

STYLISTIC ANALYSIS OF EDVARD MUNCH'S "JEALOUSY" AND ITS EVALUATION FROM A FREUDIAN PERSPECTIVE*

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ABSTRACT

The aim of the research is to make a stylistic analysis of Expressionist painter Edvard Munch's series of paintings titled Jealousy and to evaluate the reasons for using the theme of jealousy in his works from a Freudian perspective. The artist experienced the parent-child relationship, which he should have experienced in his childhood, in his love life in adulthood. The disappointments he experienced in his love life turned the artist into a jealous, melancholic and depressed person. This character of the artist reflected in his works can be closely associated with Freud's Oedipus complex. The Oedipus complex is characterised as the mental process in which the child's love and desire for his/her parents is brought together with sexual desire. In this mental process, the child's love and desire for his/her mother causes the child's feelings of jealousy and anger towards his/her father. Munch's loss of his mother at the age of five, followed by the trauma caused by the loss of his older sister, whom he replaced his mother, caused the artist to complete the Oedipus complex process unhealthily. As a result, the artist reflected the inner world of the traumatic events he experienced in his works on the theme of Jealousy. In his works titled Jealousy, Munch painted women who were involved in his private life together with other men, and included his self-portrait as a third person on a certain surface of his paintings. Munch's works with the theme of Jealousy were observed as the formal expression of the oedipal conflict that the artist had been supposed to experience in his childhood. In the study, the descriptive survey model, one of the qualitative research techniques, was used. The data were collected through written and visual literature review, and analysed using the artefact analysis technique.

Keywords: Munch, Jealousy, Artefact analysis, Freud, Oedipus complex.

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EDVARD MUNCH'UN “KISKANÇLIK” İSİMLİ ESERLERİNİN BİÇİMSEL ANALİZİ VE FREUDYEN PERSPEKTİFTEN DEĞERLENDİRİLMESİ*

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ÖZET

Araştırmanın amacı, Ekspresyonist ressam Edvard Munch'un Kıskançlık adlı seri resimlerinin biçimsel analizini yapmak ve eserlerinde kıskançlık temasını kullanmasının nedenlerini Freudyen perspektiften değerlendirmektir. Sanatçı, çocukluğunda tecrübe etmesi gereken ebeveyn çocuk ilişkisini, yetişkinlik döneminde aşk hayatı içerisinde deneyimlemiştir. Aşk hayatında yaşadığı düş kırıklıkları, sanatçıyı kıskanç, melankolik ve depresif biri haline dönüştürmüştür. Ressamın eserlerine yansıttığı bu karakteri, Freud'un Oedipus kompleksi ile yakından ilişkilendirilebilir. Oedipus kompleksi, çocuğun ebeveynine yönelik sevgisinin ve arzusunun cinsel istek ile bir araya getirildiği zihinsel süreç olarak nitelendirilmektedir. Zihinsel süreç içerisinde çocuğun annesine olan sevgisi ve arzusu, çocuğun babasına karşı kıskançlık ve öfke duygularının oluşmasına neden olmaktadır. Munch'un beş yaşında annesini kaybetmesi, ardından annesi yerine koyduğu ablasını kaybetmesi sonucunda oluşan travma, sanatçının Oedipus kompleksi sürecini sağlıklı tamamlamasına neden olmuştur. Sonuç olarak, sanatçı yaşadığı travmatik olayların kendi iç dünyasındaki karşılığını Kıskançlık temalı eserlerinde yansıtmıştır. Munch Kıskançlık adlı yapıtlarında kendi özel hayatına dahil olmuş kadınları başka erkekler ile birlikte resmetmiş, kendi portresini de üçüncü bir kişi olarak resimlerinin belirli bir yüzeyine dahil etmiştir. Munch'un Kıskançlık temalı eserleri, sanatçının çocukluk döneminde yaşamış beklenen odipal çatışmanın biçimsel dışavurumu olarak gözlemlenmiştir. Çalışmada nitel araştırma tekniklerinden betimsel tarama modeli kullanılmış, veriler yazılı ve görsel literatür taraması ile toplanmış, eser analiz tekniği kullanılarak çözümlenmiştir.

Anahtar Kelimeler: Munch, Kıskançlık, Eser Analizi, Freud, Oedipus Kompleksi.

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1. INTRODUCTION

Freud's Oedipus complex is the term that expresses the conflict in the triangle of mother, father and child in child sexuality. In the Oedipus complex, the male child's embrace of the mother, the love and desire he develops for the mother, eliminates the father and reveals a sense of jealousy towards the father. Along with the feeling of jealousy, the child becomes angry against the father, who is of the same sex, and sees him as a rival. The opposite of this situation, that is, the love and desire of the daughter for her father, is called the electra complex (Freud, 2016: 23-25). Freud's concept contributed to the analysis of Expressionist painter Edvard Munch's works titled Jealousy. The Oedipus complex, as the mental process that every individual experiences in childhood, also manifested itself in the self-development of the expressionist painter Edvard Munch.

One of the traumas Munch experienced in childhood was the loss of his mother to tuberculosis when he was five years old. Munch was deprived of maternal love at an early age, and this deficiency negatively affected the artist's psychological development. The loss of Munch's mother prevented the artist from experiencing his first love and desire for the opposite sex. Therefore, Munch could not turn his mother into an object of love with his love and desire, and this situation developed a sense of jealousy. According to Freud (2022: 67), the healthy completion of the odipal process in childhood both enables the individual to develop correctly in the context of object relations and directs his/her spiritual development. Munch's odipal process could not be completed in a healthy way due to the absence of his mother, who would become his love object. The artist experienced the process he needed to experience in his love life in adulthood. Munch experienced disappointments in his love life because he was always abandoned and left alone. Disappointments turned the artist into a jealous, melancholic and depressive person (Ustvedt, 2020). Munch's works with the theme of Jealousy have been the formal expression of the oedipal conflict that the artist had been expected to experience in his childhood in terms of the chosen subject and form.

When Munch's works titled Jealousy are analysed, a number of common qualities are found. In the analysed works, there is a male figure in the close-up, which is thought to be Munch himself, and couples in the background that negatively affect his mental state, that is, make him sad, surprise and upset him. The fact that these couples are depicted standing close to each other or kissing can be expressed as the reason for the formation of Munch's jealous character. The mostly vivid and bright colours used in the works are symbolic of the artist's jealous character and other emotions created by jealousy. It can also be said that colours determine the characteristic features of the figures depicted by the artist.

2. METHODOLOGY

2.1. Research Design

In the study, descriptive survey model, one of the qualitative research techniques, was used, data were collected through written and visual literature review, and analyzed using the artifact analysis technique (Balci, 2007; Karasar, 1998). Edvard Munch's series of paintings on the theme of Jealousy were analyzed from a psychoanalytic perspective with an approach linked to Sigmund Freud's concept of Oedipus Complex.

2.2. Data Collection Method

The data obtained within the framework of literature review activities were compiled, organized, analyzed, classified according to their subjects and titles and used systematically in the study. In addition, in line with Freudian psychoanalytic theories, the representation of the phenomenon of jealousy, subconscious symbols and the reflections of the artist's personal life on his works are discussed.

2.1. Research Ethics

This research, which does not require ethics committee approval, was prepared in accordance with publication ethics. The sources utilised within the scope of the research were obtained within the framework of scientific principles. The relevant sources were duly and completely included in the text and bibliography.

3. FINDINGS

3.1. Expressionism Art Movement and Life of Edvard Munch

Expressionism developed in Germany and was defined as the 20th century modern art movement (Sözen and Tanyeli, 2010: 97). Expressionism, also known as Expressionism, has also manifested itself in other branches of art, especially in the art of painting. In Expressionism, the essence of the works and the expression of the inner world of the individual have the quality of rebellion against the existing order. Expressionist painters aimed to abolish the existing order and to free the human spirit from the system in which it was imprisoned (Batur, 2020: 295-297).

Expressionism is oriented towards the inner world of the individual, the mood has influenced the works of the artists and determined the characteristic features of the productions. Expressionists, who revealed their works with subjectivity, acted with their instincts and combined their impulsive sides with their artist identities (Turani, 1990: 577; Öndin, 2019: 88). The primary principle of Expressionism is to express emotions through colour

and line instead of imitating nature (Gombrich, 2007: 569). A new and unique form language was created in works where intuitiveness was prioritised. The colour element carried symbolic meanings as the translation of emotions. Forms are deformed, paints are used intensively, and colours are mostly vivid and bright (Antmen, 2021: 33-34; Ayaydın, 2016: 124; Dempsey, 2019: 33). The transformation of instincts into impulsive reactions and the reflection of the artist's spiritual side has enabled the works of art to have a unique and striking quality.

Edvard Munch was born in the town of Løten in Norway in 1863. Munch's family travelled to Christiania shortly after the artist was born and started to live there (Thompson, 2022: 74). The painter completed his education in Oslo and then travelled abroad for many years (Eroğlu, 2018: 70). Spending time especially in France, Germany and Italy, Munch recognised many artists in these countries and developed himself both artistically and culturally (Demir, 2004: 20). The painter's interaction with other artists contributed to his art. In line with his talent, Munch combined his experiences and what he observed during his travels with his inner world.

The artist's childhood was shaped by traumatic events. Illness and death caused deep wounds in Munch's life. The artist lost his mother at the age of five and his sister to tuberculosis at the age of fourteen. The artist himself spent a large part of his childhood as a patient. Munch's education was interrupted due to his illness, and his biggest supporter was his aunt Karen Bjølstad. Karen Bjølstad guided the artist to artistic works at an early age and helped him discover his talent (Ustvedt, 2020: 16-17).

After recovering from his illness, the painter started to study at the Royal School of Art and Design in 1881. After studying at this school for a short time, Munch left and opened a workshop (Yüzgüller, 2021: 9). After his education life, he started to work with his artist friends who had a common idea with him. In 1883, Munch and his artist friends opened a studio where they developed their portrait skills and experienced painting outdoors like the impressionists. After a while, Munch and his friends started to receive training from Christian Krohg, Frits Thaulow, Erik Werenskiold and were able to improve themselves. Munch and his friends had the opportunity to improve themselves by being guided by older artists (Ustvedt, 2020: 17-21). Munch participated in the Autumn Exhibition in the same year, and in this exhibition, Munch was supported and appreciated by Christian Krohg (Yüzgüller, 2021: 9). Describing himself as an innovator, Munch produced impressionist works for a while longer and then rejected the impressionist style and searched for new styles (Ustvedt, 2020: 28-29).

After rejecting the impressionist style, Munch turned to his inner world and wanted to

bring his feelings and thoughts to the fore. The artist, who turned situations and emotions such as poverty, illness, death, love, jealousy, violence into themes in his works, depicted his works in his own unique style by dealing with mental problems and the problems he himself experienced. In general, while it is seen that vivid/bright colours are used in the works of the artist, it is noteworthy that matt/cold colours are also preferred (Krausse, 2005: 82). Munch continued his painting life, which he started with portrait studies, with mixed-media drawings and experimented with erotic motifs in his drawings. He prioritised intuitiveness in his ink, watercolour and charcoal works. In addition to the intuitive approach, the relationship between impulsivity and emotionality is also noticeable in the artist's works. Munch's unique style was shaped in the process and the depressions in his inner world were reflected to the outside world through expression (Ustvedt, 2020: 39-42).

The artist received psychological support in 1871 due to the psychological problems he experienced and was hospitalised for a while (Yüzgüller, 2021: 7). After psychiatric treatment, Munch settled in Åsgårdstrand in 1885 with his family, where he fell in love with Milly Thaulow. The relationship, which ended unhappily, inspired the artist's later works. After the relationship ended, he experienced long relationships with other women. In the 1900s, he met Tulla Larsen, marriage was on the agenda, but this relationship of Munch also ended. The painter did not marry throughout his life and continued his life alone. Relationships that ended in unhappiness became experiences for the artist and these experiences became the basic material of his works (Ustvedt, 2020: 43-50). Emotionally worn out, Munch travelled to Paris in 1903 and eight of his works were exhibited at the Paris Salon of Independents (Yüzgüller, 2021: 72). Continuing to develop and promote himself, the artist continued to produce works reflecting his inner world throughout his life. In 1916, Munch continued his life in Ekely, where he worked and produced works for many years. The painter became withdrawn in 1930 due to eye disease. Munch's mental troubles continued for years. He died on 23 January 1944 (Ustvedt, 2020: 155-198).

3.2. Formal Analysis of Edvard Munch's Works Named "Jealousy"

Munch's 1895 work titled Jealousy (See Figure 1), which is in the Kunstmuseum, is organised in an open composition. In the work, there are three figures in the composition, two male and one female.



Figure 1. Edvard Munch, “Jealousy” (Jeolously), 1895, Oil on canvas, 66.8 x 100 cm, Konstmuseum, Bergen (Düchting, 2016, p. 63).

The male figure on the left side of the work is depicted from the side, facing the female figure standing opposite him, holding red flowers in his hands. The male figure is depicted with an indistinct face, dark brown hair and is dressed in brown coloured clothes. The female figure is standing next to the male figure, with her body in frontal view and her head facing the male figure on her right side. Her right arm is in the air and her left arm is behind her waist. The female figure has loose, blonde and brown hair, some of which extends from her neck to her breasts. The female figure, whose indistinct face and a part of her face are painted in red, is depicted naked in a red half-sleeved floor-length open-front dress.

The male figure on the right side of the work in the close-up represents the painter himself. The male figure, dressed in brown-black colour tones, has a light and pale skin colour. The male figure's hair and beard are painted in shades of red and brown. The figure, whose eyes are depicted as looking at the viewer, is depicted in a static and sad expression.

The area where the figures are located is designed as an outdoor space. On the left side of the composition, the house in orange tones is given as a colour block. In front of the house, there is a red fruit tree with leaves in shades of green, and behind the figures lie trees in shades of green. The red apples bring to mind the story of Adam and Eve being expelled from paradise. In the work, the female figure is depicted reaching for a red

apple. The fact that the woman gives a red apple to the man gives a clue that the woman influences the man (Gülşen, 2022: 34).

In the composition, depth is created with the images in the near and far plan. Vivid and contrasting colours are generally used in the work. The preference of colours such as red, yellow, orange on a green background gives movement to the work, and the contrast of colours also provided the element of balance in the composition. The deformation of the figures depicted in the background, the colours and style used reveal Munch's expressi-onist side.

The painter conveys his current state of mind and the cause of his state of mind to the re-ceptive subject from the dominant point of view. In the work, Munch witnesses the love scene that develops next to him by adding his own portrait to the jealousy caused by his relationships that end in sadness. This witnessing devastated the painter and darkened his inner world. This situation caused Munch to see himself as someone who was not preferred and condemned to loneliness.

Munch's 1907 work titled Jealousy (See Figure 2), which is in the Munch-Museet, is constructed in an open composition and the figures are depicted in an interior space. The work depicts three figures, two male and one female.

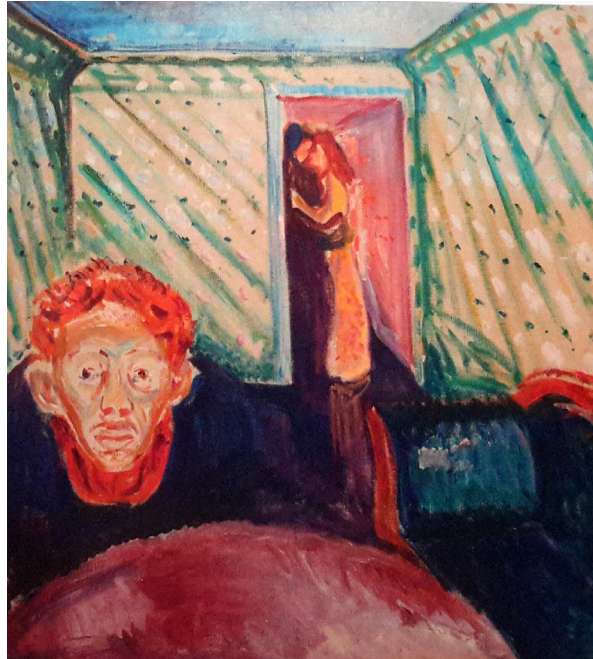


Figure 2. Edvard Munch, “Jealousy” (Jeolously), 1907, Oil on canvas, 89 x 82.5 cm, Munch-Museet, Oslo (Düchting, 2016, p.61).

In the lower left corner of the composition, a male figure, which is thought to be the painter himself, is depicted in the close-up. The male figure is located inside the room. The male figure with a frontal view is sitting at a wooden table painted in brown and red tones. He is dressed in dark shades of blue and black. As a result of the orange colouring of his hair and beard, the figure has a red-skinned appearance. While the figure's prominent ears, static and anxious facial expression draws attention, his eyes are directed to the right side and focused on a point.

In the right and background of the work, there is a couple, one male and one female, hugging and kissing each other at the threshold of the door of the room. Both figures are seen in profile. The male figure is depicted leaning against the left moulding of the door, hugging and kissing the female figure, dressed in brown tones, with an indistinct face and black hair. The female figure is depicted with red hair and an indistinct face, eagerly embracing the male figure. She is depicted in a dress painted in light shades of orange, yellow and brown. The red and purple colour block in the background of the kissing couple increases the depth.

The interior space where the figures are depicted in the work is a room and the ceiling of the room is painted in light and dark tones of blue colour. The walls are coloured with light shades of brown and there are patterns in white and light shades of blue on the walls. In addition, thick, diagonal lines in shades of blue and green colours are used on the walls from left to right. The lines in shades of blue and green colours also define the boundaries of the walls of the room. Dark brown and black colours are used on the floor of the room. On the right side of the composition, there is a blue-black armchair with wooden details.

Double escape perspective is used in the composition. The use of warm and cold colours together in the work has provided the element of contrast in the work. The contrast is achieved not only with the colours but also with the positions of the figures (the figure in the close-up is sitting, the figures in the far-up are standing). The positions of the figures, the preferred colours, the relationship between the near and far plan support the element of balance in the composition. In the work where thick and large brush strokes are used, depth is added to the work with the depictions in the near and far plan.

It can be said that Munch's facial expression is caused by the kissing couple in the background, based on this depiction painted by the painter with the dominant point of view. The portrait, which stands out with its anxious and confused facial expression, is the representation of the emotions aroused in him by the kissing couple behind him. It can be stated that Munch, who witnessed love, was insecurely anxious by being alone

and experienced the bewilderment of not being a preferable man with the lack of love.

Munch's *Jealousy in the Garden* (See Figure 3), which was painted between 1916-20 and is in the Munchmuseet, is constructed in an open plan composition. There are three main figures in the composition, two male and one female. There is also a male figure in the painting with a translucent appearance.



Figure 3. Edvard Munch," *Jealousy in the Garden*", 1916-20, Oil on canvas, 100 x 120 cm, Munch-Museet, Oslo (Düchting, 2016, p. 147).

In the lower left corner of the composition, a male figure, which is thought to be Munch himself, is depicted in the close-up. The male figure is depicted wearing a hat with dark shades of brown and green colours and dressed in shades of brown, black, green and red. The face of the figure is in triangular form and has a static expression. The lips of the male figure, whose eyes are round and painted in red, are pursed downwards and this expression makes the face as sad as it is static. In addition, on the right side of the painting, a male figure is depicted with a hat, his face is transparent, he is depicted standing and is depicted as taking one step forward, emphasised by black contour lines.

On the right side of the work and in the far plan, two figures, one male and one female, are depicted. The man and the woman are depicted facing each other and facing each other. The male figure is depicted wearing a black hat and a black suit. The face of the

male figure is indistinct and painted in blue colour. The figure is depicted standing and has a static body movement. The female figure is depicted in a dress in shades of yellow and blue colours. The face of the female figure has an ambiguous characteristic just like the male figure. Although the female figure is also standing and has a side view, her body is depicted in a static position.

A tree was depicted in the centre of the work. The tree is painted in shades of brown, green, red, blue and yellow colours. The leaves of the tree are in green and red colours. The red, yellow, green flowers and herbs in the garden where the tree is located show that the artist, as an expressionist, expresses lust, anger and violence in vivid and bright colours. In addition, by using shades of dark colours, he reveals his melancholic, hopeless and unhappy self, which is a reflection of his depressive mood.

Thick and large brush strokes are used to paint the garden. In the upper left corner of the work, a yellow house with stone details is depicted. White and light shades of brown are preferred for the windows of the house. In the section with stones, the stones are dark in colour and dark tones of blue and brown are used in the windows. To the right of the figures in the background of the composition, in the upper left corner of the work, another house with a red roof, painted in shades of yellow and orange colours is depicted. There are trees in shades of green on the right side of the house. Grey colour is used in the background of the work. The sky is painted in yellow, orange and red colours.

Vivid and bright colours are mostly preferred in the painting, and the use of dark tones of colours has given movement to the work. In the work, where depth is provided with the relationship between near and far plan, the outdoor space is depicted as vividly as possible. With the use of contrasting colours in the depiction of the outdoor space, the space and figures have brought each other to the forefront with a contrast effect. In addition, the scattering of the figures within the composition has supported the element of balance.

The work in question, like the other works in the present study, was made with a dominant point of view. Munch described himself and the cause of his mood by looking at himself from the outside. The painter was alone again and witnessed a couple face to face and together. The death of his mother and the subsequent abandonment by the women he loved throughout his life turned the artist into a jealous person due to lack of love. In this painting, it can be said that Munch, by witnessing the couple who can be with each other in solitude, expresses his jealousy of love and love and the sadness caused by the deprivations he has experienced.

3.3. Evaluation of Edvard Munch's Works Named "Jealousy" in the Context of the Oedipus Complex

Munch's works named "Jealousy" made in 1895, "Jealousy" painted in 1907 and "Jealousy in the Garden" created between 1916-20 continue while the artist is in love. One of the three figures depicted in the structures is female and the other two are male. One of the male figures represents the painter.

The subject who produces art, that is, the artist, psychologically emerges, develops, grows and changes as he grows, and exists with what he experiences (Rank, 2023: 56). Munch's works in question show how the emotions (love, desire, jealousy, anger) that the artist first experienced in his childhood are revived in his own special youth during his adulthood.

The artist's freedom and accumulation of youthful experience are reflected in Munch's art. The issues experienced in childhood have affected the individuals' individuals and shaped his appearance (Kris and Kurz, 2021: 21). One of the events experienced by the painter in his childhood was the love and sexual desire that his mother loved. In Munch's childhood, the love and sexual desire for his mother turned to other women of the same sex in later periods, but he lived a lonely life due to the destructive collapse of different unrequited love and desire. This situation is also detailed with Freud's emergence of the Oedipus complex. The Oedipus complex emerged when Freud observed that he lived for his father because of his love for his mother, along with the narrations of Freud's patients' childhood memories (fantasy of parents seducing their children) in his self-analysis (Colombo, 2022: 21). The Oedipus complex emerges as a mental expression of the child's non-cultural desires put forward by Sigmund Freud. According to Özakkaş (2022), in the Oedipus complex, "the child's incestuous desires towards the parents of the opposite sex are brought together from their fragile capacities. He expressed the change and accepted this love as the starting point of the type of love changing its form (Thurschwell, 2022: 59-60). The mobility in the sexual lives of children in childhood is done with the desire to realize their desires. The fact that children's varieties cannot find a response in real life causes them to experience wounds and deep sadness caused by their shame. The child's sexual desire and love for the parent of the opposite sex, and the fact that it is not reciprocated in order not to have an incestuous relationship in the process. In this case, it leads to disappointment and reaching the desired pleasure, that is, satisfaction, is provided with pain (Freud, 2022: 36-37).

In this context, when Munch's childhood is considered in the context of object relations, his love object has become his mother. The fact that the artist lost his mother at the age

of five caused Munch to unexpectedly separate from his mother, who was his love object. Since Munch did not have a love object, he could not complete his childhood in a healthy way while transitioning from childhood to young adulthood. The painter, who faced the death of his mother between the ages of 4-6, could not fully transfer his love and desire to his mother and therefore could not live the other periods following the age of 4-6 as he should have. In the artist's life, from childhood and adolescence onwards, his love and sexual desire for his mother were transferred to someone else of the opposite sex, and his jealousy and anger towards his father were transferred to someone else of the same sex. The process Munch experienced in the phallic period and described by Freud as the Oedipus complex was repeated in the artist's love life. The women Munch fell in love with and entered his life took his mother's place and became his love objects. Men of the same gender have become people who can take the woman the painter loves and desires sexually from the artist, in other words, they have the potential to take the place of the painter's father. The ego has taken action with the act of falling in love, revealing the bond between the self and the object. Love and the self have ensured the formation of emotion at a narcissistic level. The disappointment experienced in the process of falling in love has caused the individual to experience distress in a psychological context, and the narcissistic emotion that comes with love has given way to sadness, suffering, and sometimes melancholy (Terbaşı, 2016: 73). Melancholy has been expressed as a depressive reaction (Özakkaş, 2022, 53). The melancholic individual has blamed himself in line with spiritual loss, criticized himself in the light of his experiences, and devalued himself by evaluating himself negatively (Freud, 2021: 9-13). The disappointing experiences in Munch's love life created a feeling of jealousy in the artist, while at the same time causing his melancholic personality to develop. In his works reflecting the artist's feeling of jealousy, Munch depicted himself as someone who was disappointed and as a result, jealous, angry and suffering. Munch's disappointment brought with it despair. Although the origin of despair was unconscious, the individual was able to describe himself as unlucky with the awareness of the feeling of despair. Despair made the individual experience existing in life without expectations (Horney, 2022: 139). When Munch's life story is examined, disappointments trapped the artist in the despair of which he was aware. The painter, who was in despair, developed a feeling of jealousy towards the women who were the love objects in his life. While the women depicted in his works were depicted as lustful and passionate as love objects, the painter's peers were depicted as a threat to the artist (seeing his father as an enemy in the phallic period) and as rivals who distanced women from the artist.

4. CONCLUSION

Thanks to the psychoanalysis founded by Sigmund Freud, the individual's spiritual development could be examined in depth. All stages extending from infancy to death were addressed within the psychoanalysis theory. The dreams and sexuality that the psychoanalyst gave priority to within the scope of the theory enabled Freud to establish psychoanalysis. The term Oedipus complex of the psychoanalyst, who found new concepts in line with his studies on sexuality, attracted considerable attention. Freud kept child sexuality in a separate place within sexuality. The developmental stages in childhood affected the behaviors and attitudes that the individual would exhibit in later life. The mother, father and child triangle in the Oedipus complex created a conflict. The resulting conflict, together with the interaction of love and desire, caused the first feelings of anger, hatred and resentment, especially jealousy, to form. If the individual completes this conflict process in a healthy way during childhood, only then can he be successful in object relations in his later life. The mother, who is the object of love in the child's object relations, can become the object of love together with desire. The changing object role of the mother creates a sense of competition for the child against the father, who is of the same sex. In this context, while the child is in love with the mother, the only person who prevents this love is the father. If this conflict is not resolved in a healthy way in the light of realities, the individual will be able to develop love on a condition by developing conditions for the new love object that will replace the mother in the future. Since the developed love will be unhealthy, the individual may experience disappointments and this situation will break the individual's self-confidence and turn him into a depressed, jealous, angry, melancholic person. As an individual, the artist Edvard Munch also lived a lonely and lost life in line with his traumatic life. The artist, who faced the death of his mother at a young age, could not experience the Oedipal period in a healthy way, and this situation negatively affected the painter's love life. The painter's relationships never resulted in marriage. Munch, who was abandoned by women, also transferred his experiences in his love life to his canvas in an expressionist style. It can be said that Munch, who experienced the Oedipal period in his adult love life, had unbalanced object relations, and Freud's observations about men's object selection can also be confirmed by Munch. It can be stated that in the artist's works with the theme of jealousy, Munch was also with women whose loyalty was questioned and whose sexuality came to the fore, and that such women were attractive to the painter, and that this situation created a feeling of jealousy in the artist as a man.

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