her upbringing at home. Her life with a narcissistic mother has shaped her suppressed

feelings in several ways. The lack of a father has resulted in a variety of traumas, such as the yearning to replace him.

### **3.2. Lacanian Perspective of Maternal Jouissance**

Erika's environment is altered by her father's absence. However, this sad absence affects not only Erika, but also Erika's mother. Erika attempts to assume the paternal role. Christian describes this complex circumstance as follows;

My main thesis is that in certain cases where a father, by virtue of his absence or his character, has not facilitated the daughter's differentiation and separation from an all-engulfing mother, the child attempts to differentiate from the mother by becoming the father, assuming the father's role vis-à-vis the mother, and embracing the realm of the paternal symbolic order. Unable to use the father as an anchor that allows her to extricate herself from her mother, the daughter constructs a symbolic phallic realm that becomes an exaggerated version of the father, and of what it means to be male. (Christian, 2009, p.769)

Erika's life is complicated by her mother's repressive and authoritarian tendencies. Erika's absence of a parent creates a new universe for her. She adopts the role of father, so separating herself from her narcissistic mother. "By becoming the father, Erika at once replaces him in her mother's bed and gains access to her mother's body, while establishing herself as a separate person from mother and averting psychic decompensation." (Christian, 2009:775) On the other hand, evaluation must be conducted from a Lacanian perspective. Erika's self-mutilation is a desperate attempt to escape Maternal Jouissance. Because Erika's attempts to escape maternal jouissance may be evidence of her assuming the father role. "...Erika's perversions represent an exaggerated version of the father, his role, and the paternal order, meant to rescue her from a state of regressed fusion with the all-powerful preoedipal mother." (Christian, 2009, p.782) Kohut's narcissistic mother chooses her daughter as an objet. In addition, her daughter's body freely determines her desires. She is the only owner of her kid and does not grant her autonomy. This is the strongest indication of maternal jouissance. Erika has a desire to be independent from her mother. Wyatt (2005) in "*Jouissance and Desire in Michael Haneke's The Piano Teacher*" discusses these circumstances in

his work and completes his character analysis from a Lacanian approach. “In Lacan’s model, maternal desire is the crucial factor that forces a child to separate from its early fused identification with the mother.” (Wyatt, 2005:458) However, the scenario in the novel is different. Instead of maternal desire, maternal jouissance is observed. “In Erika’s situation, there is no maternal desire but only maternal jouissance.” (Wyatt, 2005:458) Wyatt explains that Erika's mother has no other direction besides Erika. In addition, he discusses Erika's captivity.

Erika as a daughter with no independent position either in space or in time. Erika's body and Erika's time belong to her mother. In this domestic interior, no third figure, no representative of the social/symbolic order, no law exists that would afford protection against jouissance. It is a space of maternal jouissance, where there are no limits on the mother's love and violence, no obstacle to the maternal drive to make her offspring her own, to control her will, mind, and actions. (Wyatt, 2005, p.456)

Klemmer represents for Erika her freedom from her mother's restrictions. “She has a fantasy of enacting with Klemmer the conventional roles of husband and wife, which are depicted by Jelinek as that of master and slave.” (Christian, 2009:779) Erika's perversion became evident to Klemmer following her letter. Klemmer's attitude toward Erika shifts after reading this letter. It also indicates that Erika's letter to Klemmer demonstrates a lack of communication abilities. In reality, the letter is Erika's alienation. She cut herself off from the world. It is obvious that Erika Kohut did not develop in a healthy manner with a narcissistic mother who had parental jouissance. Therefore, her efforts and tendencies reflect Erika's own jouissance. Klemmer arrives at Erika's apartment at the end of the work.

In the house that he enters yelling and enraged, frightening moments await Erika and her mother. “Erika is slapped in the face before she even knows what's happening. Did you see that?! Yes, Erika did see that. The slap was dealt by Klemmer, and successfully! Astonished, she holds her cheek and fails to reply. Mother is dumbstruck. If anyone is going to slap Erika, it'll be Mother.”(Jelinek, 1999, p.166) Klemmer shuts the door and locks the mother inside the room. The mother of Kohut cries and pounds on the door. Her focus is all on her little girl.

The mother believes her daughter, who is intimately connected to her in every way, will now belong to Klemmer.

Walter Klemmer overcomes the woman violently, even though she says she's changed her mind. Please don't hit me. My ideal is shared feelings again. Erika revises her opinions too late. She expresses the opinion that she, as a woman, needs lots of warmth and affection. She holds her hand over her mouth, which is bleeding at one corner. It's an impossible ideal, the man replies. (Jelinek, 1999, p.167)

In this moment, timeliness becomes clear. Erika is terrified of separation, love, and attachment. So, she is undoubtedly aware of what will transpire. Klemmer abandons her despite his brutality. This cruel and merciless act is their final act.

The next day, Kohut's mother behaved differently. She keeps her quiet without reminding her daughter of the traumatic incident they both suffered. Erika is in a stagnant position. Perhaps this is a farewell in silence. At the end of the book, upon encountering Klemmer, Erika stabs herself with the knife she brought to the conservatory. At the beginning of the book, the conservatory is presented to the reader as a symbol of Erika's best qualities. Erika, a piano instructor who gained great success in the field of 'Schubert' under her mother's guidance, is experiencing the highest peak of jouissance with her suicide attempt at the conservatory. However, Jelinek leaves the reader unsure as to whether Erika's traumatic romance with Klemmer or her flight from her pre-oipal mother prompted her to flee. *The Piano Teacher* evolved into a work of great interest when Erika was living with her narcissistic mother, reconciling itself with the (missing) father role and detailing the perversion and sadomasochism she experienced. In addition, this work, which depicts Erika's struggle with maternal jouissance, features shocking dialogues. *The Piano Teacher*, one of Jelinek's masterpieces, requires a psychoanalytic examination and comprehension.

## CONCLUSION

Throughout history, women and motherhood have been the focus of research and analysis, and consequently, many literary works have addressed these topics. The belief that the primary duty of women is motherhood, which is still prevalent in some regions and ancient societies, has become widespread, and the majority of women are raised to be mothers. In the process of becoming a mother, all responsibility was placed on the woman, and she was expected to live in isolation with her child.

Psychologically, the woman was affected by both the experience of becoming a mother and the family environment in which she grew up before becoming a mother. This psychological state has resulted in traumas and, on occasion, personality disorders. The isolated mother was unable to manage all of her responsibilities, and the traumas she endured while raising her child also affected her ability to fulfill her parental duties. In the majority of studies, it has been found that individuals with problems in their current family environment experience similar problems after marriage, and that they play a role in this circumstance. It is possible that children who grow up in an unhealthy environment suffer from nearly equivalent personality disorders and traumas.

This thesis is divided into two chapters. The primary objective of the thesis is to analyze the problems in two significant literary works through the perspective of the narcissistic mother figure. In light of this, the Introduction chapter provides general information on motherhood and women, as well as the terminology required to describe the development of personality disorder. Then, the main title of narcissism is introduced, as well as the famous Greek myth Narcissus, which is believed to be the origin of narcissism in literature. The description of the narcissistic mother is then divided into subheadings for clarity. Studies on narcissism and theorists' contributions to comprehending narcissists are referenced. Freud, Heinz Kohut, Otto Kernberg, Melanie Klein, Karen Horney, Jacques Lacan, and additional theorists' works are analyzed.

Masochism was the subject of a brief evaluation in the introduction. It clarifies the sadomasochistic nature of Erika's character in *The Piano Teacher*. The evaluation of the parental function follows in the thesis. The function of the parent for the child and the significance of the child for the parent are discussed in this part. Important theorists' works are included in this evaluation, which is useful for examining the bond between mother and child during the analysis of the work.

In addition, the figure formed by the Role of Parenting section includes information regarding the *Parenting Model* presented by Jay Belsky. This is so that the similarities of the children who grew up with a narcissistic parent, as well as the novels produced in the analysis, can be expressed with clarity.

This thesis provides brief descriptions of pertinent literary examples. These examples of literature include *Picture of Dorian Gray* and *Hamlet*. The narcissistic personality of Dorian Gray, as depicted in the novel, has been assessed. *Hamlet*, on the other hand, features the Oedipus complex, which serves as an example for the examination of *Sons and Lovers*. In addition, *Hamlet's* mother's name, Gertrude, has been investigated as a connection to *Sons and Lovers*.

Over-exaggerated love, grandiose self, humiliation, and object choice situations are all signs of narcissism, which can be used as a framework for understanding a person's unhealthy process. In this thesis, the primary objective is to raise awareness of narcissistic mothers in literature. Because of this, the works of *Sons and Lovers* and *The Piano Teacher*, which are well-known worldwide, are analyzed. These works were chosen because they are suited for analyzing narcissistic mother figure. Examining these significant literary works in light of the expertise of renowned authors and theorists has been enlightening. First, the literature addressed the consequences of narcissistic mothers on their children. The mother character in *Sons and Lovers*, Gertrude Morel, has narcissistic personality disorder. Additionally, she and her children are affected by this circumstance. The narcissistic mother selected her son Paul as her object and raised him with maternal jouissance. This circumstance has continually altered Paul's life. As an escape from maternal jouissance, Paul sought out other women. He subsequently returned to his mother after finding this orientation unsatisfactory. Paul continued to be influenced by his narcissistic mother even after

her death.

D. H. Lawrence's works are partially autobiographical. This appears to provide the reader a sense of Lawrence's life. This novel may leave the reader uncertain regarding how the narcissistic mother is characterized in the text. Because it is accurate to say that the work was written in terms of Paul and Gertrude Morel, which is obvious from the book's analysis. The first half of the work is evaluated based on Gertrude Morel, while the second half is examined based on Paul. With her sacrifice and devotion, Gertrude Morel is more prominent in the novel. The most notable aspects of this work are that she desires the best for her children and always watches out for them. From all this, it may be assumed that the work also intended to honor Gertrude Morel.

Numerous sources on *Sons and Lovers* were discovered and analyzed during the course of the research for this thesis. Numerous materials have been accessed, particularly about Paul's Oedipus Complex. *Sons and Lovers* novel analyses have been included in the selection of literary works about narcissistic mothers. As a conclusion obtained after researching the differences in the sensation of motherhood among narcissistic individuals, excessive affection and pressure have been valued. The narcissistic mother's excessive affection is self-loving. And she reflected the person she desired to be in her chosen object, her child. In this instance, it resulted in suppression. In accordance with the pressures and psychological traumas they endured, it was found that children who grew up with narcissistic mothers or fathers exhibited an unhealthy development.

This is exemplified by the Oedipus/Elektra complex. In addition, this unhealthy growth process encourages children to find the mother role in other individuals. Daughters adopt the father role. In general, narcissistic mothers' lives are characterized by trauma and psychological misery. Different degrees of narcissistic personality disorder can manifest in individuals who lack a suitable familial environment and development.

In *Sons and Lovers* and *The Piano Teacher*, the absence of a father figure is a frequent theme. Combining children of different genders with the narcissistic mother creates a common denominator in this scenario. Elfriede Jelinek's *The Piano Teacher*

is a semi-autobiographical novel. This work, which contains remnants of Jelinek's life, has been appraised using narcissistic mother characteristics. Unlike the previous book, *The Piano Teacher* analyzes a narcissistic mother with a child of a different gender. The loss of the father role has strengthened the bond between this narcissistic mother and her daughter.

One of the most striking difficulties is the omission of the mother's name. Erika and her family are seen throughout the work, trapped in the harsh and authoritarian world of the mother, who is identified as Kohut's mother. The inner world of the narcissistic mother and Lacan's famous concepts of maternal jouissance and object petit a are evaluated in this study. Erika desired to end her mother's attempts to escape her parental jouissance by self mutilation and turning away from her mother. She assumed the role of father and desired to end the dysfunctional relationship she had with Klemmer. And these efforts were in vain. Due to her fixation on jouissance, the traumas and sadomasochism she endured brought her nothing but suffering.

In this work, the narcissistic Kohut's mother is portrayed as extremely oppressive and controlling. In her work, Jelinek utilized the stream-of-consciousness technique, leaving the reader at times torn between empathy and sympathy for the characters. In *The Piano Teacher*, the narcissistic mother figure imprisons her daughter for her own maternal jouissance. Erika's rejection of this circumstance resulted in an attempted suicide at the end of the work. The work's language is completely unrelated to conventional techniques. It contains both awareness-raising and disturbing messages.

In two well-known works, examples of children raised by narcissistic mothers were evaluated based on their gender. Under the influence of their parents, children who have experienced an unhealthy development process are co-narcissistic and strive to satisfy them. This effort and dedication also indicates that children are psychologically depressed. According to the work's summary and analysis, children raised by narcissistic parents experience attachment difficulties. And it becomes undeniable that they are unable to separate from their bonded parents.

Numerous sources and studies were consulted for *Sons and Lovers* during the



course of this thesis's research. On the other hand, a sufficient number of sources connected to the work of *The Piano Teacher* could not be found. Her daughter Erika was the subject of a greater number of analyses and evaluations, particularly when narcissistic mother analysis was desired. The film adaptation of *The Piano Teacher*, directed by Michael Haneke, is now more accessible in terms of analysis and discussion.



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## GENİŞLETİLMİŞ TÜRKÇE ÖZET

Kadın ve annelik üzerine tarih boyunca çeşitli araştırmalar ve değerlendirmeler yapılmıştır. Annelik ve çocuk sahibi olmak kadının tek başına üstlenmesi gereken bir sorumluluk olarak görülmüştür. Kadınlar bu sebeple böylesi büyük bir sorumluluk ile baş başa bırakılmıştır. Kadınların büyüdükleri ve yetiştikleri aile ortamı, eşleri ile olan sağlıklı diyalog ve iletişimleri psikolojik olarak onları etkilemiştir. Bu durum çoğu kadında travma haline gelmiş, farklı psikolojik sorunlar ile ortaya çıkmıştır.

Narsisizm dünya çapında bilinen en yaygın terimlerden biri olarak literatürde yerini alır. Narsisistik bireylerin araştırma ve analizleri çok fazla teorist ve kuramcı tarafından değerlendirilmiştir. Bu analizler ve değerlendirmeler psikolojide ve edebiyatta sayısız esere konu olmuştur. Değerlendirmesi yapılmış analizler çok fazla eserin incelemesine ışık tutar.

Edebiyatta narsisizm kavramının kullanımı Yunan mitolojisine dayanır. Ünlü Narsisus miti ile tanınan bu kavram psikolojide yerini narsisizm olarak alır. Otto Rank (1911) ve Freud'un çalışmaları ile narsisizm daha büyük önem kazanır. Ardından Heinz Kohut, Otto Kernberg, Melanie Klein, Karen Horney ve dahası teorist ve kuramcılar tarafından farklı açılar ele alınarak açıklanmıştır.

Psikolojik açıdan değerlendirildiğinde narsisistik kişilik bozukluğunun oluşumu bireyin geçmişine dayalıdır. Geçmişte maruz kaldıkları ve büyüdüğü aile ortamı narsisistik bireyin gelişimine yön verir. Narsisistik bireyler için bencillik, kendisine adanmışlık, abartılı sevgi, başkalarını küçümseme ve önemsememe gibi duygulanımlar söz konusudur. Freud'a göre narsisistik bireyler bir kişiyi nesne olarak seçerler. Bu durumda seçtikleri kişiyi kendileri gibi, geçmişteki kendileri gibi veya olmasını istedikleri gibi yönlendirirler. Bu bağ bir süre sonra bağımlılık veya esarete dönüşebilir. Çünkü bu sağlıklı birliktelik iki tarafa da zarar verecektir.

Bu tez psikolojide ve edebiyatta çok fazla yaygın olan narsisizm kavramını incelemektedir. Dahası ünlü iki edebi eserde bulunan narsisistik anne tasvirini eser analizi ile birlikte değerlendirmektedir. Değerlendirme boyunca önemli çalışmalar ve tezler ışığında alıntı analizler sunulmuştur. Jacques Lacan'ın yaygın olarak kullanılan

ve bilinen Küçük nesne a ve Jouissance kavramları eser analizleri doğrultusunda kullanılmıştır. Edebiyatta narsisistik anne tasvirinin nasıl sunulduğu, narsisistik annelerin çocukları ile olan sağlıklı etkileşimleri ve bu etkileşimlerin oluşturduğu sonuçlar eserler doğrultusunda ele alınmıştır.

Bu tez iki bölümden oluşmaktadır. İlk bölüm konu ile bağlantılı olarak teori ve kavramlardan oluşmaktadır. Narsisizm, narsisistik ebeveynler, co-narsisizm ve ilişkili çalışmalar, Lacan'ın kuramları Küçük nesne a ve Jouissance açıklanmış edebiyattan kısa örnekler verilerek ikinci bölüme geçilmiştir. İkinci bölümde ise İngiliz ve Avusturya edebiyatının en bilinen eserlerinden *Oğullar ve Sevgililer* ve *Piyanist* eserleri kavramlar doğrultusunda incelenmiştir.

*Oğullar ve Sevgililer* D. H. Lawrence'ın 1913 yılında okuyucu ile buluşturduğu ünlü eseridir. İngiliz Edebiyatının en yaygın bilinen eseri olarak *Oğullar ve Sevgililer* Lawrence'ın başyapıtlarındandır. Otobiyografik bir eser olarak *Oğullar ve Sevgililer* Lawrence'ın hayatına dair çok fazla bilgi içermektedir. Bu eserde üçüncü şahıs anlatıcısı bulunmaktadır. Eser aile, psikoloji, din, endüstri, ölüm ve yıkım konularını içermektedir. Narsisistik anne figürü olarak Gertrude Morel ve onun çocukları analiz edilmiştir. İlk oğlunun ölümü ardından ikinci oğlunu nesne olarak seçen narsisistik anne ve aralarındaki sağlıklı bağ tezde ele alınmıştır. Gertrude Morel narsisistik anne çerçevesinde değerlendirilmiş ve oğlu Paul Morel'in annesinin *jouissance*'ı çerçevesinde nasıl tutumlar sergilediği ele alınmıştır. Yaşadığı baskı ve esaret oğlu Paul Morel için de kolay olmamıştır. Fakat eser narsisistik annenin olumsuz yanlarını çok fazla vurgulamamaktadır. Lawrence'ın açıklamaları doğrultusunda söylenilebilir ki, annesine olan sevgisi ve özlemi gereği bu eserde Gertrude Morel olumlu yanları ile okuyucu ile buluşmuştur.

Narsisistik annenin oğlu üzerindeki yıkıcı etkisi hayatlarını farklı yönlere çekmiştir. Oğlundan kopamayan ve oğlunun sürekli onunla olmasını isteyen Gertrude Morel Paul'u duygusal anlamda sürekli kıskırtmıştır. Bu hal onları ve ilişkilerini çıkmaza sokmuştur. Eser sonunda hayata veda eden Gertrude Morel'in arkasında acıdan başka bir şey kalmamıştır. Oğlu Paul bu acıyla ve ayrılıkla kaybolmuş bir halde yaşamaya mahkum olmuştur.



İkinci eser olan *Piyanist* Elfriede Jelinek'in Avusturya dilinden İngilizceye çevirisi yapılan ilk eseridir. Asıl dili Almanca olan bu eserin çevirisi Joachim Neugroschel tarafından yapılmıştır. Bilinç akışı tekniği ile yazılan bu eser okuyucuyu şoke eden ve zaman zaman da rahatsız eden bir dil kullanır. *Piyanist* eserinin film uyarlaması Michael Haneke tarafından yapılmıştır ve tez analizi süresince film değerlendirmelerine daha fazla ulaşılmıştır. Narsisistik anne tasviri ve bu edebi eserde anne ve kızı Erika'nın ilişkisinin okuyucuya nasıl sunulduğu araştırılmıştır.

*Piyanist* eseri yarı otobiyografik bir eserdir. Elfriede Jelinek ve hayatına dair örnekler içermektedir. Viyana Konservatuvarında Piyano öğretmeni olan Erika Kohut ve annesinin sağlıksız bağları narsisizm ve anne jouissance'ı çerçevesinde incelenmiştir. Bu eserde narsisistik anne ile yaşayan ve baskılanan Erika Kohut'un sadomazoşizmine de tanık olunur. Daha önceden belirtildiği gibi küçük yaşta yaşanan travmalar ve sağlıksız büyüme süreci kişinin psikolojik sorunlar yaşamasına sebebiyet verebilir. Bu eser narsisistik annenin kızı üzerindeki yıkıcılığını temsil etmektedir. Kendi istediği hayatı yaşaması için sürekli kızını yönlendiren annenin ve bu baskıdan yıpranan kızının annesinden ve anne jouissance'ından kaçış hikayesidir bir bakıma. *Piyanist* eseri tüm yıkıcılığını gerek kitap üzerinde gerek film uyarlamasında son derece çarpıcı bir şekilde hissettirmektedir.

Bu tez önemli yazar ve kuramcıların kavram ve teorilerine dayanarak bu önemli iki eseri narsisistik anne tasviri üzerinden incelemiştir. İnceleme esnasında üç farklı sorun ele alınmıştır. Birinci sorun olarak edebiyatta narsisistik annelerin farklı cinsiyetteki çocuklarında bıraktıkları etkiler, ikinci olarak edebi eserlerde narsisistik annelerin nasıl tanımlandığı ve son olarak bu eserlerdeki narsisistik bireylerde ebeveynlik duygusunun farklılıklarının cevabı aranmıştır. Her iki eser için de sorunlar incelenmiş ve değerlendirme yapılabilmektedir.