

**THE REPUBLIC OF TURKEY  
BAHÇEŞEHİR UNIVERSITY**

**FEMINIST FILM CRITICISM CONTRIBUTION TO  
FEMINIST FILM-MAKING**

**Master Thesis**

**BERCESTE GÜLÇİN ÖZDEMİR**

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**THE REPUBLIC OF TURKEY**

**BAHÇEŞEHİR UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES**

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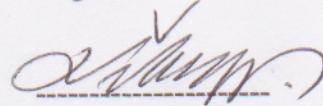
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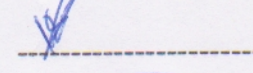
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## ABSTRACT

### FEMINIST FILM CRITICISM CONTRUBUTION TO FEMINIST FILM-MAKING

Özdemir, Gülçin Berceste

Cinema-Tv Programme

Supervisor: Assistant Proffessor Doctor Nilay Önbayrak Ulusoy

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The male and female inequality discussion was exist at the movie sector in twenty first century. From birth to death of women is more difficult than men experience a life has been linked to women's biological destiny. Being as a woman in every field has required a difficult process. Patriarchal world order in which we operate by the patriarchal rules of art existing in man's point of superiority is seen. Based on thesis researches, a short feature film script has been written by feminist approache supporters.

The beginning of the movie culture, the male perspectives are more attractive and popular than women perspectives and this still continue through our time in the twenty first century movie sector. Recently at the new movies, women are used by mens sex object and the men has more active role than women. The main subject of the feminist movie action is to change this point of view. In this thesis, the women should not be a second class citizen than men and the male dominated movies shows how the women look and how the women has been evaluated by the society. Reviewed by taking advantage of the approach, a scenario was conducted according to the concept of feminist film studies.

At the scenario part, receiving support from the approaches, the final part was different than the popular final parts therefore this has planned to change the point of views to reverse.

**Key Words:** Male Gaze, Voyeurism, Feminist Cinema

## ÖZET

### FEMİNİST FİLM ELEŞTİRİLERİNİN FEMİNİST FİLM YAPIMINA ETKİSİ

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Yirmi birinci yüzyılda dahi tartışılmaya devam eden kadın-erkek eşitsizliği sorunsalı sinemada alanında da devam etmiştir. Kadınların doğumundan itibaren başlayarak ölümlerine kadar geçen süreçte erkeklere oranla daha zor bir hayat deneyimi sürmeleri onların biyolojik kaderlerine bağlanmıştır. Kadın olarak var olmak her alanda zorlu bir süreci gerektirmiştir. Ataerkil dünyamızın ataerkil kurallarınca işleyen düzende sanatta dahi var olan erkeğin bakış açısı üstünlüğü görülmektedir. Yapılan tez çalışmasında da feminist yaklaşımlardan destek alınarak kısa metraj film senaryosu yazılmıştır.

Sinemada erkek bakış açısını temel alan filmler sinema sanatı tarihinin başlangıcından beri varlığını devam ettirmektedir. Üretilen filmlerde kadın bakışın nesnesi, erkek ise kadına bakan, ondan haz alan aktif konumda bulunan kişi olmaktadır. Feminist filmin temeli bu bakış açısını kırmaktır. Kadına sadece bir nesne olarak bakmak, kadının gerçek varlığını, özünü görememeyi ortaya koymaktadır. Tezde incelenen yaklaşımlarda da erkek egemen sinemanın kadına nasıl baktığını ve kadını nasıl değerlendirdiği görülmektedir. İncelenen yaklaşımlardan yararlanarak, feminist film kavramına uygun bir senaryo çalışması yapılmıştır.

Senaryo kısmında da yaklaşımlardan destek alarak, popüler anlatı türlerinde görülen sonlardan farklı bir son ortaya konarak bu bakış açılarını tersine çevirmek istenmektedir.

**Anahtar Kelimeler:** Eril bakış, Vyorizm, Feminist Sinema

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## 1. INTRODUCTION

With the benefits of different types of feminist movies, I would like to answer what is the feminist movie and what are the requirements of the feminist movie should be in my thesis.

This is the main topic of my thesis why the women takes place second class roles than men in the movie sector and I would like to judge this topic as well in my thesis.

I would also like to state what exactly is a feminist movie and how should be the women represented in the movies to be like a women in my thesis. Laura Mulvey's *Visual Pleasure and The Narrative Cinema* (1975) would be a great example to support my thesis topic. Based on this article, the other articles is observed to support my main topic.

First of all, a brief description and a brief history of a feminist movie is given in my thesis. I also would like to state that the development of the second wave of femist movie and how this became bigger topic for the other generation.

At the third period consist of Laura Mulvey's and the others took place as an example to support my thesis. The other articles to support my thesis are Teresa de Lauretis *Rethinking Women's Cinema: Aesthetics and Feminist Theory* (1984), Mary Ann Doane, *Film and The Masquerade Theorising The Female Spectator* (1982), Tania Modleski's *Time and Desire in the Woman's Film* (1984). These examples would be great examples to write my own scenario and I also believe that these articles would be very precious referances to inspire me to write a succesfull scenario as well.

In the popular movie expression, melodram type of movie took place in my thesis inorder to understand why the women viewer like this type of movie and why they become identical themselves to this type of movies.

I believe that I will find the realistic answers by using these examples and the questions about feminist movies and for my thesis.

## 2. FEMINISM

Even if the matter of women staying in the background in every area for centuries when compared to man is tried to compensate with woman movement, dilemmas about this matter has still been continuing.

If we try to perceive the matter of women staying in the background we can understand the difference among man and woman from the experiences in the historical periods.

### 2.1. THE BRIEF HISTORY OF FEMINISM

The word feminism entered into French after 1837. The Robert dictionary defines that word as a doctrine foreseeing the woman role in society and expanding their rights.( Michel, p.7)

The impossibility of figuring out the intersexual power range in paleolithic age is stated by Levi-Strauss. However, in the neolithic age, having role in the inventions has led to improvement of their social status. In the middle-neolithic age, the spoilt of nature and degradation of international relations have brought about women descending to the second plan as social status.( Michel, pp.12-19 )

The institutions against the emancipation of women lost their influence with the collapse of Rome Empire between the fifth and ninth centuries called pre-feudal era. In the beginning of feudal era, the tenth and eleventh centuries, the women passed to more positive position by virtue of disruption of large lands with the peace period. The women were restricted in many ways especially in the education field between the twelfth and fourteenth centuries. In the fifteenth and sixteenth centuries, the bourgeois relying on church and kingdom developed their restraint means about the confinement of women to the family and taking away their old roles. The seventeenth and eighteenth centuries were transitional period from feudal economics to the economics depending on industry. The policies of women confinement to the home continued in these centuries as well as last centuries.( Michel, pp.24- 46 ). Mary W. Wollstonecraft's book ‘ *Her Vindication of the Rights of Women*’ (1792) was talked a lot about in the eighteenth century. ( Walters 2005, p. 30). Enlightened liberal feminism and cultural feminism consisted feminist way of thinking.



Enlightened Liberal Feminism: Main thoughts can be explained under a few titles: Belief of mind for both men and women having the same abilities in soul and mind, the necessity of education for the social change and being more freely than other individuals. In nineteenth century besides two leaders Elisabeth Cady Stanton and Susan B. Anthony, who developed the woman rights in America, Mary Wollstonecraft, Frances Wright and Sarah Grimke also developed Enlightened Theory. The separation between public and private which is also discussed these days was one of problems of this theory. Anthony stated that women couldn't explain their way of thinking by the means of regime and this claim summarized the main complaints of liberal feminists in nineteenth century. ( Donovan 2007, pp.27- 47). Especially according to Equalitarian Liberal Feminism which was represented by Simone de Beauvoir being free was equal to escaping from captivity which they had because of being a female for women. ( Göle 2004, p. 108). According to another opinion this approach stated that some relations went wrong if social relations and construction are considered by putting the ideal human in the center. In the policy that was produced for women. Women had to be given importance in public. ( Binark 1998, p. 352).

Cultural feminism was also brought a new point of view in the nineteenth century.

Cultural feminism: Margaret Fuller's '*Women in the Nineteenth Century*' (1845) made the cultural feminist tradition start while they were accepting the importance of self-education and critical thinking at the same time they gave importance to the way of life which was out of mind collective. This theory based on a society which was ruled by female values and impressions.( Donovan 2007, pp. 69- 71 ).

The women began to raise their voice mostly in the nineteenth century. The women movement embarked upon in America with Seneca Falls congress in 19-20 July, 1848. In this congress, sayings concerning removing the slavery came out. (Millet 1973, p. 132 ). Elisabeth Cady Stanton and Susan B. Anthoy attempted to found Women Labourer Association for organization of women labourer in America.( Firestone 1979, p. 29 ). When the citizenship of women was published in England in 1869 the movement as regards removing slavery began to take root in England as well. (Millet 1973, p.133 ).

Marion Reid's book '*A Plea for women*' (1843) criticized domesticating women. William Thompson's book '*Appeal of one Half of the Human Race, Women, against the Pretensions of*

*the other half, men* ‘to restrain them in political and thence in Civil and Domestic Slavery (1825) tried to define a adult person versus a man and a woman. Caroline Norton’s book *The Separation of Mother and Child* (1838) by The Law of Custody of Infants Considered and English Laws for Women in the 19th Century was written for mothers which told the rights of children limited until seven. Harriet Martineau’s book ‘*Illustrations of Political Economy*’ (1832) was versus to slavery. ( Walters 2005, pp. 41- 52 ).

In the second half nineteenth century, Ladies Langham Palace which was formed by the help of B. Leigh Smith in England, defended that women had to have a job and to be educated urgently. ( Walters 2005, p. 56 ).

Marxist feminism and Freudian feminism were discussed a lot in the twentieth century. Marxist Feminism: It became one of the effective schools of feminist philosophers in the west in 1960’s and 1970’s. It effected psychoanalytic, postmodern and poststructuralist feminism too. ( Beasley 1999, p. 58 ). Engel’s main theory in the origin of the family was about how prehistoric communist gynocracy was turned into patriarchy in a certain time. ( Donovan 2007, p. 143 ). This thesis is stated as the one which was produced in the early times in Marxism and the one to continue the feminist theory. ( Donovan 2007, p. 142 ). In 1960’s and 1970’s the discussions on social inequality of radical feminists and marxist feminists caused socialist feminists intensified on social class differences ( Beasley 1999, p. 62 ). There was in Quest anthology, you can see the analysis of these in feminist perspective about class in the part of feminist theory construction (1981). Some contemporary social feminists think that woman culture, experience and practice are a resistance against patriarchal ideologies. ( Donovan 2007, pp. 160- 171 ). When Marxist and socialist feminists discuss the subjectivity, their going towards psychoanalytical theories and extentions which made subjectivity turbid instead of representing the real differences women experience was a critized point. ( Kandiyoti 2007, p. 91).

Feminism and Freudian: Freud defines woman’s period of becoming socialized as sexuality roles within the direction of their need of men, mother and wife. Feminists who follow Freud give importance to the individual and social responsibilities of women. ( Beasley 1999, p. 66 ). Second wave feminists theory which became an ideology in 1940’s and 1950’s. According to Karen Horney, psychoanalysis was created by a genius man and his thoughts were also

developed by men mostly. According to Juliet Mitchell, culture, intelligence critical thinking were excluded from all these some feminists Luce Irigaray, Julia Kristeva, Helena Cixous mentioned that Freudian pre-odipal relation between mother and daughter should be revived because it's the source of female strength. They also stated that the point of view which was pressed could demolish phallogocentric system. ( Donovan 2007, pp. 180-220 ). French feminists appropriated Simone de Beauvoir's 'the other' and 'the second sex' principle but on the contrary of her they tried to make legal her critical evaluation about marginality of a female in symbolic system. ( Beasley 1999, pp. 72-73 ).

In the early beginning of twentieth century brought along the important developments in terms of women obtaining the vote right. '*A room of One's Own*' (1929) in Virginia Woolf's book, it was mentioned that women were the second class of citizens and they couldn't go into libraries freely. ( Walters 2005, p. 90 ).

Number of countries that recognize women's civil and vote rights rose up to 26 and this rose up to 104 countries in 1964. "Women vote right case was the essential point in the policy of the first stage of sexual revolution." What women would do as steps in the future was essentially demonstrated that how difficult these steps would be. (Millet 1973 , pp.134- 136). Rosa Luxemburg, Marxist theoretician, the founder of Poland Social Democrat Party, made many attempts in order to women obtaining vote right.

As opposed to Engels who stated that monogamy and whoredom subject to it was about to come up to the revolution which outdated economic bases would be removed, Millet asserted that the revolution could not be achieved but added that they were expecting the revolution in spite of passing 100 years. She also stated that this revolution could not be achieved exactly even in 1973 when *Sexual Politics* was published.( Millet 1973, p. 197 )

According to Millet, who characterized the first stage to come to an end with reform rather than revolution, the improvement and development were needed to achieve an actual radical change. He also emphasized that it was necessary to change marriage concept and the constructions of family which continued throughout the history.( Millet 1973, p.247 )

The efforts that blacks, students and feminists had studied to express themselves from the early beginning of 1960s caused either these studies play the role of supporting each other or

coming each of these studies to fore with characteristics which will accelerate each of their rebellion.

Second wave feminism that the importance of woman body was emphasised, the matter of abortion was discussed, giving in marriage by force was started to antagonised, coming to an end whoredom was attempted and patriarchal ideologies were opposed includes more aspects than first wave feminism because of these reasons and thus, much importance was attributed to second wave feminism. Sociological environments that the woman were included in nineteenth century and the concepts attributed to the woman created a scene including events that must not be. Certain reforms that would take the facts which must exist in the existing order from the early beginning of the 1950s much further were wanted to be done. Second wave feminisms maintaining its effects still in today demonstrates why much importance is attributed to this period.

Simone De Beavouir's book *Second Sex* (1949) provided women to see their general situations from their experienced frustrations. *Memories of a Dutiful Daughter, The Prime of Life, The Force of Circumstance and All Said and Done* (1964) were about her own experience from her life. She didn't think she became a good example for other people but for those who escape from being a feminine object. She thought her life could be a good example in *The Feminine Mystique* (1963) Betty Friedan discussed the restricted lives of middle class women and what they wanted inreal was questioned. *Feminist Theory: From Magrin to Centre* (1984) mentioned about that the victim who was under great pressure of sexuality and couldn't change her position wasn't allowed to speak. *The Dialectic of Sex* (1970) by Shulamith Firestone was explained that a feminist revolution was needed. In Germaine Greer's *The Female Eunuch* (1970) was stated that acceptance of the natural abundance or inferiority complex make their lives poor. Sheila Rowbothom's *Liberation and the New Politics* (1970) and Juliet Mitchell's *Woman Estate* (1971) wrote as a reply to women liberation in England. Susan Brownmiller in her book *Against Our Will* (1975) deconstructed the powerful raper and it was expressed by the other feminists as 'pornography is a theory, rape the practice'. ( Walters 2005, pp. 98- 114 ).

Radical Feminism: It was developed at the end of 1960's and at the beginning of 1970's in Newyork and Boston by an old revolutionist. *Notes from the first year* was published in 1968,

*Notes from the second year* in 1970, *Notes from the third year* in 1971 and they became the first sayings of Feminism Theory. Radical Lesbians don't want lesbianism to be only a search of identity, they claim that lesbian is a woman who doesn't want to be defined as an uncscious feminist. According to Mary Dlay, radical feminism is a travel to another world an exploration of a world different from patriarchy. ( Donovan 2007, pp.267- 305). Mass Media is the culture enemy for them because it has a pressure on women. ( Timisi 1998, p. 408).

Feminism and Existentialism: Simone de Beauvoir's *The Second Sex* (1949) Mary Dally's *Beyond the Godfather* (1973) were fed ideologically by existentialism. Existentialist theologians lead the principle that was said en-soi by Sartre between an unholy level of being and holy being alive. It is very important to refuse being objective and to create feminist revolution and I and You new choices. ( Donovan 2007, pp. 223-242 ).

## **2.2. DEVELOPMENT PERIOD OF FEMINISM IN TURKEY**

The feminism's being understood by the society has followed rather different process in Turkey. While women took part in a patriarch society that they were confined in harems in Ottoman time, just the women included in westernized bureaucratic class were indicated to benefit from this opportunity even if the necessity of education with reforms was thought. It was known that the people who were the members of the group affected by the feminist vote right struggle started the first feminist struggle in West in the second constitutionalist period. *Woman Magazine* published between 1913 -1921 was formed by the women who were occupied in acquiring fundamental rights such as education and employment. The reforms such as Civil Law in 1926 and equivalent citizenship right in 1930 were the reforms in the republic period too. Turkish Women Union were reopened many women associations such as Protection of Women Rights Association, Legist Women Association and Undergraduate Women Association founded in 1951.( Tekeli 1989, pp. 34 -35 ).

In 1970's there were some problems like being underdeveloped, external dependence, income and opportunity inequality in Turkey. It was inevitable that women were a group who were unequal although it was insisted they had the same rights in law. ( Tekeli 1993, p. 32 ). It can be said that leftist groups in 1970's had a great role in supporting the rescue of the woman groups explained themselves as socialists. Especially socialist feminists had a lot of difficulties in Turkey. ( Sirman 1989 ). But at the end it can be said that all these thoughts and

developments formed the basement of the feminist movements which would develop in Turkey.

Even if we can see the reflects of the socialist thoughts in 1960's in Turkey, until 1970's it can't be told about the socialist movements of women. The first woman association of The Revolutionist Women of Turkey (1969) is very important. The Association of Progressivist Women that though the women were second class in the society was founded in third of June, 1975. 1970 was announced as the Women's day by the help of international democratic women federation by United nations and in Turkey the interest woman's problems and the publishings spread. Gönül Dinçer, a member of the association of progressivist explained that the women movement began in 1970's, wasn't enough regarded. She said no one denies that Turkish feminists came to appear after 1980. In 1975 the newspaper the voice of the women was published. It was thought that the association of progressivist women in Turkey was the heir of the movement which was led by Clara Zetkin, Alexandra Kollontay. ( Akal 2003, pp. 81- 214 ). In 1970's the university students were made to think more actively about the problems in and out of the country and this event formed the future policy for feminists. If leftist theory hadn't been damaged in Turkey, it wouldn't have been easy for women to break the men's hegemony in these movements. Feminism was seen out of the leftist theory inspite of sayings about equalitarian social changes. After 1980 the woman organisations examined the place of woman not only in public but also in private and it differs from the traditional volunteer organisations. ( Tokuroğlu 1991 ).

The feminist movements in the world in 1968 had its reaction only in 1980s. The first conscious raising groups were described as latent preparation term by Şirin Tekeli. The cooperative founded by the name of YAZKO and constituted by women and translators became a prominent construct appealing the woman readers by handling the subjects like woman and sexuality. It was also decided to separate a page to the feminist women in the weekly magazine called "Somut". (Tekeli 1989, pp. 36-37 )

The group called Woman Environment has published translation books including feminist classics too since 1984. During the year 1985, seminars, debates and festivals were held. Convention of All Forms of Discrimination Against Women became law in march 1986. In

1987, violence against women campaigns were started and the *Declaration of Women Liberation* was published in 1988 as well. (Tekeli 1989, pp. 38 – 39 ).

From 1985 to late nineties, reform in civil code has an important role for women rights .In 1998 family protection law was accepted by the government. ( Tekeli 2004 ). If it not get the lethal hit on 12 th september, then it would not be easy to break the domination chain of men on women; that is why feminism is accepted as an action rather than an ideology ‘september syndrome’ for leftisim, based on equality and sociable change themes. ( Tekeli 1993, p. 33 ).

All organisations created after 1980’s with intention of feminen movement has questioned woman’s role not only in sociable areas but also private which is quite different than conventional societies. ( Sallan& Aksu 1998, p. 501).

In the years 2000 some changes were done in fundamental law in the frame of adjustment process for EU. The law which was done by TCK in 2005 for the sake of women have their own rights taken from the society and from the men, accepted as a very important step in the process of women rights.( Baykan& Özoğuz& Paker 2008 ).

### **2.3. REFLECTION OF THE SECOND WAVE FEMINISM TO CINEMA**

Fact is continuing part of feminism that showed its effect in first twenty years as much as this period was when women tried to obtain ther vote right. ( Schroeder 2007, p. 50).

The second wave feminism which the new outlooks, freedoms and the time when much more affairs about women were debated, had asserted itself on art too.

The context of clause ‘development of modern arts, discovery of the cinema, and the ‘first wave’ of the feminism and ongoing development of ‘modern’ cinema, ‘the second wave’ of the feminism and ‘alternative’ movies coincided with the same term.’ shows that second wave feminism has much more influence on cinema compared to the first wave .(Öztürk 2000, p.76 )

The social and political ambiance just composed in sixties and early seventies, encouraged the radical reforms and interrogated permanent settlement and this said to have also caused an increase in movement of feminism. ( Nelmes 2007 ). It’s thought that the birth of the



connection between feminist theory and practice appeared with the big events which had happened in feminist film productions and practice in North America and England in the 1970's. ( Rich 1978 ).

When we look the festivals and critics of movies about feminism in the early seventies, women come from the movements record the debates in the meetings; to be able to see the movies they produce and to communicate with each other has an importance on feminist movie practice as well. Furthermore; the movies which is about the violence against women directed by the feminist directors in seventies and early eighties is an another fact too. ( Smelik 2008, p.105 ).

According to Judith Mayne that the middle of seventies and early eighties are defined as initial term for feminist movie theory and critics should not be exaggerated, because the article '*Visual Pleasure and the Narrative Cinema*' (1975) written by Laura Mulvey at that time is said to be a very important article in terms of being basis for the prospect, the audience the narrative and the psychoanalytic instrument. Women movement, independent movie making and academical movie exercises are defined as three important factors for the development of feminist film theory. ( Mayne 1948, p.48 )

In 1971 the first generation filmed feminist documentaries. In the movies the first influence of the second wave feminism, were at the First New York International Women Film Festival in 1972. According to Jill Nelmes the year 1972 is described to be the key year in the sense of practice and theory of feminist movies because they held Edinburgh Film Festival in this year too. ( Nelmes 2007 ). Edinburg Film Festival is estimated to be the first formal event taking place in England. ( Kuhn 1994, p. 73 ). As it created a new field in terms of, production, delivery, exhibition and film critic, it counted as important film festival too. ( Johnston 1994, p.295 ).The first feminist magazine called '*Women and Film*' was also published in 1972. In 1973, Toronto Women and Film Festival was arranged. These two film festival were stated to be very important events in the sense of feminist film theory. ( Kuhn 1994, p. 72 ) The first film book written about the women published by the name of *Popcorn Venus* by Marjorie Rosen in 1973.

*Notes on Women's Cinema* (1973), another feminist cinema production which Claire Johnson compiled, was published in the same year. *Jump Cut* magazine started publishing in 1974 as

well. This magazine aroused interest with its editions related lesbian films in the following years. Molly Haskell's book called *From Reverence to Rape* and Joan Mellen's book called *Women and Their Sexuality in The Film* were also published in 1974. "Feminists in Press" themed conference was held in 1975. Besides, *Camera Obscura's* first edition was published in 1977. This magazine being published by a collective group studying over woman and film includes knowledge about feminism and film theory.( Kuhn 1994, p.76 ). In 1978, Ann Kaplan compiled *Women in Film Noir*. In addition, Patricia Erens published *Sexual Stratagems: The World Of Women in Film* in 1979. All these developments has been an important steps and led up to new steps in terms of women's reinforcement their voice in cinema. Second wave feminism is thought to have more different importance over cinema on account of these developments.(Öztürk 2000, p.85 ).

#### **2.4. THE WOMAN IN THE CINEMA OF 1980'S IN TURKEY**

As we mentioned before n 1980's the feminism just started to be understood in Turkey for taht reason we see the woman originated films in this period.

Cahide Sonku is knowed first Turkish woman director in Turkey with her film in 1951 but this subject is still argued. Cahide Sonku's name is mentioned in *Vatan and Namık Kemal* (1951) films generics but her position is argued, is she director or producer. ( Özgüç 2007, p. 36).

As for Turkey, Cahide Sonku is known as the first woman director in history of Turkish cinema with the film she shooted in 1951. It was detected that there were 23 women directors in researches done related to Turkish cinema till 2002. It was stated that it was almost impossible to find press connected with these 23 women directors. ( Öztürk 2009 ).

The woman movement which spread in 1960's in the world could appear in Turkey only in 1980's. In this period women started to demand their rights and the directors made their films in this socio-politics atmosphere.

In 1980's the type of free woman regarded not to be lost sight of even if they were in minority. It can be named as the type of woman who is active in her life and accepts that she is equal to a man. The values of the society are made according to the superiority of the man

even if the women try to get their freedom and rights. ( Esen, 2000, pp. 21-24 ). That is why it was impossible to make films different from popular aspects of the society. Internal interrogations and reexplaining of women were told a lot in 1960's and 1980's. ( Kaplan 1985, p. 154). It was explained that the woman characters in Turkish cinema needed to wait until 1960's to reach a specific identity and until 1980's to change from a type to a character. In 1970's while woman was tally naked and only a naked body in 1980's woman's search of identity in cinema and the fight of interrating into the men's society continued. ( Scognamillo& Demirhan 2000, pp. 108-110 ).

In 1980 because of the military regime there were a lot of censors and prohibitions of sex films and socialist and realist films. Şükran Esen comments about the subject like this:

*Arabesque and singer films take place instead of sex films and social individual films take place instead of social films. Especially the films which are interested in woman's problems of being individual what they expect from the men and marriages and how is society's point of view about women increased a lot. ( Esen 2000, p. 41).*

Arabesque and money oriented films are categories which were clarified as an approach to women and they consider women more realistic with their good or bad sides. Women either angels or evils. In traditional Yeşilçam films women is either an innocent mother or the enemy of the families a sexy and bad woman. ( Esen 2000, pp. 42-43 ).

It's thought that 13 of 17 films which were directed by Atif Yılmaz between 1980-1989, were directly the women films. Atif Yılmaz told about the subject in an interview:

*A feminism movement in Turkey has began lately. The fight for women to have more distinctive personality began. Turkish women began to ask, what's my place in this society? What are my relations with the man? What my position in my career in three or five years? She began to search about them. A lot of associations were founded and books were published. The group called the women neighbourhood has a lot of search. Because of being interested in these subjects. I also make his kind of films. ( Esen 2000, p. 44 ).*

Some knowledge about the general features of the women characters in 1980 give a clue about how the films consider the women. Women in 1980's exaggerate the identity problem. Being a widow isn't easy in a town or a city. Being a widow means loneliness but being a widow for a young woman means sexual desire. If she has got children or not one day a man

comes but her problems are never solved on the contrary different problems begin. ( Scognamillo& Demirhan 2000, p. 112).

Chronological line of the women films and their themes which were made in 1980's.

**1981:**

*Ah Beautiful İstanbul (Ah Güzel İstanbul)* : The film is about the love of a truck driver and a whore who he met in a whore house and they try to search happiness by the help of their love.

*One Cracked Love Story (Bir Kırık Aşk Hikayesi)* : Aysel who was appointed into a small district as a teacher and her social relations are told in the film.

*Kill the Snake (Yılanı Öldürseler)*: A woman character who can't lead a life however she wants because of the social pressures is illustrated. On the contrary other character is a woman who never cares of the men and the social pressures.

**1982:**

*I Bed You in My Heart (Seni Kalbime Gömdüm)* : A story of a woman who seeks love in her marriage and husband is told in the film.

*Mine*: The revolutionist behaviours of a woman who was desired by the men in the town inspite of being married.

**1983:**

*Cure (Derman)* : Nurse Mürüvvet is the main character in the film. She tries to help the women of the village inspite of hard weather conditions. At the same time she tries to adapt the society.

*I Love You (Seni Seviyorum)* : The theme is the love of a woman who works in a pavillion. At the same time it is aimed to illustrate the lives of women who work in pavillions.

*And Recep And Zehra And Ayşe (Ve Recep Ve Zehra Ve Ayşe)* : It is kind of film which aims to illustrate the lives of people living in small districts. Zehra is the woman who can't oppose her husband's marriage to other woman and even accepts to live together with them.

#### **1984:**

*Mirror (Ayna)*: In a small village in the East, Zelihan's feelings and contradictions about the son of a rich family who feel in love with Zelihan in spite of her husband is told in the film.

*Tass Love (Bir Yudum Sevgi)* : The main theme of the film is Aygöl who is in the search of sexuality and love.

*Adventitious Bed (Dağınık Yatak)* : Benli Meryem, a whore of fashionable society and her life without love is the theme of the film.

*Sister Fahriye (Fahriye Abla)* : The revolunist behaviours of Fahriye and her life without taking care of the people is told in the film.

*Escape (Firar)* : This is the story of Ayşe who killed her husband. Her sexual desire, her strongness and being ready to use her womanhood incase she needs are told in the film.

*Secret Emotions (Gizli Duygular)* : Ayşen is a woman who has economical freedom but because of her conservations point of view she can't have close relations with the men. The film is about Ayşen and her life.

*Spoon Enemy (Kaşık Düşmanı)* : The tragical of the men in the village whose wives were dead in an accident.

#### **1985:**

*Frogs (Kurbağalar)* : Elmas was the main chacter, a young, beatiful widow who managed to take care of her children by collecting frogs inspite of the pressure of the men who want to make sex with her.

*14 Number (14 Numara)*: It is the story of Yaprak who was forced to work in a whorehouse and tried to live by the help of a man.

*Her Name is Vasfiye (Adı Vasfiye)* : While a scenarist was searching the life of Vasfiye, it can't be understood that the woman is real person or imaginary one. While her life was being told by four men, Vasfiye never mentioned about herself.

*A Widow Woman (Dul Bir Kadın)* : It is said to be under the effect of a feminist group contains sexuality a lot.

### **1986:**

*My Aunt (Teyzem)* : Üftade who lives in a conservative part of İstanbul is the main character. While she was searching love all her feelings were kept under the pressure by the family. Soon she became a schizophrenic. Her story is told by her nephew.

*What is Fatmagül's Guilty (Fatmagül'ün Suçu Ne)* : Fatmagül was raped by five young men and she was forced to marry one of them. He didn't want to marry her and behaved her as if she was the only one who was guilty.

*Aahh Belinda*: A woman character who can't deal with the social rules inspite of having economical freedom and also the life of a working woman were illustrated in the film.

*How is Asiye Avoid (Asiye Nasıl Kurtulur)* : Asiye is a whore who has innocent dreams. She tries to escape from the life she leads but she can't because of the man who want to use her.

### **1987:**

*Gramophone Wife (Gramofon Avrat)* : The social pressure on Cemile who is a tailor, honest but at the same time a bit loose is told in the film.

*Afife Jale*: It is a story of a woman who was addicted to the theatre out of social norms and got mad at the end became of the social pressure on her.

*After Yesterday Before Tomorrow (Dünden Sonra Yarından Önce)* : It is a film which mentioned that even if the man is very modern he behaves her wife as the woman of the house.

*Cloth Baby (Bez Bebek)* : The woman feels in love with the man who had raped her and then they killed the husband together.

*Ten Women (On Kadın)* : Nine different woman characters and their lives problems are told in the film.

**1988:**

*Island (Ada)* : It is a story of a woman who can't have good relations with her husband and daughter inspite of loving them.

**1989:**

*Dead Sea (Ölü Bir Deniz)* : The sexual and emotional search of Yüksel, a bank manageress is told in the film.



### **3. APPROACHES ABOUT FEMINIST FILM**

#### **3.1. LAURA MULVEY : VISUAL PLEASURE AND THE NARRATIVE CINEMA**

The article of Laura Mulvey, Visual Pleasure and Narrative Cinema, has been important in terms of understanding feminist film .

According to Mulvey, cinema presents some pleasures and scopophilia and voyeurism are within these pleasures. While Mulvey explains scopophilia subject's separating its erotic identity from the object on stage, he depicts voyeurism as an identification on stage by means of audience's recognizing the character similar to him and being captivated by. ( Mulvey 1975 ). The Notion of identification is explained over male audience in the article because popular cinema has tried to produce films by basing upon man who has a dominant point of view.

The moment that audience's identifying himself with the character is reconciled with mirror phase that Jacques Lacan mentioned in this article. What Jacques Lacan defines as mirror phase is the moment the child recognizes his own image in the mirror is of great importance in terms of ego formation. (Mulvey 1975 ). The mirror phase is said to be related to the notion of narcissism in classical theory.

‘ In this period, child tends to gain body entirety he has experienced as fragmented by identifying with someone else, of the same age, his mother's visual image or his own holistic image by imaginary.’ ( Tura 1996, p. 126).

The child desires to be integrated with his mother, to be a thing his mother desires and to be his mother's desire's object. However, the mother who is the object of child's desire in this period has a deficiency and this is phallus. (Tura 1996, p.127 ).While a child is identifying with a image of a perfect mirror, the audience is identifying with a perfect human figure. However, these two ways depends on concept Lacan defined as misrecognition (meconnaissance). Even if ego formation is characterized with imaginary functions constructively, cinema is characterized in the same way.( Smelik 2008 ). By modelling ego formation, scope of the film and character are created.

As the same as in infancy, the person will try to identify himself with others in future.( Mulvey 1975 ). According to Mulvey, while watching the film audience identifies with the hero of the film and scene and mirror are similar in this sense. Male audience identifying with male hero will acquire the feeling of attaining power, too.( Mulvey 1975 ). On the other hand, female figure is becoming a symbol pointing asexualization and consequently, Mulvey states the reason why she chooses the concepts of voyeurism and scopophilia is to tell this threat.( Mulvey 1975 ). On the one hand, the male audience identifying with the main character experiences satisfying his own ego; on the other hand, he is accessible to be exposed to the castration threat as well.

Charles Peirce mentions that cinema is a technique of imagines in the article, '*The Imaginary Signifier*' (1986) Metz who tried to complete the formations of interpretation in cinema by following in Ferdinand de Saussure's footsteps wrote in *Screen* magazine in 1975. Metz's book called *Essays on the Signification in Films* (1968) made an overwhelming impression all over the world as it was a kind of book which suggested looking from a political viewpoints as well.( Mcbean 1975 ). Metz who is interested in semiology, the science of signification and film stated that our watching experiences essentially takes us to our childhood by associating cinema scene with Jacques Lacan's mirror phase and made statements showing parallelism with Mulvey's thoughts.( Miller 2000, pp. 479-480 ).

Having clarified voyeurism and scopophilia, Metz tended to reinforce the subject by explanations about why the view was on women. According to Mulvey, guilty object's being trivialized or the ways such as changing female figure into fetish to overcome male audience's penis deficiency in watching experience that the view is always on women have been the ways choosed for hindering the castration.( Mulvey 1975 ). Due to these reasons, popular cinema audiences get used to seeing women in a mistreated, helpless, desperate or having high sex appeal , seducing and erotic figure. Women will still take part in films based on men gaze against the castration which satisfies male audience's gaze or will lead his gaze to threat.

The definitions made on behalf of sexual difference that Freud clarified as castration complex and Lacan defined by using "phallus" term have been subjects that is still being discussed. Lacan's theory attributes positive definition to woman in the manner that will maintain fallosantric tradition. Luce Irigaray yet offers more alternate approach to Lacan's ideas.

According to her, the feminine one is a thing that should not be used in defining plural, quick and phallic system.( Williamson 1983, p.112 ). Irigaray's characterizations about woman accounts for more special, astatic and far from suggesting woman dependent to man.

While Tania Modleski is trying to clarify castration threat as a fear that being unwilling to break out with mother creates, Christian Metz suggests different point of view regarding female audience's identification with male character by stating that audience will identify himself with female character rather than male character when powerless feminine character image is given opposite to masculine hero's more powerfull ideal ego.( Smelik 2008 , p.172 ). In the light of all these ideas, how masculine view is important to popular cinema audience and why the film characters are suggested in specific shapes are being seen.

Furthermore, Metz suggests that camera motions are fetishistic due to the fact that cinematic techniques and some camera motions are for overcoming castration fear. Censorings on behalf of overcoming castration fear show parallelism with the statement of fear and abhorrence against woman's sexual organ that Freud made.( Prince 2007 ). When subjective camera angles used, audience participates in scene motion as a personal experience.( Mascelli 2002, p.16 ). The audience put himself into character's shoes by this camera motion. This serves to the male audience's point of view.

With reference to Mulvey, camera, audience and characters views towards each other are subjected to male ego's neurotic necessities.( Mulvey 1975 ). Mulvey who expresses that the first two views are disclaimed by narrative film conventions has laid emphasis on the third view since it prevents the audience's becoming distant by causing the camera entity's to be forgotten. The first two views yet is subjected for female image in narrative fictional film to satisfy male ego.

Due to these reasons, they are radical film makers to change the audience's view into a passionate independence against traditional film types.( Mulvey 1975 ).

In early 1980s, some feminists demanded counter-cinema and deconstruction cinema. Feminists have divided the counter-cinema into three categories in general terms. They have stated the first one as there are films analyzing not having a woman voice and women's differentiation in a penis centered language and image system and also reported Mulvey's

films are among the samples of that kind. They characterized the second one as films that have in common in Lacan psychoanalysis and women are empty and they are showed as continuation of man voice. For instance, Sally Potter's *Thriller* (1979) is regarded in this respect. *Thriller* is described as Sally Potter's first film to attract attention in international arena. Puccini's *La Boheme* (1896) is rendered as a cult film as cinematographic interpretation. Thirdly, Clayton and Curlin's film called *The Song of the Shirt* (1979) is exemplified for this category by expressing women in history and including the films interested in matter of women's identifying their role in society.( Nelmes 2007, p.9 ). *The Song of the Shirt* has attracted attention with its pattern which questions a group of women employees' history and suggests searching of historical women representation models. ( Johnston 1980, p. 298 ).

As we consider Mulvey's article, we begin to think about what woman audience wants. While Freud suggests "What woman wants?". I haven't still found an answer although despite my researches I have been making on women soul for thirty years" in the text he wrote to Marie Bonaparte, he defines the difficulty of understanding women's general mental state and in the mean time he emphasizes how difficult to reach them and know what they want as well. ( Walker 1981, p. 85). This is Freud's inference; however, reaching women or knowing what they want can not be so difficult because women's demands on life are just ordinary ones ; that is to say, they are just conditions must be. In the present case, even if the way in which Hollywood cinema's breaking taboos that Mulvey discusses and studies is to reach woman by more radical changes, these changes contain the conditions which essentially must be. To see women in films which show them like woman, do not resolve them into sex object, punish them, are not subject to man, can struggle with every matter without losing their feminine characteristics while competing against difficulties can be seen as radical for cinema art including phallosantric view. Hence, destroying phallus centered view primarily will be necessary to make feminist films in this sense.

### **3.2. TERESA DE LAURETIS: RETHINKING WOMEN'S CINEMA: AESTHETICS AND FEMINIST THEORY**

Teresa de Lauretics points the thoughts that B. Ruby Rich narrated from Johnston and Mulvey as women can not be seen even if they are audiences in her article, *Rethinking*

*Women's Cinema: Aesthetics and Feminist Theory* (1984). She states her opinion that women are not felt as affective as man as an audience according to Mulvey and as for Johnston, women are invisible in scene.( De Lauretis 2000, p.319 ). The point Teresa de Lauretis emphasises has been an important subject which Mulvey wants to show to readers in *Visual Pleasure and the Narrative Cinema* (1975).

Teresa de Lauretis has not only raised her issue about women audience view but also tried to make readers think about the content of women films. She has directed readers to consider about women films by suggesting a part of interview about Jeanne Dielman (1975). That film is characterized as a masterpiece on behalf of women in cinema history by New York Times. The real problem according to Akerman is that nothing is being done and any women's confidence is not enough to carry it. Akerman also stated that women has forgotten to Express formal ways in respect of what they are, what they want, their own rhythms and way of views to things.( De Lauretis 1985, p.321).

Akerman's last sentence offers new point of view to the question of what feminist film is and he also states that the subject is to be looked along with asking not only what feminist film says but also what and how it is seen.( De Lauretis 1985, p.321 ). The question of what women want is an important question asked by de Lauretis and when we consider it from the point of women audience another questions will bring along as well. In this sense, the reason what films are seen by women audience and the experiences they gain while watching provide us to reach women's general point of views. The melodramas which handles women much; however, serves phallosantric standpoint are such as to support what is told in Mulvey's article, *Visual Pleasure and the Narrative Cinema*. While many factors such as solutions offered to women while depicting them, mental states attributed to and describing style are pushing melodrams out to depict women they essentially maintain the male-dominant mentality.

De Lauretis's ideas about cinematic identification bear a resemblance to Mulvey's ideas. According to her, identification with image bears feminine qualification whereas the view bears a masculine qualification.

The first process points out the ambiguous condition of identification. While this is a process which identification is achieved or not, the second process provides feminine audience to

have a place actively or passively. The man's desire yearned to another one and the woman's desire yearned by woman describe this process. (Smelik 2008 ). As Nilgün Abisel states, it is admitted that identification while watching a film is not steady. While watching native film, woman audience takes different pleasure as a result of obtaining power domain that she does not use in her daily life by identifying male character. These films that a good many obstacles are shown become more different pleasure source thereby coming to an end happy ending. While this is regarded as hope; on the other hand, it appears as an illusion that fiction brings about. ( Egrik 2007, p.149 ).Popular cinema narratives is seen particularly to serve male audience view, yet this situation is viewed to be maintained with scenarios constructed in parallel with male-dominant mentality.

Camera, view and scopophilic stimulus' being figures directed man's nature are the causes bringing out this situation. We can see that Mulvey's idea which three types of camera view is suggested in the way that it serves to male view shows parallelism with De Lauretis's idea.( De Lauretis 1985, p.322 ).

De Lauretis states that women cinema texts should be reformulated, reread, rewritten and reconsidered. She put forth her ideas toward further subjects should be considered and discussed, stating that "looking back on" was of importance; however, it was not seen in feminist film theory or film pratics as well. When looked back on, how women cinema texts handled women and what they told about women are of importance.

It is also emphasised that contradictory situation of women desire's resurrection and the importance of the discussion arised about women's being social subject in terms of narrative.( White 1999, p.118). What should be done and what kind of responsibilities are conferred to the director are the points to be sucritinized with respect to resurrection of women desire.

De Lauretis says that subjectivity is a self-producing process in her article, *Alice Doesn't: Feminism, Semiotics, Cinema* (1984). She draws attention to sexual desire's connection with familiarity desire and states that this desire is a masculine one. According to her, feminine subject is a mysterious one, because it is not able to make clear her own desire. Roles, differences and authority bear odipal qualification in that they are defined from the point of the structure of narrative.( Smelik 2008 ).

De Lauretis's ideas accord with Claire Johnston's ideas over the women status in classic cinema in her article, *Cinema as Counter Cinema* (1973). According to Claire Johnston, women become continuation of male view in classic cinema and she states that although there is a great emphasis over women in cinema, woman does not exist like woman as well. (Nelmes 1996 ). Melodramas which are kinds of popular narrative are good samples of this situation.

Lauretis, who discussed the questions about how women audience view and identify, where, how and which movie genres represent women desire, provides to have different point of views on the subject. ( De Lauretis 1985, p. 322 ). Questioning not only how the women audience view or identify, but also where, how and which film genres are representing women desire pushes the reader to question.

If a film on women defines all identification points (character, image, camera) as female, feminine or feminist, De Lauretis states that the film is referring to women whatever the audience's gender is ( Smelik 2008, p.125 ). In her article, *Guerilla in the Midst-Women' Cinema in 1980's* (1990), the fact that women filmmakers have to be working on alternative guerrilla films or dominant cinema, which are intended to reach the worldwide audience, supports her judgement. ( Nelmes 1996 )

### **3.3. MARY ANN DOANE: FILM AND MASQUERADE THEORISING THE FEMALE SPECTATOR**

Mary Ann Doane commented on women audience's views, in her article *Film and The Masquerade Theorising The Female Spectator* (1982).

She questioned how woman is an object of a voyeuristic and fetishist view, how woman should defend herself from this association, and how she will adopt the view of her passion. ( Doane 1982, p.761)

Doane, who tried to explain the voyeuristic pleasure, and the audience's distance to the scene, also gave a part to the ideas of Metz. According to the Metz, the distance of one's self and image continues voyeurism. ( Doane 1982, p.762)



According to Doane, the contradiction of distance and the control and the loss of the image, the main reason for the problems of sexual differentiality are about the potentiality of the viewer. ( Doane 1982, p.762 )

If we try to explain the ideas of Doane on distance; voyeurism requires distance therefore woman, as a viewer, becomes the one who feels the lack of distance. However, with the existence of mask, a female is eligible of keeping the distance between herself and her femininity. ( Smelik 2008 )

Spoiling of view's masculine structure does not happen only with presence of mask. Masochism arising from identification and narcissism which arises from becoming an object of his own desire can be assimilated by women audience. ( Smelik 2008 ). While this state is called as travestism by Mulvey, it is interpreted as woman's losing herself by Mary Ann Doane. It is also stated that woman audience borrow the distance and the separation of image from watching experience of male audience. ( Williams 2002, p. 316 ).

What Irigaray says about the dichotomy of distance presents a different point of view on the subject. For Irigaray, masculine thing can look himself partially, think himself, represent, define; woman try a new language to talk herself but she can not define herself from outside or she can't define in informal circumstances without masculine definings it can't be, because of losing himself. ( Doane 1982, p.764). Irigaray's thoughts can support Mary Ann Doane's thoughts. This dichotomy explanation can become the other dimension of women's existence cinema.

Claire Johnston's comparison of dead, like an impossible image's location sentence can be defined between the distance and closeness dichotomy's another explaining about subject of asserting the gaze of female. ( Doane 1982, p. 768 ). In this context, Johnston's thoughts are more clear explaining about ; female gaze doesn't connected to between the subject and object emptiness because woman can't be a subject as yet. ( Smelik 2008 ). If we consider these views, which ways should be followed by grounded phallogentric cinema for represent women as a subject, we can ask. It is thought that woman audience who cannot interiorise even her own self will be able to watch woman subject in the event that radical changes are made in the narratives of cinema involving patriarchal view.

In another explanation that tells distance and closeness, it is asserted that woman uses narcissism and masochism essentially as a mask for herself while distance and closeness are formed in themselves. While it is asserted that this mask is a liaison with the other woman and the definition of the other woman points the woman in the film, it is said that this mask is not able to reflect the truth and acts as only a mask.( Cook & Bernink 1999, p. 357 ).

### **3.4. TANIA MODLESKI'S: TIME AND DESIRE IN THE WOMAN'S FILM**

Tania Modleski tried to tell the psychological situations women experience in films by using the concept of hysteria in her article, *Time and Desire in the Women's Film* (1984).

Basing on Max Ophuls's film *Letter from an Unknown Woman* that she made in 1948, she tried to explain hysteria in terms of situation in which the actress experiences. She thinks woman hysteria dilemma in two aspects: she will identify with man or become the object of desire.( Modleski 1984, p.537 ).

If we know the terminological meaning of hysteria it will be easier to understand the mental state the character is in. According to the explanation in psychiatry:

*Hysteria is explained to come through as a perception and a lifestyle based on childish egocentrism , desire to attract environment's attention, constantly demanding despite not giving something to his environment and exploitation. Even though there exists abundant and conspicuous sexuality about every subject except their sexual side, their being frigid in their sexual life in the field forming sexuality's base is stated as hysterics. ( Dinçmen 2004, p.81).*

Helena Cixous states silence as a kind of hysteria. According to her, great hysterics forgets talking and they are aphonic characters. ( Modleski 1984, p. 537 ). Aphonic women is not merely presented hysterically, because they have already designed as aphonic and repressed characters for satisfying male gaze in classical cinema. Cixous's perceiving silence as a sign of hysteria is explained by psychiatry science as one of the anxiety that essentially hysteria causes.

*The state of causing some bodily symptoms such as apoplexy, ache, not being able to sound and talk, blindness or deafness and skin anesthesia forms the clinical table by not giving desires and thoughts that is not accepted by person's moral ego due to his forbidden and evil characteristics and pushed to id a chance to cause anxiety with the help of various complex mental mechanisms.. ( Dinçmen 2004, p. 74)*

The one who says silence is attributed to woman is not just Cixous; similarly, blindness is also a concept attributed to woman as well as silence according to Mary Ann Doane.( Doane 2002, p. 295).

As for Geoffrey Nowell Smith, there is a connection with melodram and hysteria's conversion and castration has been a cue in Hollywood melodramas, because melodrama has been related to adolescences' sexual identities, family and symbolic rules under the father's protection.( Modleski 1984, p. 537 ).

Modleski asserts that women becomes hysteric in patriarchal culture in as much as their voice are suppressed and suppressed. If the concept of turning back to suppressed is dealt with respect to hysteria's conversion the women will adhere to this gender and this will cause their voice to be suppressed. ( Modleski 1984, p. 538 ). Her explanation about this adherence and the suppression of their voice will bring about different questions. While melodramas maintain popular cinema's condition to serve male gaze, will they be able to find a solution of their voice being suppressed as Modleski stated as well? How to provide a solution for such a contradictory situation will be of importance.

While Modleski states that melodramas are related to time and place's hysterical experience, she addresses to Freud's well-known formulation. According to Freud, hysterics are the ones who suffer from memories.( Modleski 1984, p. 540).

As for Kristeva, the concept of time also differs in sexual differences. She describes women's time as hysteric and men's as obsessional. ( Modleski 1984, p. 541). In the explanation Kristeva made over the concept of time, it is seen that men's time definition is in harder and more visible lines compared to women. When we have a look at obsessive character definition, it is indicated that this character has stimulation to achieve what to do in a correct, complete and convenient way. Being intolerant to themselves ferociously and out of patience with any flexibility, clemency and amendment are some of their characteristics. ( Dinçmen 2004, p. 81). When we have a look at the definition of hysteria and obsession, we can see that in what degree the the concepts attributed to man and classical cinema's point of view show parallelism with these definitions.

In melodramas women have always been sufferers from painful love and dead but their husbands ,children and lovers have been partially aware or totally unaware of their pains. ( Modleski 1984, p. 541 )

Modleski emphasize the importance of Helene Cixious's words about melodrama and she makes interpretation about it's losing experience in the way that it can provide ourlooking deeper and melodrama's heart is completely pass through there. For Cixious, when we lose something, this lost contains danger and in missing objectwe do not accept we have lost our own egoes. So as to understand women's losing experience, we should go beyond the classic psychoanalytic model and look the relationship between missing object and men. ( Modleski 1984, p. 547). In this point, if we consider male audience's gaze, we can think the question of what the missing object is for an audience. For missing object as well, to compensate this in classical cinema narrative, different ways have been offered by male audience.

When we move emotional but at the same time our body doesn't move, we are in hysterical behavior as well and this circumstance is indicated by Modleski as a superficial aspect.(Modleski 1984 p.54). Hysteria which is correlated with time and place actually points different explanation of silence and being suppressed that attributed to woman we see in popular cinema forms. The questions as will the woman we call as strong as well be able to protect their silence to defend themselves or whether silence is a reflection of strength can be asked as response to these thoughts.

Melodramas are seen as the most important genre dealing with woman and explaining them. Because of this reason, scrutinizing how women are showed by we can understand why this genre is watched by women a lot.

#### 4. OTHER IMPORTANT APPROACHES IN FEMINIST FILM THEORIES

Dealed and examined approaches were studied to support the aim of scenario.

In popular narrative genres, melodrama is the one of the most watched genres by woman audiences. Why this genre is watched and preferred so much has been analyzed by theoreticians. According to Chuck Kleinhans melodramas follow a more directly way different from the other types by telling family conflicts, woman problems, home and family. For the audience seeing their experience in the real life, being given the events directly by melodramas can give an idea about why melodramas are mostly watched by women. When melodramas appeared as a theatral type, there was bourgeois revolution against feudalism in Europe. ( Cook&Berning 1999, p. 160 ). Melodramatic style which appeared by the means of Bourgeois class reflected the social, political structures of the period. And melodrama expressed some virtues like morals and honor which were thought to be lost because of the revolution by using women. Kathleen Rowe, thinking melodrama belongs to women explains this in the definitions that she took from Lynett ‘’ If a man has sorrow it is called tragedya, if a woman has sorrow it is melodrama. If sorrowful event happens out it is tragedya, if it happens at home, it is melodrama, if you cry for the man character in the film catharsis, if you cry for the woman character it is emotional.’’ Susan Hayward stated that melodramas were privileged because the women were in the center and they could give the point of view of the women and you could come into the world of senses. ( Akbulut 2008, pp. 78-79 ).

The reason why the audience liked them a lot was to reflect the desires of the women and to say what was unsaid. Melodramatic style focuses on individual, it serves the world as it must be not the real one. This sends the natural strength relations into the status quo’s border. According to Jack Byars this is an approach which makes connections between type and woman. When the woman is on focuses, indoor activities and woman are searched. (Akbulut 2008, pp. 54-55 ). For that reason melodramas are watched mostly by women.

In Christine Gledhill’s book *Home is Where the Heart is: Studies in Melodrama and The Woman’s Film* (1987) article, Linda Williams explained her thoughts about melodrama.

She says that feminist film criticism separates filmic narrative as woman and man forms. She states that men line is excited narratives, encouraging identification and also men are dominant in their surrounding; however, women line shows identification with passive and suffering women heroes. ( Williams 1984, p. 301 ). Melodrama one of the popular narrative types, becomes one of the types that will be able to give these feelings for women audiences. In the article that she tries to explain *King Vidor's Duel in the Sun* (1946) film, Laura Mulvey asks ' What woman wants? In respect of woman desire building in terms of hermeneutics '. ( Kuhn 1984, p.340 ). The question of what happens in the event that woman occupies character narrative area has been one of the important questions related to woman desire. ( Walker 1981, p. 86 ). With these questions, readers have been pushed to a general questioning. If we think what the answers of this question is in terms of woman audience, we can face with lots of questions. However, what controversial and thought-provoking is this question's not being answered, because woman can not exist in cinema as being just an audience in a disputable structure. A clear answer is not able to be given with respect to whether the films which narrate woman depict the woman or not and what feminist film is. Female movies are not so different than classical Hollywood movies stages especially about their male mechanisms, it is like development part of it. ( Doane 1987, p. 13 ).

It is clarified that women are almost alienated in all films, and it has been reflected in cinema that men and their cultural structure they are in characterized and formalized by this production. When examined in historical period, it is stated that film and writing works were almost generated and offered by men's aspect and the values assigned to the woman defined by movie makers.( Silahtaroglu 2002, p. 58 ). Sometimes we see the women who happiness after too much reach sadness but always try to prove their strength by using the sadness they had. ( Lyden 2003, p. 164 ).

In our world which has hegemonic frame of mind, women's position in films shaped by this aspect as well. Claire Johnston brought along another approach about the women's role in films by expressing that women are reduced as erotic object .The aspects such as women like a women couldn't be represented in dominant economic representations added to her views too. As a reason of that it has been indicated that, women body, can give assure of men in terms of their body unity because of the visual conflict. This aspect agree with the thoughts of

Laura Mulvey's article '*Visual Pleasure and the Narrative Cinema*' too. (Williams 1984, p. 302).

Natural qualities that the women have from the birth, involuntarily define their existing style in cinema. But the critical thing is; in what dimension patriarchal discourse of about image, refer and messages are included or not. Nancy Chodorow emphasizes that women are mother, because of their generating ability of having children, including to give their passions to the children; it is impossible for women to be dominant biologically and emotionally. ( Williams 1984, p. 305). Nancy Chodorow's thoughts supported by children psychiatrists, psychologists Melanie Klein, John Bowlby, Winnicott, Selma Frziberg; for them feminine is 'natural' social role of motherhood fact, which is used so much in melodramas. ( Kaplan 1987, p. 122 ). Motherhood fact takes place in films to identify women audiences themselves and as it has the qualification in order to create dramatic structure of melodrama genre, it leads the use of that concept.

Ian Craib in one sense summarized the women characteristic by saying; man's image is mostly wild, as of this obtaining all it needs by force, intolerant to the conflicts and against the freedom and for the women' subject ; powerful and irrationally careless women who ask for obedience by threatening with leaving, would be either the one who leaves or the one does her motherhood excessively. ( Egrik 2007, p.152 )

In oedipal period, it has been pointed out that masculine subject do his connection with his mother with his cultural typologies, and woman subject identification is identified over specific mother. ( Williams 1984, p.306 ). As it is in hysteria fact, men reach their mother more indirect than women. If we take it from this aspect, we can achieve the idea of no matter what we teach and how we teach the men they will perceive just like they have learned it. As for women emotional actions are identified more instinctive.

In conjunction with the subject, one of the points Williams stressed is that women's lack of penis is named as fetish either by denying or by compensating. ( Williams 1984 p.312 ). The original complementary, while men audience are satisfied, in relation to the explanation that oedipal period they actually alienated from their mother because their mother doesn't have penis, they also remove their emotions that they embraced from the refused mother . In this point we can see function of the cinema serves to the male's point of view.

By considering the women's absence of penis and the experiences in oedipal period Williams transfers the Mary Ann Doane's sayings about women audiences. For Mary Ann Doane, women audiences are confronted with two probabilities; either they are going to identify with woman and take their narcissistic pleasure from her or they are going to identify disorderedly with their masculine voyeuristic position and this situation is going to cause insistence between distinction and distance. According to Mulvey, this situation noted irregular travesty; for Doane on the other hand woman is going to beside oneself. ( Williams 1984, p. 316 ). Women identification is also described over the male gaze. Woman who identifies herself narcissistically, will exist as woman who has to take messages from known ends because necessities of beings and livings shaped by genres as well. Doane's explanation, 'women beside themselves' can be described as ;to identify with hero of the movie to behave just like her to find something the hero has from her life and finally to lose herself in the movie.

Doane indicated that women audiences borrow the distance of image from male audiences' experiences and added that avant-garde practical generates this necessary distinction.( Williams 1984, p. 317 ). Eventhough it is indicated that avant-garde practical generates this necessary distinction, it is difficult for audiences to interiorize the avant garde which supposed as hard movie. Therefore, it is necessary to generate movies which generate necessary distinction and appeal to much more audience mass as well. Molly Haskell thinks woman films come down to four categories; self-sacrifice, pain, choice and competition are categories which are consisted in films for women. ( Doane 1987, p. 35 ). From this point of view, if we consider that the films for women are very limited, the film producers who want to accomplish the practice of feminist films should think in a broad perspective and pass to reduce.

In that case, how can distance be generated to provide women to watch themselves as they are? Williams said that distance generating can be different for every women aspect. She expresses that woman will identify herself with men impression or with transcendental identification in image and in this situation woman is like a conjurer. ( Williams 1984, p.320 ). Conjurer expression can conduce reader to what woman can do in ambiguity in this situation. If woman audience has the feature of being lost under any circumstance it will be understandable why melodramas are watched by women so much. In melodramas, lots of emotional variety provide convenience for audiences to identify themselves and since this



emotion variety is a very common fact for melodrama genre, it is easier for audience to lose himself. Audiences can cry, feel aidless, feel sorrow or at the end of the film for all that she can achieve her male hero. Woman is said to have a tendency in 'development' in classical Hollywood narratives. Development ways are shown to the woman that exists as a subject complaining about her troubles and woman takes in charge of her role by joining the family, getting married or obtaining her man. If woman behaves different without caring about society's general judgments, she will be punished at the end. ( Silahtaroglu 2002, p. 60 ). The fact that even movies are made Hollywood centered leads woman that only exist with her man to be seen in the films. ( Öztürk 2000, p. 225 ). Therefore, the existing of women characterize in melodramas which presented in limited structures, transferring and keep transferring in the movies have been a situation in which what has done or has not done from the women's point of view to the movie in a historical process.

Mary Ann Doane's *The Woman's Film: Possession and Address* (1984) article also explains about women positions in narratives.

Mary Ann Doane says that suffering is shown by husband, family, lover in narratives is assumed woman fantasy. ( Doane 1984, p. 285 ). In this point it can be said belonging to woman fantasies comes from patriarchal aspect, because woman does not watch films only for achieving catharsis experience they interiorize suffered actions with watching from other aspects at the same time .

*In Afterthoughts On Visual Pleasure* (1981) article Mulvey indicated that, woman leading actor cannot achieve stable sexual identity, they are located in passive femininity and demoniac masculinity disjointedly and woman character can determine her identity with man hero because of her become mannish woman character dilemmas. ( Walker 1981 , p. 86 ).

How can female audiences determine their identity without identification of man character or is it necessary to identify themselves with male character? These questioned points can be acquired barely breaking popular narrative cinema forms because as long as patriarchal aspect exists in popular cinema narratives it cannot be step out of line obvious borders.

Some places reflected as living space of women. Doane interpreted that symbols such as house and window which run across in melodramas carry some meanings in itself .

House is not homogeny and is explaining distances and divisions. They are places which are known or unknown, seen or unseen and which no one can reach, and while these places in many movies stop women reaching some things, the existence of the room detention is implied. ( Doane 1984, p. 287 ).

According to Doane, window has an importance in the sense of women's social and symbolic positions. The window is interfaced between inside and outside in this respect. By the symbols like window and house, woman is not alienated from only specific areas but it is asserted that they alienated from their body too.

In her comment about Mary Ann Doane's article, Asli Tunç makes interpretation of women audience as they are physically abstracted from the movie. She states that in classical types women body presented as sexuality and for the men audience women are presented as an erotical object. However, it has been done exactly the opposite in melodramas. Thus, she deduced that melodramas physically abstract the audience. ( Tunç 1996, p.52 ).

In her article '*The position of Family melodramas in American social type in 1950-1960*' Asli tunç tries to explain the women's state in movies to Thomas Elsaesser who stresses that the place attributed to women according to bourgeois ideology.

To Elsaesser, the family is civil society and the house is ascribed to that ideology too. The concept such as family relationship romance, emotionality are the concepts which subscribed to the women. In this point, Tunç tries to say that there are approaches in which women's position interrogated by the feminist sayings. In the first format of civil society it has been stated that there is a specific role given to the women between inside, outside and formal, informal conflicts and women should be the one who stays home as well. To them, the women should be the care taker of conjugal community and the traditions.( Tunç 1996, p.46 ).

Tunç also states that melodramas produce specific models and imageries in the same article. She says the imparity that the social and cultural life brings has been natural by the tears ,and added that women accepted that as it is. She mentions that the struggles women do for the family is legalized, but she is not allowed to fight about her own identity. However, when women starts challenging to the roles given in the house this situation will change. ( Tunç 1996 p.46 )

Despite all these ideas, another point of view has been developed. By the saying 'Private space is political' the idea has been stated that the private life is also inside the public space. It is said that as the reproduction works are interested in public space, private space and public space are interconnected with each other. It has been alleged that private and public space should not be sexualized by stressing that the works in private field is not only special to the women and these works are not humiliating at all. ( Öztürk 2000, p.224 )

One of the explanation about this case is about how much support is given or not about how patriarchal point of view providing attendance by the intellectual directors of the private field. It has been also stated that anti private/public space movement is maintained under-handed in films defined as art movie even if it is not like in popular narratives. ( Öztürk 2000, p. 226 )

In melodramas, while woman characters can be seen in houses, the places represented the men to the audience are more external. Private and public space distinction has showed itself as problematic in cinema by the feminists for many years.

'While public space is living areas in which battle of social relationships values take place, private space is defined as personal defined family, adjacent environment, private actions and choices area. Briefly, private space's sexuality is woman.' (Öztürk 2000, p. 6 ).

In this explanation, it is mentioned that why women characters are presented in private spaces in melodramas. Sayings about private and public space distinction is important in terms of understanding distinction. According to Judith Williamson, women represent spaces which seem to be separated from historical life areas. ( Personal relations, love, sexuality). This side of life become an area for them. The women who are the arenas of mass culture too is being a consuming person in the feminine fields such as leisure time, family life, private life and house. (Modleski 1998, p. 139 ).

Molly Haskell states that female audiences are playing a role to harden traditional roles thereby being on display like a devotion figure after giving traditional men stereotypes. ( Tunç 1996, p. 51 ). The woman who is given a devotion figure does not only intensify the traditional role models but also allows different satisfactions too. The woman who becomes an erotic and sexual object in popular cinema becomes a slave of hero when she starts

loving him. ( Silahtaroglu 2002, p. 68 ). It can be said the saying that Mulvey has claimed 'cinema serves male point of view' still resumes its validity.

When considering the traditional role models in family melodramas, this becomes important. To Mulvey, these melodramas are important because they search for women's pains and disappointments. Rising to the surface of ideological dilemmas in melodramas and women 's existing from events without utilizing actions is another point Mulvey stressed. The question which Mulvey especially asked, is the answer of what appeals the women in melodramas and how objectivation gives pleasure to women . ( Tunç 1996, p. 51).

The questions of while male audiences satisfying by this objectivation, how does the female audience feel have become important.

The explanation of woman represented as suppressed characters will provide to see the matter from different sights. Tania Modleski's article *Time and Desire in the Woman's Film* (1984) asserts that woman's voices are suppressed in patriarchal culture and silenced.( Modleski 1984, p. 538 ). As Helene Cixous emphasized silence is summary of hysteria. ( Modleski 1984, p. 537 ). Hysterics forgetting to talk and reducing of voices become important to Cixous. As regards to connection between melodrama and hysteria, Modleski said melodramas are about time and place's hysterical experiences. Freud's famous formula about hysteria is that hysterics are sufferers from pains. It is important in this case that melodramas are narratives involuntarily evoke the memories. ( Tunç 1996, p. 46 ). Women who see more experienced lives in immediate surroundings or experiences similar to their life in films watch the narratives which animate their memories more because of these reason. Reducing of voices, silenced, suffered characters may remind audiences of their own experiences.

Approaching to the case by time factor, Kristeva explained the melodramas by women subjectivity. While defining women's time factor as hysterical, she defines the men's time factor as obsession time .We can see the time facts which have more active qualifications referred to men ,and more passive facts referred to women.

In the explanation about hysteria we understand in what dimensions the women live in their own borders. Attributing to Max Ophuls's film *Letters from an Unknown Woman* (1948), Modleski explains that hysteria is experienced by the women as respect to the men, men may respect women's emotions hysterically but they achieve the hysteria indirectly. ( Modleski 1984, p. 541 ). If it is thought that hysterical situation in which extrovert situation is scarcely any and if the density of suppressed feelings considered, we can understand better why this psychological case attributed to women .

What Geoffrey Nowell Smith says for the connection between melodrama and hysteria has been his thoughts basing on Hollywood melodramas. As for Geoffrey Nowell Smith, there is relation between melodrama and hysteria conversion and castration has been a hint for Hollywood melodramas because melodrama is related to sexual identity of adolescence, family and symbolic rules under his father's protection. ( Modleski 1984, p. 587 ). Thus, if we look back on Max Ophuls's film *Letters from an Unknown Woman* (1984), we can reach the conclusion why the experiences of the character which is called Lisa is explained by the hysterical concept. The explanation as Lisa's experience during her train journey reminds her of his father by suffering clarifies the hysteric emotion melodram has. ( Modleski 1984, p. 548 ). Feeling pain is attributed to woman and it is confronted us as a feeling woman is attributed to women and come in fronted to us as a feeling woman rather lives, because woman audience is thought to identify with the character in this way. Even if woman audience doesn't live such an experience, she can at least emphasize over her film experience and she can share their pains; however, the same ideas is not thought for male audience, because feelings and pleasures male audience look for draw more different ways.

As Mary Ann Doane also analysed films produced for Hollywood woman audiences. She tried to prove frequent thematisation of psychoanalysis; moreover, she said that family, romanticism, doctor-patient relationships and woman's readings bring about masochistic and hysteric scenarios. ( White 1999, p. 120 ).

Kuhn states that Mulvey, Cook and Modleski's problems are sexualized audience in her *Women's Genres: Melodrama, Soap Opera, Theory* (1984) article from Christine Gledhill's *Home is Where the Heart is: Studies in Melodrama and The Woman's Film* (1987) book. According to Kuhn, soap operas and melodramas that have ever increasing and converting

potential has become an aim that will provide a wide light to a mass audience. ( Kuhn 1984, p. 341). In this explanation, it is critical that to what extent the mass audience will see and understand this light from the melodramas that have converting aspect, because what mass audience want to see or what wanted to maket he see have already been placed in specific limits; thus, to what extent this type of audiences will reach wider standpoint is of importance. According to Christine Gledhill the low statu of woman films depends on low statu of woman, their sayings and anxieties. ( Neale 2000, p. 184 ).

Already referred facts to women with ideological representations has mentioned before. As for Teresa de Lauretis female subject is given a grievous pleasure and despair life accordingly in popular film narratives. Woman not being as woman in film text has been ideological respresentation of woman as to Johnston and this respresentation is concealed with classical cinema traditions and this situation becomes a mask of suppressed woman. (Öztürk 2000, p. 87). Mayne's views support Johnston's views. As for her;

*While traditionally and historically women's space is private space that contains family, house and personal relationships, men's are public space that contains official work and production area. However, women have always worked ,and men has always had a private space; hence, 'private' and 'public' are ideological discrimination concealing very deep relations. (Öztürk 2000, p. 65)*

Men, women distinctions make clear of theirselves in other dimensions, Elizabeth Cowie's sayings in 1977'de *Screen Education* in 1977 have importance about between the men and women division of technic situations in cinema.

'Lightning, camera angles, cutting between the actors and using of close and distance filming, that is; all the technics in filming process seperate the men and women representations on stage radically and differentiate them.' (Öztürk 2000, p. 89).

Mass culture narratives show direction to woman in social labyrinth. ( Modleski 2000, p. 161 ). If we think melodramas are the narratives that also address to mass culture in this respect, we can think that given messages in these narratives can be cliched or the context of narrative will not be able to bring new perspective to women audiences' aspects.

If wee take a look at the sayings of classical cinema, films complexity is problematic in itself. As for Janet Bergstrom, classical cinema has limitless capacity to generate gaps and

fractures. Judith Mayne suggests two ways for feminist film criticism; to find a formula containing different types of feminist perspective for film-makers or to support the indicators of woman contradictions to be understood by audiences in patriarch society. ( Mayne 1985, p. 58 ).

In this point, the question of how generating new formulas, presenting different aspects will be seen in terms of classical cinema audiences comes to minds. If we think that new formulas are being generated for melodramas in terms of women audience, how the audience will react will be of importance.

The answers of questions as are melodramas containing love, pain, sadness, divorce and despair, abstracting woman from her own body as Doane states, making herself understood over private spaces by using them loved because of these reasons, do the woman audience relieve when she sees her experiences of real life in films, if new formulas are developed will the audience feel the same feelings are of importance.

The necessity of gaze relationship's reconstruction becomes one of the different ideas suggested in terms of alternative feminist film practices. ( Gaines 1984, p. 86). Thinking of such a radical reconstruction needs a radical change for classical cinema. What should be done for classical cinema basing on male audience's gaze so that woman audience can either see and feel her own realization?

The thought as women play secondary and negative roles in cinema, almost all power of decision are in men's hand, and also many important studio administrators, producers, directors, scenarists and cinematography managers are men explains woman view is not represented in every respect. ( Silahtaroglu 2002, p. 56 ).

Since popular cinema is based on patriarchal standpoint, it contains male-dominant discourse. Those who maintain their dominant position as both an audience and a character are men in this narrative type which has such a background. If we ask what should be done, we might think that there can be a difference by directors' efforts to depict woman more. While male directors construct a compatible sayings with the patriarchal ideology, women are able to produce films equipped with different consciousness as a result of feminist movement gains. ( Öztürk 2002, p. 230 ). This explanation presents the differences between men and women

directors. Yet, the problem is not only how male directors maintain patriarchal ideology but also what should be done to change this point of view. If we think that the definite borders have already been drawn, the scenerios have been designed according to audience's wish, patriarchal sayings have been maintained in every aspect, desired movement should be done by adopting to the audience. Sensitivity in the way that directors reflect comes to the forth rather than female and male director discrimination.



## 5. CONCLUSION

The expression of Simone de Beauvoir "Body is not a natural object, it is a historical idea" and "You can born as woman, not be a woman later" includes reification of historical idea called "woman" and accepting cultural and historical data basis. Sociable sexuality is accepted as "acting the body", acting of woman's own body herself means to be put into some patterns which is an obstacle for women freedom.

Accordingly, putting woman into patterns and accept them with judgement accepted from the beginning creates obstacles to their lives in many areas. The women who is unable to live their freedom as men, unable to express themselves, trying to figure their life in mentioned borders started to express themselves and defend their opinions since feminist theories has been created.

Woman's sociologic, psychologic, historical problems keeps going on in our age within some conceps are related with them gives clue about these existence problems.

Culture is dedicated to mens except a few areas just because it is an objective concept; art, science, trade, governmental and religious inventors are accepted to be men and "human" word is conjucted with "man" in a world defending that there is no woman culture, womans existence reason, thier benefits for life and the precise they give to life has been ignored. ( Simmel 2002, p. 62 ).

When we accept art as a concept consisting of freedoms, it has been seen that women are free in many branch of art. they face with lots of problems in cinema which is an easy way to reach masses from film subject to script, from backstage to actors and actresses it is so hard to express themselves more and more each day.

Expressing and telling about woman and reaching them with new points of view is an attempt of woman to exist in world especially with help of feminist films it would get easier to achieve.

The questions of what is feminist film and what like a feminist film should be is really important about practising part. especially for women audience, being able to see the truths about themselves in movies could develop it.

From the article of Laura Mulvey's *Visual Pleasure and the Narrative Cinema*, the woman is introduced as an unvaluable and fetish individual to the viewers in order to overcome men's insecurity toward women. Based on to my scenario, Ayse character is not a fetish individual. Because, Ayse is not a woman who acts like a real woman which is considered in the man's society. She is a character who gains own her life as by herselfes. She is a menly character who does men's job and she lives her life like a man does.

Furthermore, it is not subject to Ayşe's penalize, actually it all vice versa, trying to show her experience with her existance of a woman in patriarchal order. As woman who is living alone is naturally facing the difficulties in the world, where is the limits of a woman life is determinded by patriarchal order. Ayşe does not have any move to be socialized, she does not have enough income to minimize of her spiritual pains. However, a great example from Turkish cinema, Driver Nebahat character is an example of patriarchial order because she acts like manly. She works and she makes of her own income.

The important thing is that the character should be well understood by the wiewers. *The Masqrade Theorising The Female Spectator* (1982) from Mary Ann Doane's article, the male viewer can not understand the women viewers nominative outlook. Thereby, the character of Ayşe gives to the women viewers to evaluate this character well.

Ayşe is surviving of her own life in the public sector even she has the ability of getting into discussions with men who are dominantly working in the public sector. Ayşe is neither a sex object nor an ormanent object. She is an individual character who is fighting against the patriarchial order. Ayşe is an individual who is surviving of her own life with her low budget having of her own carrier, performing great struggle to be a charming example to all women who are trying to take a good place in the men oriented society.

According to Simone de Beavouir's egalitarian liberal feminism representation, women are to be freed from the captivity coming from the inheritance of feminity. Ayşe is a character that

she is fighting for the patriarchal order and she stands for her own life and this makes her as a free woman. Especially, *Film and the Masquerade Theorising The Female Spectator* (1982) from Mary Ann Doane's article interrogate women viewer's aspect. My Ayşe character helps how the women should get rid of their fetishistic outlook object in the society. Because, Ayşe is not a character to be a fetish object. Ayşe survives of her own life prudently and she also survives of her own life with her dress which represent her life in hard standards and her behaviours as well. There she is not becoming a fetish and voyeuristic object with her dress and her behaviours.

I would like to bring in to my opinion that the women do any activity is relevant on the public or private sector. The private is the more politic to be. Thereby, the private includes the public sector. (Öztürk 2000, p. 224). I tried to make a good work about feminist movie action and I tried to write a scnerio based on this topic and I created Ayşe's character to support this thesis as well. I expressed that Ayşe is not a fetish object and I also expressed that she fights for the patriarchally order to be a free woman. She is not a woman who lives of her life alone she is a great example of a woman that a woman can live a life like a man.

## **6. 'AYŞE'**

## 1. DENİZ KENARI (DIŞ/GÜNDÜZ)

### **Müzik giriyor...**

Deniz kenarında koşan insanlar, oynayan çocuklar, konuşan kadınlar, erkekler görüntüye gelir... Elinde sigarasıyla bacak bacak üstüne atmış şekilde oturan ve denize karşı uzaklara doğru düşünceli bir ifade ile bakan 40 yaşlarında kısa saçlı, gösterişsiz kıyafetleri ile oturan Ayşe'yi görürüz yanında 70-80 yaşlarında bir kadın oturmaktadır. Yaşlı kadın banktan kalkar, yürümeye başlamadan Ayşe ile konuşmaya başlar...

### **YAŞLI KADIN**

Bu genç yaşta bu kadar düşünceli olma, daha çok yolun var....

### **AYŞE**

Yalnızlık daha çok düşündürüyo teyze...

Yaşlı kadın biraz şaşkın biraz da anlamlı bir ifade ile Ayşe'ye bakar ve hiçbir şey söylemeden yoluna devam eder...

## 2. FABRİKA/ ATÖLYE (İÇ/GÜNDÜZ)

### **Gürültülü makine sesleri girer...**

Makinelerin arasında çalışan kadınlar mavi önlükleriyle görevlerini yapmaktadırlar... Hepsi işine konsantre olmuş, adeta kendileri de bir makinaymışcasına işlerine kaptırmışlardır... Ayşe'yi yakından görürüz, ojesiz tırnakları, bakımsız yüzü ile ciddi bir ifade takınmış, kaşlarını çatmış biçimde işine konsantre olmuştur...

## 3. FABRİKA/ FABRİKA ÇIKIŞI (DIŞ/GECE)

Kalabalık erkekli kadınlı bir grup fabrikadan çıkarlar... Ayşe siyah pantolonu ve kısa saçlarıyla hızlı adımlarla yürüyerek, kalabalığın arasına karışmıştır. Birden fabrikadan bir kadın çılgığı duyulur, herkes dönüp arkaya doğru bakar ancak kimse ne olduğunu anlamaz.

### **İŞÇİ KADIN**

Nereden geldi bu çılgılık sanki atölyeden yankılandı...

### **İŞÇİ ADAM**

Nerden bilicez artık bu saatte evde çoluk çocuk bekliyo haydi yürüyün...

ve yürümeye devam ederler...

#### 4. AYŞE EV/SALON (İÇ/GECE)

Yorgun argın eve gelen Ayşe üzerine eşofman takım giyer... 1980'lerin hakim olduğu dekorlardan oluşan, küçük salonunda Ayşe eşofman takımını giymiş otururken elindeki fotoğraflara bakar... Fotoğrafta Ayşe yanında kendi yaşlarda bir erkek ve küçük bir çocuk birbirine sarılarak poz vermişlerdir... Gözleri yaşaran Ayşe televizyonunun köşesinde çerçeveye fotoğrafı koyar ve eliyle fotoğrafı okşar... Uyumak için odasına doğru yürümeye başlar...

#### 5. FABRİKA/ BAHÇE (DIŞGÜNDÜZ)

Kalabalık halinde mavi önlükleriyle işçiler bahçede sigaralarını içmektedirler. Ayşe tek başına sigarasıyla bahçede dolaşır ve arkadaşı Esmâ ile konuşur...

ESMA

Oğlanı yine mi göremiyosun?

AYŞE

Ah Esmâ, dava açmak istiyorum ama param yok, mesaiye kalmak istiyorum ustabaşı izin vermiyo, ona anladığı dilden davransan anca izin alabiliyosun o da bana uymaz...Bıktım vallahi bu hayattan...

ESMA

Ayşe abla binbir türlü dertle ayaktasın ya hala şaşıyorum hep... Sert biri gibi duruyosun ama iyi bi insansın...

Ayşe anlamlı şekilde gözlerini kısarak, Esmâ'ya bakabilir...

Bir kadın çığılığı duyulur, herkes atölyeye doğru koşar...

#### 6. FABRİKA/ ATÖLYE (İÇ/GÜNDÜZ)

Atölyede ustabaşı ve Asiye kavga ederler Asiye makinalara doğru sırtını vermiştir, saçındaki mavi bantı kaymış, saçı başı, üstü başı dağınık halde, telaş içinde nefes nefese kalmış, kaşları yukarı kalkmış, şaşkınlık içinde gözleri yerinden çıkacak gibi bakmaktadır...

ASİYE

Allah belanı versin ırz düşmanı, duluz diye yapıyosunuz di mi bunları!

Ustabaşı kırmızı yanaklarından terler akar, sinirli bir şekilde çıkarılır...

USTABAŐI

Aőifteye bak almayım ayađımın altına...

AYŐE

Sıkıyosa al bakalım, yeter be kariya kıza sarktıđın yaőından utan!

USTABAŐI

Erkek Fatma baőımıza erkek kesildi...Kariya benze önce sonra gel

AYŐE

Ađzını topla...

USTABAŐI

Topunuz o....sunuz....

Ayőe çok sinirlenmiőtir eline geãirdiđi makasla ustabaőına dođru yonelir...

## 7. HAPİŐHANE/ BAHãE (DIŐ/GÜNDÜZ)

Ayőe elinde sigarasıyla tek baőına önüne bakarak bahãede volta atar... Birden kadınlar koőuőturmaya baőlar, hepsi bir yerde toplaőırlar, gülerler, bađrıőırlar, tayyör giymiő genç bir kadın ve arkasında kayıt yapan kameramanın etrafına toplaőırlar Ayőe ise hiçbir őeyle ilgilenmeden gider bir yere çömelir, fakat ayrıkısı durması haberci kadının dikkatini çeker kalabalıđın arasından sıyrılarak Ayőe'ye dođru gelen haberci ve kameraman Ayőe'ye dođru yaklaőırlar... Diđer hükümlüleri de ikiliyi takip ederler...

SPIKER

Merhaba sizinle bir röportaj yapabilir miyiz? Çok kısa lütfen...

Herkes dikkatle ve sessizlikle Ayőe'nin vereceđi tepkiyi bekler...

AYŐE

Sor!

SPIKER

Bu kadar dar bir alanda yaőamını sürdürmek zor deđil mi?

## AYŞE

Kadın olarak yaşamını ha dışarıda sürdürmüşsün ha burada ne fark eder ki? Kadın her yerde kadın!

Ayşe sanki kamera karşısında değilmişçesine gözlerini boşluğa çevirir ve sigara içmeye devam eder. Spiker kadın, kameraman ve diğer kadın hükümlüler şaşırılmış bir şekilde kala kalmışlardır.



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