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RFC: AT1120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VI

Número: Edición Especial

Artículo no.:102

Período: Marzo, 2019.

TÍTULO: Estudio comparativo de la calidad de los mitos del parricidio, el filicidio y el fratricidio en "La sinfonía de los muertos" y "La mujer de pelo rojo".

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RESUMEN: Este es el estudio comparativo de dos novelas contemporáneas y famosas "La sinfonía de los muertos" y "La mujer de pelo rojo". Las revisiones se basan en las opiniones de Freud, Jung y sus seguidores. Primero, se presenta un resumen de las dos novelas, y luego se informan los pensamientos y comportamientos similares de los personajes que conducen al parricidio, filicidio y fratricidio en las dos novelas. Según los psicoanalistas y antropólogos, se examina la calidad de estos comportamientos, que conducen a ruinas y muertes anormales, y al final, las preguntas del artículo se responden en la conclusión.

PALABRAS CLAVES: Parricidio, filicidio, fratricidio, mito, Orhan Pamuk.

TITLE: A comparative study of the quality of Parricide, Filicide and Fratricide myths in "The Symphony of the Dead" and "The Red Hair Woman".

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ABSTRACT: This is the comparative study of two contemporary and famous novels "The Symphony of the Dead" and "The Red Hair Woman". The reviews are based on the opinions of Freud, Jung, and their followers. First, a summary of the two novels is presented, and then the thoughts and similar behaviors of the characters leading to parricide, filicide and fratricide in the two novels are reported. According to psychoanalysts and anthropologists, the quality of these behaviors, which lead to abnormal ruins and deaths, is examined, and in the end, the questions of the article are answered in the conclusion.

KEY WORDS: Parricide, Filicide, Fratricide, Myth, Orhan Pamuk.

INTRODUCTION.

Literature is a multi-dimensional phenomenon that, without regard to its various dimensions, a literary work cannot be interpreted accurately. One of the sciences that plays a very important role in the critique of literary works is psychology. The search for human psyche has existed from ancient times in the dramatic poetry of Greece, and later people like Rasin, Shakespeare, Metterling and Dostoevsky in Europe have paid attention to it, but the emergence of a new intellectual and philosophical trend that originated from psychologists such as Freud, Jung, and Adler led to a more attention to literature from psychological dimension (Fazilat, 2011, p.179).

This article has been written to answer two questions. The first question is that how is the quality of the myths of parricide, filicide and fratricide, and the creation of these tragedies in two contemporary literary works from both Iran and Turkey? The second question is that what are the

root causes of the full presence of parricide, filicide and fratricide in the minds of mankind from past up to now, which makes it also appear in contemporary literature?

The root and scientific knowledge of myths is very important, and myths are more than any other field in literature. In a time when the community is overflowing and changes are changing rapidly, the more we get information about the human person, the better. That is why it is important to understand the symbols and myths.

The novel "The Symphony of the Dead" by Abbas Maroofi is a postmodern novel in the style of "Flow of Mind", written in Iran from 1984 to 1989. Maroofi in this novel, like a psychoanalyst, views the individual's unconscious and the memories of his story's characters. On the one hand, he searches for the reasons of the imbalance between the characters of his story and the individual's unconscious and their memories, and on the other hand, the parricide-filicide and fratricide problem that exists in the "collective unconscious" of human beings - are connected with the individual complexities of the characters. And he portrays the father and one of the sons of the family in committing a filicide and fratricide, which is based on "ancient patterns" in the discussion of myth and collective unconscious. "The Symphony of the Dead" has been translated into English, German, and Turkish, and the KGB and the Philosophical Publishing House of Sor Camp have awarded it in 2001.

Carl Gustav Jung has added another dimension to Freud's theory of the unconscious mind, and included the unconscious, in addition to the instincts of the individual and the suppressed individual's desires, among the remnants of desires and emotions that have been experienced by our ancestors from the distant past and have become like symbols in the mind of human beings to form a kind of common unconscious that Jung calls it collective unconscious.

In Jung's view, Freud's "individual unconscious" is very personal and lies on a deeper layer that is not inspired by personal experiences, rather it is self-existent. It is the same as the so-called "collective unconscious", and the reason for the collective attribute is that it is universal and communal, as well as its commonality is among all human beings, as well as the fact that it is not bound to personal experience. And has content beyond personal perceptions (Imami, 2000, p.210).

The novel "The Red Hair Woman" by Orhan Pamuk, a famous Turkish writer, published in 2016. Pamuk won the Nobel Prize in 2006 and is a representative of the postmodern school of contemporary Turkish literature. Orhan Pamuk, in this novel links the power and beauty of the two eastern and western legends, "Rostam and Sohrab from Ferdowsi's Shahnameh" and "Oedipus Shahriyar from the Sophocles", and has depicted parricide in the form of current modern story according to contemporary culture and thoughts, and it can be said that this myth has been recreated in a new way.

The event of parricide, filicide and fratricide is something whose existence is undeniable in human societies, and originated at the beginning of the unknown, and its persistence is also evident in the civil societies of the present century. This like all other things rooted in ancient human history are transmitted in the minds of man from generation to generation and have "an archetype" in which the myths of parricide, son-killing and fratricide have presented in the form of the murder of Abel by Cain and the deity of Ishmael by Abraham influenced by this archetype in religions.

The archetype is the unconscious tendency to create appearances in the mind that are formed from the original material, which may vary greatly in detail without losing their original pattern. The issue of parricide, filicide and fratricide can be studied from archetype perspective. Yong believes that "looking for a father" is an archetype, and its representation in myths usually results in the death of a father or a son. Also, from Freud's point of view, who in the personality psychology believes that the instincts act on the unconscious mind, parricide and filicide can be studied;

because the instinct of the father's search, unconsciously, ends in the death of one of these two (Darabi, 2005, p.42).

It can be said that the relationship between archetypes and myths is like the relationship between filicide; because the emergence of mythology is only part of the archetypes. Therefore, the origins of archetypes should be sought in imaginary forms and mental thoughts arising from mythology (Moreno, 1997, pp.23-24).

Myths appear in various forms in different nations' literature, depending on the culture of nations, as well as the time limitation, and have evolved throughout history. (Sarkarati) calls these changes "the displacement of myths." The shift of myth occurs both in literature and in religions. In fact, the harmonization of myths and the justification of mythical events lead to the displacement of the myth with the logic and experience of nations.

In this sense, for example, the death of Sohrab (son) by Rostam (Father) in Shahnameh and the death of Layos (Father) by Oedipus (son) originate from a manifestation of a myth and have been transformed as a result of the culture of the community in which these literary works were created.

Myths that narrate abnormal deaths have always been considered by the writers as a good subject for creating tragedy. Aristotle, who sees tragedy as the highest literary genre in poetry technique, says: "A tragedy must, on the one hand, motivate feeling of pity and, on the other hand, arouse panic to purify the soul of man (Zarinkoub, 2003, p.121).

DEVELOPMENT.

Objective.

Given the fact that the issue of parricide, filicide and fratricide still appears in the collective unconsciousness of humans from an unknown beginning to the present, it has been a source of attention for writers of tragedy since thousands of years to the present.

Many literary works based on this subject can be observed in the history of the literature of nations, for example, the slaughter of Sohrab by his father, Rostam, and the fratricides in Shahnameh, such as the conflict among Fereydoun's sons (Salm, Tour, and Iraj) and Rostam and Shaghad can be found in the literature of Iran. Oedipus in Greek literature and the story of Yuri Tomo and Yoshitsunet in Japanese literature are of such subjects.

Method.

This article is devoted to the field of comparative literature and has been used in analytical - library form. Considering that in order to answer the research questions, the psychological dimensions of the two literary works have been researched and the study has an interdisciplinary aspect, after studying the two works, the psychological books related to the unconsciousness, evolutionary psychology and anthropology are studied and pointed out.

Books on literary criticism, in particular the topics related to myth have been studied and the related materials have been cited. Then, two of these literary works have been analytically examined and the correspondences made in the use of psychoanalysts to create tragedies in these two novels have been reported.

Literature review.

Regarding the review of the literature of this article, it should be said that due to the renown of the novel the "Symphony of the Dead", this work was of interest of the researchers and several articles have been written on its various topics among which are an article by Godratollah Taheri, Saeed Bozorg Bigdeli and Khadijeh Esfandiari under the theme "the study of ideal human in the novel of the Symphony of the Dead 2013" and "examining of the thoughts in the Symphony of the Dead based on the ideas of Mikhail Bakhtin 2017" by Zohreh Taebi and Mahboubeh Rostami.

The novel "The Red Hair Woman", given its novelty, not many articles have been written about it, and among the few published articles, for example, are an article by Nasser Alizadeh and Samira Jamali's article on "analysis of recreation of deep structure of the novel "The Red Hair Woman" with the story of Rustam and Sohrab" and the article "Narration, Inside Narration: Synthesis of East and West by Orhan Pamuk" by Olfat Daghighi and Gamze Gizem Oghloo.

Comparative comparisons have not been worked out so far for two novels of the "Symphony of the Dead" and "The Red Hair Woman". Also, the novel "Red Hair Woman" has not been compared by any of the contemporary Iranian literary works, and similarly the novel the "Symphonies of the Dead" has also not been compared to contemporary Turkish literary works and it is as a gap in comparative literature. Also, the root and historical analysis of the reasons for the creation of archetypes of parricide, filicide and fratricide has not been addressed in literary articles written about myths, and the clarification of the reason for these phenomena, which is one of the goals of this research, can create newer and more different literary and investigative works than before by a deeper understanding on this human mental reality.

Summary of the "symphony of the dead".

The novel runs in the city of Ardabil, which is one of the coldest parts of Iran, and its time coincides with World War II.

This novel is a family story that the father of the family is a feral and a traitor man and is a successful businessman who is hard with his wife and children. He has three sons and a daughter named Aida, who is twin with the middle son, Aidin. Yusuf's eldest son who is a naive child, and during the Russian invasion to Iran, he jumps with his father's umbrella from the top imitating Russian paratroopers, and according to the story, becomes an animal capable of doing anything other than eating and evacuating. Aidin is an intelligent and vibrant boy, and the bigger he gets, the

subtler he is and the more successful in his lessons. He is interested in learning science and the poetry but not interested in business.

Father, who loves Aidin follow his orders and follow his path to the market, does his best to dissuade Aidin from continuing education, and at last burns his room filled with poetry and books, and Aidin leaves home. The youngest son, Orhan, is completely different from Aidin and is on the opposite front. He is obedient to the father and is thinking of earning wealth. He is not better than Aidin in apparent beauty, physical strength and intelligence and for this reason he hates Aidin. Mother and Aida are more interested in Aidin, and this further increases the hatred within Orhan and the father to Aidin. Mother is captured in a patriarchal house, and she cannot do anything to support Aidin, and she's flaming fire with her harsh discriminatory treatment.

Aida, too, faces a lot of pressure from her father and orphan at the age of puberty, and lives painfully. She accepts to marry with her first suitor in order to get rid of the oppression, but the father opposes this marriage. She commits suicide by burning herself a few years after her marriage. After leaving the house, Aidin starts work at a woodcutter outside the city belonging to an Armenian man. After suffering a lot, he is supported by that Armenian man against his father's conspiracy to arrest and send him to a soldier. He marries Armenian's brother's daughter, Sormelina.

Hearing Aida's suicide, Aidin returns home after a few years, and after his father's death, he acts his will, and starts working in the father's shop, and forgets everything about poetry, books and education. Orhan, who wants to own the father's inheritance alone, does not compromise with Aidin. After Sormelina's death, Aidin is saddened by the death of his sister, Aida, and his wife. Orhan poisons him and Aidin is severely psychotic due to poisoning and psychological pressure. After the death of mother, Orhan kills Yusuf horribly in the desert to get rid of troubles of caring him. Aidin, who has been completely insane, is constantly going to a cafe outside the city near the

Shorabil Lake, and Orhan is forced to return him to home. Sometimes, he chains him at home in order to keep him from going missing.

It is reported that Aidin has a fifteen-year-old girl from his wife, Smermina, and this adds Orhan's concern for losing his father's heritage. Orhan leaves city searching for Aidin and killing him but, due to the cold, hunger and illusions from the crimes committed in the past, he suffers from dementia and falls into the lake and drowns.

Summary of the novel “the red hair woman”.

The novel “The Red Hair Woman” is the story of a 16-year-old boy named Jam, who lives in Istanbul in 1985. His father owns a pharmacy and is constantly disappearing for political reasons and being arrested. Sometimes the reason for the disappearance of the father is unknown and the mother sees these absences as his secret relationship with another woman. After his father's last loss, Jam and his mother become poor because of the closure of the pharmacy. Jam is forced to work to cover his education, and along with Master Mahmoud, he goes to the village (Öngören), about thirty kilometers from Istanbul. During the work, Master Mahmoud replaces father in Jam's mind.

The young red-haired woman plays the role of Sohrab's mother in a theater circle in Ongoren camp. Jam and that woman meet accidentally, and a look at the red hair woman attracts Jam's attention. Jam, also apparently like his father, is attracted by the woman. The female red hair and Jam after some relatively formal meetings fall in love and Jam's resemblance to his father is on the subject.

In the absence of husband, Jam goes to the red-haired woman's house and becomes her bedfellow. Tomorrow that night, following the incident of a bucket falling from his hand in the well, Jam concerns with the illusion of parricide in the mind influenced by the story of Oedipus Shahryar, which he has described it before to Master Mahmoud. Jam is horrified by imagination of killing

Master Mahmoud and escapes to Istanbul. After some time in Istanbul, he continues his education and is not prosecuted, so he hopes his Master to be alive.

After graduation, he works and marries. Then, with the help of his wife, he establishes the architectural firm called Sohrab, his work develops and becomes wealthy. While the torment of parricide is always in his mind, he is acquainted with the story of Rostam and Sohrab during the journey to Tehran and knows the resource of the theatrical work performed by the red-haired woman. Then he studies it and discusses the events of the story of Rostam and Sohrab with his wife, who could not have children. After a while, Jam and his wife prepare commercials for their firm and they play on it.

With the propagation of the ad, a young man calls the company Sohrab and claims to be the son of Jam and his mother is the same red-haired woman, who she has been pregnant for a night. At this time, Jam finds out that the red hair woman is the mistress of his father's young age, and she has been the reason for his father's absence. (In fact, the author recreates the Oedipus cohabiting with his mother in a form that is acceptable to humans today).

Jam goes to Ongoran to see his son. Because he does not know how his son's treatment will be, he takes his weapon for precaution. Then, Jam knows that Master Mahmoud is alive, and to recapture the memories he wants to see that well. The red-haired woman asks a young man as a guide to show him the well. As he was going to the well, Jam finds out that the young man is his son and the boy hides it. With the background of the stories of Rustam, Sohrab and Oedipur Shahriar, which has been fixed in the mind of Jam, Jam finds that his son has brought him to kill there. Insults and threats of youth lead to disputes and fight. Jam's death is due to a bullet shot from his own gun, and eventually falls in the same well and his son is being sent to jail.

Inferiority complex.

The Inferiority complex is one of the subjects of individual psychology that Adler proposed it. Although scholars such as Standard Hull, Ginny, and even Freud used this term before Adler, it was only Adler who, by elaborating and accurately describing the complex of inferiority, gave it a new depth and concept, and made it as the basis of all the individual psychic theories.

Adler believes that a person who feels humiliated in a sickly way is a man with inferiority complex, and believes that the inferiority complexity often leads to a sort of compensatory ambition in which the individual is forced to be preeminent at any cost (Carver, et. al. 1996, p.460).

In the definition of the inferiority complex, we can say that it is a set of attributes or behaviors whose action is to eliminate an inferior painful sensation.

A person who is in a state of inferiority, whenever the conditions are met, he will be an aggressor, a revenger and an insurgent person, and if, at times and at a time when he lives with humble and downcast, it is merely to gain the power. Such a person will cling to the ground, if necessary, and he will do it with the hope that one day he will be able to see from the top of the throne and the power people kneel down and feel frustrate.

Adler believes that inferiority complex can be formed in childhood in three ways: 1. Organ inferiority. 2. Act silly. 3. Being neglected (Schultz, 2008, pp.144-145).

In this section, inferiorities of the characters in the two novels are dealt with. In the novel the “Symphony of the Dead”, we can say that the writer has shown all characters involved in this complex, but the father and Orhan are the most affected and destructive. In the novel “The Red Hair Woman”, most of all, Jam suffered this feeling in front of Master Mahmoud, and had a sense of inferiority against his father.

Father inferiority complex, Orhan and Aidin in the "symphony of the dead".

Aidin feels inferiority in front of his father, but he compensates this as he progresses in the direction of science and literature. Orhan and his father feel fear and inferiority in front of Aidin, but they choose the way of destruction.

(Ayaz): "If were in your blessed father's shoes, when Aidin was pride and pretended to be poet, I took him to the kite to be away from here." (Orhan): "Father, father and father was fearful of him" (Maroofi, 2009, 13).

(Aidin) seemed to show himself so needless that neither I nor our father had been annoyed by he (Maroofi, 2009, p.23).

Orhan in describing the race that had with Aidin during childhood says: "We did not hear each other's voice ... I rushed alone but did not reach Aidin ... I suddenly rolled over and then I spread over the floor" (Maroofi, 2009, pp.24-25).

The father still had an eye on (Aidin's) room. He was small with round glasses and wrinkles of the forehead. He was so grand that made everybody confused. Aidin said (Father) is grand (Maroofi, 2009, p.38).

The father was astonished what to do this with bastard (Aidin). He was abject in his rebellion. Without studying, he was taking the best score and adding to the father's astonishment. But, Father did not know a way other than beating ... and eventually he found that he doesn't cope with this seven-year-old child (Maroofi, 2009, p.86).

Restraining Aidin was out of dad's control. He was rebellious and uncontrollable (Maroofi, 2009, p.114).

(FATHER) father's power and proud expected from his mouth ... Aidin could not look directly at father ... he did not know he was afraid or embarrassed. The power in those eyes and eyeglasses (the father) made (Aydin) look the same way, as always, just from behind (Maroofi, 2009, p.123).

Orhan says about Aidin being submissive after being mentally patient: "When I saw this great physique with his former pride was obeying me I enjoyed. He during his whole life wanted to flaunt his supremacy (Maroofi, 2009, pp.290-291).

Even the father, with all his hatred of him (Aidin) could not remain normal in front of him. I clearly saw that he was stubborn and losing his heart and became daunted. He was respecting him (Maroofi, 2009, p.314).

The father could not overcome him (Aydin), and I (Orhan) wanted to do this (Maroofi, 2009, p.327).

Jam's inferiority complex in "The red hair woman".

At the early hours of the first day of work, we two apprenticed learned that we should obey our master strictly (Pamuk, 2016, p.20).

Seeing Master Mahmoud where he was asleep, as if when I was a kid seeing my father's asleep, I had found Gulliver's feeling on the land of the giants. I thought of him like a giant and myself as a little human (Pamuk, 2016, p.28).

Once (Master Mahmoud) told me you are still a kid ... his body was muscular, tight and strong, and hair on his chest and back (Pamuk, 2016, p.29).

Being here I was happy with Master Mahmoud. Was it because after my father's departure, I was a man of the house? (Pamuk, 2016, pp.31-32)

Sometimes we watched our eyes ... I wanted (Master Mahmoud) to love me more and watch me more, but when we had eye contact, I stole my eyes from him (Pamuk, 2016, p.44).

I was not afraid of my father, as I was afraid of Master Mahmoud. I did not know how that fear was in me (Pamuk, 2016, p.54).

I no longer had the power to say nothing to he, and this made me angry and saddened (Pamuk, 2016, p.59).

Jealousy.

From a sociological point of view, we can speak of emotions that essentially do not exist without social relations and human interaction (Rabbani and Kianpour, 2009, p.38). Jealousy is one of these emotions. Man experiences a sense of jealousy in the social environment by comparing the extent to which he and others enjoy the material and spiritual resources. A person who feels that others have unfairly more resources than him enhances the envy of causing destruction in his mind.

For Adler, "jealousy occurs when a person feels that others do not care him or is under discrimination" (Adler, 2000, p.138).

In the novel "the Symphony of the Dead", Orhan and Dad are affected by this destructive feeling, and they are jealous of Aidin, who is clever, and has a better look and feel, as well as his mother and Aida and other women pay more attention to him. In the novel "The Red Hair Woman", Jam and Master Mahmoud and Jam's also feel jealous.

Envy in the "Symphony of the dead".

(Quatations are from Orhan) The mother said: Aidin is my single pearl. All on one side, this one another side. She was addressing his thoughts, sleep, and even his cry lovingly. He said: his voice is like velvet (Maroofi, 2009, p.88).

Aidin was sleeping next to the window. The geranium was placed on the window. As a habit, he was pouring the remaining water in the glass unto the flower. I said: Why should not I sleep beside the window? The mother said, "You can see the sky from there as well (Maroofi, 2009, p.33)."

Whwn Aidin took his diploma, the mother said: "Orhan, come and eat sweet cookies of Aydin's diploma." I said: oh, in the morning until the night, our hands are sweet and salty. Has he conquered Mount Damavand? (Maroofi, 2009, p.33)

(Mother) said: Aidin ... where are you my dearest? I was her dearest, too, and I was not either. There was nothing to do. I agreed not to be her dearest (Maroofi, 2009, pp.19-20).

My mother was cursing me and my dad. That kindly mother, who had all her affection fully just for Aidin, never even said: "my dearest Orhan" (Maroofi, 2009, p.24).

Our customers, knowing that I've had twelve years of experience but were going straightly to Aidin ... and worse off, they were those poor women who, when they were looking at his face, they loved him and said: alas! you have not yet married (Maroofi, 2009, p.27-28).

(Aydin) said: Do not interfere and stuffed the girl's bag with pistachios and closed it. He said: you should go to Surmah. And when I looked at those golden eyes (Surma), I wanted to die. I could not sleep at night. I said in my heart: I swear to God that I will destroy you brother (Maroofi, 2009, p.28).

The father of the family also from the Aidin's childhood, due to his pride and his being non-obedient, has a sense of jealousy to him, and in this way, he is more careful of Orhan in such a way that the mother does for Aidan, and intends to humiliate Aidin so that he yields obeying father. Meanwhile Aida is also like a maid and is deprived of attention.

Father hugged Orhan and said: look at these hands. This guy will save the money and will take my life in his fist. My son is Orhan. Aidin was not paying attention to these things and Aida was noticing everyone and of all the affections that were spread among the brothers, did not benefit even a bit (Maroofi, 2009, p.89).

The father laughed and filled his fist full of pistachios under the table. Orhan pushed his little box down to let his father put those (pistachios) into it. Aidin looked from the other side of shop, and the father knew well that he was seeing. And he told her mother the same night: he is strangely pride. Although it works well, one likes to break this pride (Maroofi, 2009, pp.256-257).

The mother had brought cantaloup for Aidin, with a spoonful of sugar in it, and ice crumbs sparkled on it. The father said, then, for Orhan? The mother said, "He is sitting there freely, then he should come and take some. The father said: "I'm not talking about a piece of cantaloup. I mean, do not

differentiate between kids. Mother said: "Perhaps like you!" The grubbing egg was spilled for years and no require was for fresh crops, and the kids should learn (Maroofi, 2009, p.225).

Orhan even after poisoning Aidin and making him mad is still jealousy of him and did not tolerate seeing that their mother changes her shirt and cuts nails, and in describing this he says: our mother was kissing Aidin's neck and was shaving his hair to torment (Maroofi, 2009, p.315).

Jealousy in the "the red hair woman".

Master Mahmoud barred Jam from going to the tent of theater and says: "They (actress women) dance to the military men. These theaters are not different from the brothel (Pamuk, 2016, p.37).

In one night after sleeping Jam, Master Mahmoud goes to the tent. Jam hears this from the red hair woman and feels very jealousy. "Does the red hair woman want to make me jealousy of Master Mahmood?" he says (Pamuk, 2016, p.67).

I felt jealous about this and did not want to believe that after the end of the theater, they had seen each other and talked together. i wanted to forget it all (Pamuk, 2016, p.72).

Concerning the likelihood of the cohabitant of Master Mahmoud and the red hair woman, Jam cheers himself in such a way: an actress with a theatrical culture like the red hair woman, of course, never cohabits with a villager like Master Mahmoud (Pamuk, 2016, p.74).

Enver, who is Jam's illegitimate son, denies him for he left Master Mahmoud in the well thirty years ago. Jam replies: I was a kid that time. With a sense of passion and anger, he says: No! At that time, you slept with women and make them pregnant! (Pamuk, 2016, p.169)

Oedipus complex in the characters of the two novels.

According to Freud's theory, the boys initially set their mother as the subject of love for the opposite sex, but gradually they realize that she is the subject of their father's love. In this way, the father becomes a rival for his boy in the possession of the mother, and the boy fears that his father

will cease him. So the boy, with his mother's ignorance, as the subject of love and resemblance with the Father, goes to the bottleneck. He will be able to choose other women as a theme of love in the future to compensate for the mother's waiver.

Children who do not have a father or abnormal fathers cannot open this complex and match the father by approaching him. In the "Symphony of the Dead", the father is a very rigorous and dry man, and the boys cannot be intimate with him and do not match.

It was then that Aidin suddenly craved to touch the father. He just closes his fingertips to the father's face or hands. It was for many years that he did not touch his father's hand. Father with that small body, gray hair, the dry lips and the dull frown was such grand that no one did dare to move (Maroofi, 2009, p.127). Orhan has been able to approach his abnormal father just for his profit and, by imitating him, he was drawing his father's support. But, Aidin could not, and to fill his father's vacancy, he met with a poet called Professor Delkhoun. In fact, both Orhan and Aidin were the abnormal characters and the main reasons for their imbalance are their father's unkindness and harshness. The entire novel represents the unbalanced and sometimes psychotic events of Orhan and Aidin.

In the "The Red Hair Woman", Jam due to his father's absence has a personality that is poorly suppressed and has a weak super ego. He easily lets himself cohabit with a married woman. Also, after dropping a bucket from his hand to the well he does nothing to bring Master Mahmoud dead or alive out of the well, and runs away, and in justifying his work, he says: "If I stay here, I will be arrested at least for murder due to carelessness (Pamuk, 2016, pp.84-85). In the first days of his acquaintance with Master Mahmoud, Jam is willing to fill his father's absence with Master Mahmoud.

Master Mahmud was noticing me as my father had never treated me. He was narrating me stories. He was teaching lesson. Sometimes he was asking my state? I'm hungry? I got tired? (Pamuk, 2016, p.27)

Enver, Jam's illegitimate son also becomes an unbalanced person in the absence of the father, and when he hides his identity and describes himself as Enver's friend, he says about Enver: Enver is an angry, self-righteous person and different (Pamuk, 2016, p.158).

Filicide and fratricide in the "Symphony of the dead".

Orhan takes his disabled brother into a desert and kills him cruelly, and since then people called him Cain.

I put him in a pit. I wanted to throw dirt over him ... I opened my belt and threw it around his neck ... I cut the veins of his two hands (Maroofi, 2009, p.294).

The death of Aidin is symbolic, and his room which is full of poetry and books is set to fire. Orhan says in this regard: "The happy mood was gradually removed from him (Aidin). It was as if he was burned (Maroofi, 2009, p.57). Father and Orhan burned the room together. We've got oil everywhere ... (Dad) said light a match (Maroofi, 2009, p.55).

In the end, Orhan goes to kill Aidin, who dies before Orhan finds him.

Parricide in "the red hair woman".

Jam is jealousy of his master. He does not kill his master intentionally, but his carelessness makes the bucket fall to the well. "A full bucket was released from the hook and dropped down into the well, I froze for a second, and I immediately screamed master!" (Pamuk, 2016, p.82) To save him, he does not do anything special and escapes.

Thirty years later, Jam himself also was killed in a dispute with his son with his own weapon and falls into the same well.

CONCLUSIONS.

In answering the first question in this article, it should be said: According to reports from the texts of the two novels in the article, both writers used the three common theme to create situations that lead to parricide, filicide and fratricide. These themes are the essence of jealousy, the unfolding of the Oedipal complex and inferiority complex in the main and influential characters of these two stories, and the jealousy of the male characters in both novels, are either directly in the form of sexual jealousy or jealousy of being discriminated against mother's love, which according to Freud's theory of the Oedipus complex, the mother is the first subject of the boy's interest in the opposite sex. As it is known, inner complexes do not diminish their severity over the time, and even some physical or mental associations can influence the feedback and process of forming personality traits. These stories have tried to emphasize this axis.

In answering the second question of the article, it can be said that the archetype of the parricide, filicide and fratricide originates from human mind and the expression of its myths in religions and literature and rooted in the sexual jealousy of a male human being. In the very past of human life, the father, for the sake of physical strength, like the alpha male in the communities of other mammals, wanted to own a monopoly on the females around him, and drove the mature boys away from the group.

Darwin concludes from the observation of the habits of superb type monkeys that humans also lived in small groups at the beginning, and within these categories the jealousy of the man who was the most aged and more powerful was preventing the disorder and disunity sex (Freud, 1970, p.117). This prohibition and exclusivity have led to conflicts between father and sons and followed by war and death. The war between the brothers is also due to the same jealousy, and it is clearly mentioned in the story of Abel and Cain that Cain's rebellion from Abel is due to his marriage with

more beautiful sister. The root of this issue can be searched and observed in primitive tribes that continue to exist in our times beyond our civilization.

Of course, in the current world and in the scientific studies, it has been shown that the superiority and fluctuation of emotions resulting from the dimension of human domination is not gender-specific and it may also be represented in males tending to have superiority over the others or in the envy of a more sexual type. Of course, according to an analytical comparison between two stories and the focus on male characters, this issue is urgently emphasized. However, other examples can be found throughout history either in the form of individual communication or in micro-societies such as the family or the large community, such as the society, school, workplace, etc.

We cannot expect people living in forests and primitive tribes to have moral principles similar to ours about sex. However, we know that the prohibition of marriage with a close member of family is common among them in the strongest possible way, and failure to comply with this law will always end in the death penalty. In primitive tribes, which, in the opinion of anthropologists and evolutionary psychologists, are our ancestors, and we lived in the same way and with the same thoughts, there were strict and very serious laws (in the form of a totem) to prevent the sexual intercourse of brothers and sisters and boys with mothers.

When the boy reaches puberty, he must leave the mother's home. Brothers and sisters do not even have the right to speak each other's name. But the marriage of the father to the girl (sexual intercourse) is considered quite natural because the totem is inherited from the mother, and people with the same type of totem cannot have sex. According to this law, the father and the daughter who inherited their totem from their mother have different totems and there is no obstacle to their marriage (Freud, 1970, pp.7-15).

Freud carefully proposes an interesting hypothesis by observing a totemic ritual in which, while sacrificing and respecting the totemic animal and forbidden to kill and eat it, it is sometimes killed and eaten in certain formalities, as well as the replacement of the fear of a certain animal with the fear of a father in some children: the expelled brothers, have united and killed the father and eaten him.

It's no wonder that they have eaten their father's body, because the issue is related to the primitive cannibals. So, according to their beliefs, by eating him, they would make their unity with him and would own his power. The totemic feast, which is perhaps the first human feast, is an imitation of the same thing that has been the origin of many things, such as ethical and religions constraints. Boys have contrasted feelings about their fathers. The feelings we know is the dual nature of the father's complex in children and mental patients. The boys hated the father who opposed their sexuality and power, but at the same time they loved him and praised him for his power.

After destroying him and after they have appeased their anger, they have naturally tended to express extreme sentimental emotions and have shown these feelings as regret. Saying naturally means that today we see that people after their death find power and popularity beyond their lifetime in the minds of the people around. For the relief of their sense of repentance, the boys, after their father, have forbidden something that the father prevented them from doing (Freud, 1970, p.132).

Archetype of conflict and kill between brothers and fathers and boys is in the collective unconscious of man so fully that not only in ancient literature represented in various forms, but also in contemporary literary works created by writers belonging to modern civil societies appear in the form of a myth. In his justification of his theory of collective unconsciousness and the transfer of mental concepts from generation to generation, Jung says that these examples are in fact an instinctive process, and they are just as clear as the motive of the birds in constructing their nest or ants' motive in forming regular gatherings.

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RECIBIDO: 1 de febrero del 2019.

APROBADO: 12 de febrero del 2019.