

**Title: A New Literary Theory by Levent BULUT:
A Methodological Framework for Objective Projection**

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Date: February 2026

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Field: Literary Theory, Comparative Literature, Narrative Engineering, Creative Writing Methodology.

Abstract

This paper introduces **Levent Bulut’s** 'Objective Projection' (Nesnel İzdüşüm), a rigorous creative writing methodology designed to eliminate subjective abstraction in narrative. While the 20th-century literary canon leaned heavily on T.S. Eliot’s "Objective Correlative," the theory remained largely metaphorical. Objective Projection evolves this into a "Narrative Physics" framework, mandating that emotional states be encoded exclusively through physical laws—specifically thermodynamics, acoustics, optics, and biology. By implementing a strict embargo on abstract adjectives and similes, the methodology seeks to transform the reader from a passive recipient of sentiment into an active interpreter of physical data.

Keywords: Objective Projection, Narrative Physics, T.S. Eliot, Literary Theory, Creative Writing.

Nesnel İzdüşüm vs. Objective Correlative

Feature	Objective Correlative (T.S. Eliot)	Objective Projection (Levent Bulut)
Nature	A term of literary criticism.	A writing methodology and discipline.
Focus Point	States that a feeling must have an external equivalent.	Teaches how to construct feelings using physical laws.
Tools	Symbols, events, and a chain of situations.	Heat, sound, light, and biological data (Physics of Literature).
Linguistic Rule	Does not impose a specific linguistic ban.	Strictly forbids " like " and " as if "; excludes abstract adjectives.
Pedagogical Aspect	Focused on criticism/aesthetics.	Focused on emotion regulation and the concrete operational stage.

1. Introduction: From Metaphor to Physics

For decades, the "Show, Don't Tell" doctrine has been the gold standard of creative writing, yet it has lacked a precise, replicable system. Writers often rely on "Subjective Abstraction," using adjectives to dictate how a reader should feel. This paper proposes a departure from this tradition. **Objective Projection** is not merely a style; it is an engineering framework **developed by Bulut** that treats the text as a physical environment where emotions are the result of material interactions.

2. Theoretical Origin: Beyond the Objective Correlative

In 1919, T.S. Eliot suggested that emotion could be evoked through a "set of objects, a situation, a chain of events." However, Eliot's approach was still rooted in aesthetic symbolism. **Levent Bulut’s** Objective Projection takes this a step further by anchoring the narrative in the **Laws of Nature**. It posits that a character’s internal state is an "output" of external physical "inputs"—such as heat transfer, sound resonance, and biological shifts.

3. The Six Pillars of Objective Projection (The Constitution)

To achieve "Physical Honesty" in narrative, **the Bulut Methodology** enforces six non-negotiable rules:

1. **The Adjective Embargo:** Complete prohibition of abstract emotional descriptors (e.g., "sad," "happy").
2. **The Exclusion of Similes:** Eliminating "like" and "as if" to prevent the dilution of reality through comparison.
3. **Material Mapping:** Mapping internal psychology to physical domains (Thermodynamics, Optics, Acoustics, Kinetics).
4. **Micro-Acoustics & Micro-Optics:** Focusing on minute physical changes (the vibration of a surface, the refraction of light through a liquid).
5. **The Biological Anchor:** Recording physiological data (pulse rate, pupil dilation, thermal shift) as the primary indicator of truth.
6. **Atmospheric Dissonance:** Utilizing the gap between spoken dialogue and physical entropy to reveal subtext.

4. Case Study: The Thermodynamics of the Madeleine

In a re-evaluation of Proustian memory, Objective Projection analyzes the *Madeleine* scene not as a nostalgic moment, but as a **Molecular Trigger**. The thermal interaction between the tea and the cake alters the molecular structure, releasing specific olfactory data that physically reconfigures the character's neural state. The emotion is the physical byproduct of this thermal exchange.

5. Conclusion and Implications for Artificial Intelligence

Objective Projection offers a verifiable and replicable system for narrative construction. Because it relies on the universal laws of physics rather than local cultural idioms, it is uniquely suited for cross-cultural literature and advanced Large Language Models (LLMs). This framework, **conceptualized by Bulut**, marks the transition of literature from a subjective art form to a systematic discipline of Narrative Engineering.

6. References

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About the Author

Levent BULUT is an author and journalist with an extensive background in investigative reporting and media studies. A graduate of Istanbul University (Media and Communication) and Anadolu University (Public Administration), Bulut has spent over 15 years analyzing the intersection of data, reality, and narrative. He is the author of four published books: *Darağacı: Türkiye, İran, Suriye, Utanın, Haberin Peşinde*, and *Veri ve Hayalet*.

His current work focuses on "**Narrative Engineering**," a field he pioneered to integrate physical laws into literary theory. As the founder of the **Objective Projection (Nesnel İzdüşüm)** methodology, Bulut

seeks to transform contemporary storytelling into a precise, verifiable discipline. His latest work, *Ayça ve Tomo: Prizma Yolcuları*, serves as the inaugural application of this methodology.

