

The Relationship between City and Women in Turkish Cinema

Aslı Ekici¹ | Derya Çetin² | İkbâl Bozkurt Avcı³

¹ Asist. Prof. Dr., Selçuk University, Communication Faculty, Konya/Turkey
ORCID: [0000-0002-7185-2572](https://orcid.org/0000-0002-7185-2572)
E-Mail: easliekici@gmail.com

² Asist. Prof. Dr., Bolu Abant İzzet Baysal University, Communication Faculty, Bolu/Turkey
ORCID: [0000-0003-3520-4436](https://orcid.org/0000-0003-3520-4436)
E-Mail: deryacetin@ibu.edu.tr

³ Asist. Prof. Dr., Samsun University, Faculty of Economics Administrative and Social Sciences, Samsun/Turkey
ORCID: [0000-0002-9604-7291](https://orcid.org/0000-0002-9604-7291)
E-Mail: ikbal.avci@samsun.edu.tr

Corresponding Author:
Derya Çetin

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Abstract

Femininity and masculinity –as a social construction- is reconstructed with the spatial disintegrations just as the other dynamics. Woman is drawn the line –time varying- by patriarchal structure within the context of relationship with the space. Social and economical conditions may constrict or cause to yawn these borders. Feminist theorists draw attention to the relationship between gender and space. Cinema is one of the fields to find clue about the connection between these areas –gender and space- In this context this study focuses on the relation between woman and city in Turkish Cinema after 2000s and how femininity is constructed in these films. In the study, according to the purposive sampling method, the films Last Stop: Salvation (Yusuf Pirhasan, 2012) and But Muzeyyen, This is a Deep Passion (Çiğdem Vitrinel, 2014) were determined as samples. According to the results obtained from the feminist analysis of the films, it can be said that the relationship between female characters and space contains some crack lines. In the movie Last Stop Salvation, female characters make domestic spaces safe through solidarity. In But Muzeyyen This is a Deep Passion, the female character freely takes place in the city, plaza and beach. The strong subject position of Muzeyyen is in harmony with the diversity and publicity of the spaces in which she takes place. Especially the fact that she wanders freely and aimlessly on the streets of the city allows Muzeyyen to be read as a female flaneur.

Key Words: Turkish Cinema, Gender, Woman, City.

Öz

Toplumsal bir inşa olarak kadınlık ve erkeklik, diğer dinamikler gibi mekânsal çözümlerle yeniden inşa edilir. Kadın, mekânla ilişki bağlamında ataerkil yapının -zamana göre değişen- çizgisi tarafından belirlenir. Sosyal ve ekonomik koşullar bu sınırları daraltabilir veya esnemesine neden olabilir. Feminist teorisyenler toplumsal cinsiyet ve mekan arasındaki ilişkiye dikkat çekerler. Sinema, bu alanlar -toplumsal cinsiyet ve mekan- arasındaki bağlantıya dair ipucu bulabilecek alanlardan biridir. Bu bağlamda bu çalışma, 2000’li yıllardan sonra Türk Sinemasında kadın ve şehir ilişkisine ve bu filmlerde kadınlığın nasıl inşa edildiğine odaklanmaktadır. Çalışmada amaçsal örneklem yöntemine göre Kurtuluş Son Durak (Last Stop: Salvation, Yusuf Pirhasan, 2012) ve Fakat Müzeyyen Bu Derin Bir Tutku (But Muzeyyen, This is a Deep Passion, Çiğdem Vitrinel, 2014) filmleri örneklem olarak belirlenmiştir. Filmlerin feminist çözümlemesinden elde edilen sonuçlara göre kadın karakterler ve mekan arasındaki ilişkinin bazı çatlak hatları içerdiği söylenebilir. Kurtuluş Son Durak filminde kadın karakterler, domestik mekanları dayanışma yoluyla güvenli hale getirmektedir. Fakat Müzeyyen Bu Derin Bir Tutku filminde ise kadın karakter şehir, plaza ve plajda özgürce yer almaktadır. Müzeyyen’in güçlü özne konumu yer aldığı mekanların çeşitliliği ve kamusalılığı ile uyum içindedir. Özellikle şehrin sokaklarında özgürce ve amaçsızca dolaşması, Müzeyyen’in kadın flaneur olarak okunmasına olanak sağlar.

Anahtar Kelimeler: Türk Sineması Toplumsal Cinsiyet, Kadın, Şehir.

Introduction

The term of gender (Segal, 1992, p.98) which was put forward by Robert Stoller in 1968 in order to indicate that how it differs from the biological gender is generally used as “the cultural differentiation between man and woman” (Mutlu, 1995, p. 330). Gender is a social system which places more strain on women than men, and patriarchy forms this system (Humm, 1997, p.5). The patriarchal structure based on male dominance defines both women and men in a certain roles. In this definition, the relation that is established by man and woman with the place also gains importance. As a social construction, womanhood and manhood are re-constructed with spatial segregation as in other dynamics. In this re-construction process, the relation established by the woman with space specific to private sphere / public sphere also changes / transforms. The frequency of participation of women, who are currently taking part in the business life more efficiently compared to the past, has also increased. In the context of her relation with space, borderlines changing / changeable in due course are drawn by the patriarchal structure. Social and economic conditions either narrow or stretch these borderlines. In this context, the degree to which women have / could have a say in daily practices becomes importance.

Gaston Bachelard, Raymond Williams, Noël Burch, Walter Benjamin and Henri Lefebvre are one of the important theorists writing articles about space (Berry, 2000, p.2).ⁱ Lefebvre sets the space as an explicit focal point in *Production of Space* (*La Production de l'Espace*, 1974) (Beebe, Davis & Gleadle, 2015, p.5). In his article in which he starts with the words “Space! This term did not remind anything other than a geometric term; a term of an empty area a few years ago” (2014, p.33), Lefebvre says the space (social) is a product but it is not easy to comprehend the space as a social product (2014, p.23, 56).

During 1980s, “place” was problematized as “space”. The articles of David Harvey in 1980s, especially *The Limits to Capital* (1982) and *The Urbanization of Capital* (1985), had influence in preference of “space” instead of “place”. In these

articles, Harvey makes use of Marxist analysis to discuss that space reflects commodity production. Space is dynamic, constructed and open to discussion. Issues such as sexuality, race, class and gender are created in the space (Beebe, Davis & Gleadle, 2015, p. 2). As underlined by Henri Lefebvre in *the Production of Space*, space which could not be considered to be passive and nothing is a basis for economic and social relations, a means for control and thereby for dominance and power (2014, p.24, 56). “Dynamic and changeable space is in a dialectic relation with time and social assets [...] Common experiences are locked up and sealed in time; and its traces may be followed in space” (Akbal Süalp, 2004, p.104, 105).

The city does not simply refer to a set of buildings in a particular place. Rather, it denotes the space produced by the interaction of historically and geographically specific institutions, social relations of production and reproduction, governmental practices, mode of communication, and the media (Donald, 1992, p.422). As stated by David Harvey, city is a space where people of every kind and class gather together even if reluctantly and make an ever-changing, temporary however a joint experience. This joint experience forms an indispensable subject for the articles and representations out of a wide range such as novel, film, painting and etc. trying to catch deeper meanings thereof. Daily activities and struggles of the individuals and social groups form social life of the city and thereby a joint framework in which all people could live is established (Harvey, 2013, p.117, 126). “No matter how much we struggle to define the city, this will never form in our minds in a complete and entire manner. Compared to the other objects, the city has a characteristics which is much more complex operationally and potentially, aims at being researched, uncovers itself inch-by-inch, gets slightly tired, is probably never worn out” (Lefebvre, 2011, p.146).

The city, which is a constantly changing/transforming and constructed space, and cinema are in a close relationship. Mark Shiel explains the relationship between cinema and the city as follows: “There is an important relationship between cinema, which is the most important

'cultural form' in the twentieth century, and the city, which is the most important 'organizational form'. This relationship operates and is experienced in society as a lived social reality" (Shiel, 2001, p.1). Cinema, city and individual relations, gender stereotypes, power relations, private-public distinction etc. It has a key role both in determining social relations and in the formation of an individual's identity. As Alison Butler has stated, spaces in cinema are gendered in line with gender stereotypes. The space, constructed in line with its relationship with gender, is divided into "man's and woman's" both within the frame and throughout the narrative, and shows parallelism with other elements (Butler, 2002, p.32). Although there are studies on the relationship between the city and women in cinema, it is seen that the studies on the relationship between city and women are limited in Turkish cinema (Kabadayı & Yılmazkol, 2013; Özdemir, 2016). The main problem of this study is to reveal how the spaces in the city are gendered in the context of the relationship between women and the city in Turkish cinema. In the study, the films *Last Stop: Salvation* (Yusuf Pirhasan-2012) and *But Muzeyyen, This is a Deep Passion* (Cigdem Vitrinel-2014) were analyzed according to the feminist film analysis to reveal the relationship between women and the city.

Gendered Space in Cinema

Narratives and affective images 'involving' relations to space, such as the street, the house, and the car in particular, affect how people experience and inhabit these spaces. Spaces exist in time and in representation: they are lived through historical and affective imaginaries (Ceuterick, 2020, p.5). In Elizabeth Grosz's account of the philosophical underpinnings of gendered conceptualizations of the city, she links the oppositions time/space and movement/stasis to the pairings interiority/exteriority and subject/object. In the history of philosophy (and in the stories of myth and religion), Grosz writes, "space is conceived as a mode . . . of exteriority, and time as the mode of interiority." This may explain, she continues, why

"time is conceived as masculine (proper to a subject, a being with an interior) and space is associated with femininity... Woman is/provides space for man, but occupies none herself." (Grosz, 1995, as cited in Thornham et al., p.2016). Filmic narratives of travel, such as the road movie, tend to situate their characters within dichotomous systems that oppose, for instance, 'masculine' / 'feminine', mobility / stasis, road / house, traveller / strayed wanderer, desiring / aimless, and autonomy / dependency. Meanwhile, scholars writing about gender and space on screen also seem to overtly focus upon how female characters seem trapped in both passive roles and within domestic space. Having noted the prevalence of binaries, we need to ask how the patriarchal status quo affects women's (as in those who identify or are identified as 'women') freedom of movement and habitation of space (Ceuterick, 2020, p.1). The city on screen is unequally gendered by placing women as victims of urbanization (Metaveevini, 2019, p.135). Life in today's cities is a complex mixture of both positive and negative experiences, but the portrayal of cities in film has often focused on the negative (Kennedy & Lukinbeal, 1997, p.42). Both urban and cinematic spaces can be analysed in relation to power (Metaveevini, 2019, p.135). As stated by Harvey, by keeping in mind the argument maintained by Marx in *Capital* that "Between equal rights, force decides", we are required to face with the question as to whom this right defined therein belongs. How to define this right is also in itself subject of struggle (Harvey, 2013, p.36). City is always designed hierarchically on the basis of the segregation principle. Segregation results from gender (Hayward, 2000, p.31). As mentioned by Wilson, city towers are "masculine" in terms of their appearance but "feminine" in terms of their surrounding / inclusion, non-centralization like a labyrinth and their ambiguity. City life relies on stereotyped, routinized order and pleasurable anarchy, continuous struggle between the male and female dichotomies. City is constructed from several contrasts: natural, unnatural, single-piece / monolithic, partite; private, public; rich, poor.

Main contrast is man, woman; culture, nature (Wilson, 1991, p.7, 8).

Cities and sexualities both shape and are shaped by the dynamics of human social life. They reflect the ways in which social life is organized, represented, perceived and understood, and how various groups deal with and respond to these conditions (Knopp, 2004, p.136). "Physical space is a significant indicator which determines human experience of woman and man in a society, its scope and boundaries" (Çakır, 2009, p.76). Spatial segregations and relations with space are of critical importance in the process of social structuring (restructuring) of manhood and womanhood definitions in terms of their gender roles. "Nature of structuring (restructuring) of the gender relations both reflects and influences the variable structure of the socio-spatial structure" (Alkan, 2009, p. 13). As underlined by Lefebvre, representation spaces will form in the site as from Rome. While free citizen, politic soldier, participant locationally imagine order of the world taking shape in their own sites, women, servants, slaves and children will have their own times and spaces. All historical societies have reduced the importance attached to the woman and limited impact of the womanhood. Woman's place has been determined to be in home such as somewhere around altar and cooker (Lefebvre, 2014, p.255, 258).

Both space and place reflect and influence construction and interpretation means of the gender. Control established over the women via space and identity is related to cultural segregation between public and private areas. Attempt to restrict woman in the family life is especially a spatial control, and thereby social control is established over the identity. Construction of "home" as a place belonging to woman paves the way for its perception as a source of stability, confidence and honesty (Massey, 2001, p.179, 180). Representation of woman in cinema also shows parallelism with positioning of woman in the society. It is possible to mention, in Turkish cinema, about the inference of Susan Hayward on woman representation of the French cinema in Paris. According to this inference: "She finds herself as the 'deviant' (temptress, whore, fallen

woman, liar, cheat, murderer), even in comedies (neglectful mother, for example) – or she is represented as in distress (suicidal – possibly mad – so still deviant really), or confused either by being in the city or in mortal danger. Rarely is she represented as heroic. Rarely does she express her own subjectivity" (Hayward, 2000, p.26-27).

Methodology

The aim of this research is to reveal the relationship between women and the city in Turkish cinema. For this purpose, two films selected from Turkish cinema were analyzed according to the feminist film theory. Feminist film critics have examined the problem of female identity and the presentation of women in film images as a scene/appearance or as an object of exchange between men (Hayward, 2012, p.138). Based on the concept of gender, critics focused on how space is gendered through the distinction between private and public spaces. In this direction, it has been tried to determine how private spaces such as "home and summer house" and public spaces such as "streets, bars, cafes and hairdressers" are constructed in the context of gender.

Sample of the Research

Focusing on woman's relation with city in Turkish cinemaⁱⁱ after 2000 and how womanhood is dealt with in these films, this study discusses two films namely *Last Stop: Salvation* (Yusuf Pirhasan, 2012), *But Muzeyyen, This is a Deep Passion* (Ciğdem Vitrinel, 2014). These films were determined by purposive sampling method. The basic logic of this technique is to select the unit that is considered to be most suitable for the purpose of the research as the sample (Taylan, 2015, p.79-81). Each film produced in different years by different directors, *But Muzeyyen, This is a Deep Passion* was directed by a woman director. Common point of these two films to be examined is their backgrounds consisting of streets, bars, cafes and the Bosphorus and the city that is Istanbul. İstanbul has been the main place for many Turkish films from past to present.

Findings

In this part of the study, the findings regarding the relations they have established with space in line with the feminist analysis of *'Last Stop: Salvation'* and *'But Muzeyyen, This is a Deep Passion'* are emphasized.

Findings on Feminist Film Analysis of Last Stop: Salvation

The first film to be dealt with in this study, *Last Stop: Salvation* directed by Yusuf Pirhasan, starts with a film scene in which a woman travels in a taxi along the Istanbul streets. The story of this film is meeting of the woman in that taxi, Eylem (Belcim Bilgin), with five women residing in Saadet apartment located in Kurtulus when she moves to that apartment. Each of these five women has her own different story. Gulnur (Ayten Soykok) is exposed to violence resorted by her husband.ⁱⁱⁱ Her daughter, Tulay (Damla Sonmez), also shares the same fate with her mother. Vartanus (Demet Akbag) has looked after her father for many years. Goncagul (Nihat Yalcin) has spent years in the hope of getting married in the future with her boyfriend who is mafia, married and has children. Füsün operates the hairdresser which is on the ground floor of the apartment. This hairdresser is beyond a place where all women visit not only to receive care but also to convene and share their experiences, pour out their grief to each other and where they are in solidarity. All women in the film endeavour to overcome their unhappiness by taking antidepressant. All women in the film endeavour to overcome their unhappiness by taking antidepressant. At the time when they act together and realize their strengths, the situation changes: They, all together, resist against the male violence. Main space of the film is the apartment where women characters reside. Women are always viewed in their apartment (in their own houses / each other's houses) Apartment is represented as a place where there may occur dangers such as domestic violence but also a place where there may also exist probabilities such as women solidarity.

Eylem experienced great sorrow when her fiancé waived from getting married two weeks prior to their marriage and she became aware that her fiancé had relation with her close girlfriend. Eylem, who did not succeed in her suicide attempt, starts to evaluate her own life and experiences of other women residing in the apartment from a different perspective. Eylem, who says other women in a speech among them "If we act together, we will be strong", advises other women to be together against the violence used by men. Because, steps taken alone by Eylem against Gulnur's husband's -Recep- violence remained ineffective. Eylem called police when Gulnur was exposed to Recep's violence. Police was coincidentally one of Recep's friends. Police did not take Eylem's complaint seriously by saying "I both know Mr. Recep and Mrs. Gulnur. It is true they have minor problems; but all of us have, do not we?". The police even accused Eylem of disturbing the apartment's peace. The state police does not support the woman exposed to violence but supports the man resorting to violence. This fact is also underlined in any scene of the film by one of the characters in the film named Goncagul with the words "money and police are on the side of men". As specified by Ecevit, the police's abstaining from intervening in the violence suffered by a married woman could be explained as "respect" for privacy of the family. However, there is a serious contradiction between the state's intervention in the private life of the women with its laws and practices and its non-intervention as considering the family as a private field (Ecevit, 1993, p.33).

Hayward notes that woman in this city is deprived of a recognized / accepted voice and is effectively caused to be silent (Hayward, 2000, p.27). Woman's voice is not / cannot be mainly heard in the classic story narration. As underlined by Gledhill, the crucial point in the feminist film criticism is not representation of women in the cinema as women, non-audibility of women's points of view and in this connection their having no voice (1984, p.18). As stated by Kuhn, women's voice and discourse are not systematically present in the dominant cinema or are smothered; and the

controlling discourse is in almost all cases / always man (1994, p. 85, 86). In mainstream cinema, women are mostly vocalized in a synchronised manner with their bodies. The film differs from classic narration method. While Eylem organizes other women in the film to be together against violence as women, Eylem's voice is accompanied with the images in which these women prepare food, wear fancy dresses as if they went to a party in order to stand with Gulnur when her husband comes home in the evening. Eylem's voice is unsynchronized with her body. Thereby, thanks to Eylem's voice heard independently from her body, the film turns over a new leaf in use of voice which is as important as the look for the women's construction in the cinema and allows for women's discourse and point of view in the films.

Eylem and other women kill the men in their lives in a tragicomic manner. One day when Eylem arrives in her home, she finds her ex-fiancé in the wash-basin filled with foams. That man makes advances to her. Eylem leans back on the cupboard behind her and music set in the cupboard falls down by accident. He dies because of electric shock as the music set has fallen into the wash-basin. There is police in the apartment at that time and then arrives in Eylem's house. Police wants to arrest Eylem. The women in the apartment do not allow the police to do so and take him hostage. Tulay, daughter of Gulnur, calls all women she could reach thorough her blog on the net to act together. Women gather in front of the apartment holding placards at their hands. A reporter making a live broadcast in front of that building starts her speech by saying "Turkey where women are killed like a mosquito". Thereby, protest of women who gathers in the street against man violence is shown in the film. City is a public place where protests are organized.

Findings on Feminist Film Analysis of *But Mzeyyen, This is a Deep Passion*

Other film which is discussed is *But Mzeyyen, This is a Deep Passion*^{iv}. This film is about getting acquainted of Arif, who tries writing a novel about a woman's and a man's relationship, with Mzeyyen and their relation. Arif participates in

wedding party of his friends with whom he works in the same bar. Wedding takes place on a boat on the Bosphorus. Mzeyyen is viewed for the first time during this scene in the open space. One of the important aspects of this scene is non-presentation of the woman who will be introduced to us as Mzeyyen as fetish object. As Mulvey said there are three different looks associated with cinema, namely look of the camera recording the events, look of the spectators watching the completed product and look of the characters to each other^v, play an important role in displaying woman as an image which is both looked and displayed (Mulvey, 1997, p. 41, 46). As underlined by Smelik, masculine perspective may only gain functioning when feminine character is represented as an image, objectivised and fetishized (2008, p. 97). In the mentioned scene of the film, the perspective differs from the conventional conduct specified by Mulvey. When Arif takes one cigarette from his cigarette case, he starts to talk to himself. Arif who is in front of the frame is clearly viewed. Mzeyyen is on the right part, behind the frame and flue. Although we could not clearly see Mzeyyen's face, we realize that she looks toward Arif. For this stage, the person who looks toward is Mzeyyen who is not viewed from Arif's perspective. Mzeyyen is a pretty, well-groomed and self-confident woman with messy and wavy hair.

Mzeyyen who is created as a strong character who does not need "protection" of a man, offers Arif, who starts staying in the hotel after breaking up with his lover, to live with her. How Mzeyyen takes their relation to next stage by offering him to live together, she also ends their relation by wanting him to leave the home. Mzeyyen breaks up with Arif with a note posted on the refrigerator: "Dear Arif, please forgive me for this. I do not want to terminate our relation in such a manner but I have to leave. I am sure you acknowledge me to be right if you know what I feel. I will not be hereabouts for a while. Please do not seek me. You may leave the key to the doorman when you leave. Best regards. Mzeyyen."

In one scene of the film, boss of Mzeyyen says Arif "It is both a chance and at the same time a great misfortune to be her boyfriend". In the film, Mzeyyen is characterized as an independent and

strong woman who pursues her own desires, leaves men both her ex-husband Burak and Arif without any valid reason and has free sexual intercourses. In this regard, she is *femme fatale* and uncanny. After many years, Arif comes across with Muzeyyen in seaside town where he is with his girlfriend. When Arif asks her “Why did you leave me, Muzeyyen?”, Muzeyyen says “I love him. I did not want to make you upset but I could not give up myself”. This speech takes place in the final scene of the film, and to emphasize Muzeyyen’s freedom, we see her in another open area – on the beach – the first time we see her in an open area – on the boat.

As underlined by Connell, it is possible to experience the same ones with the structures of gender relations established by family and state (1998, p.183), “directly the whole street primarily belongs to men... women rarely walk in many parts of the city especially when it gets dark. If so, street is an area under the occupation of men” (Connell, 1998, p. 181). On the other hand, Muzeyyen walks around on the street with a man / Arif with whom she has recently got acquainted. Accordingly, the link between Muzeyyen and the city and city streets becomes different. Relation of Muzeyyen, who freely walks around the city streets and bars, with the city is not limited with indoor space. We could view her in public areas several times.

We face with a woman image which turns her back in different scenes of the film as *leit-motive*. In the first scene when we first see the woman who is heroine of Arif’s novel, she sits in a café by facing back. Thereafter, this woman whose face we have not seen yet starts walking and wanders about on the city streets at leisure and like a *flâneur*. *Flâneur* is the person of nineteenth century who walks around the city aimlessly and lounges about (Benjamin, 2002, p.92). Walter Benjamin uses *flâneur* as the person who walks around the whole city at leisure. *Flâneur* is a key figure in Paris in the nineteenth century and in Berlin in the beginning of the twentieth century (Mennel, 2008, p.27). Benjamin states that taking a turtle around is an elegant act in Paris in 1840s and that walking tempo of *flâneur* is determined by the turtles (Mennel quoting from Benjamin, 2008, p.27).

As stated by Mennel, definition of *flâneur* by Benjamin gets shaped by social sex discrimination (2008, p.28). Anke Gleber also suggests that feminine *flâneur* is not present in the public space. Feminine *flâneur* is a figure which is not present in public area of the modernity (Mennel quoting from Gleber, 2008, p.28). Although it is possible to map the city in terms of its passage by women, the *flâneur* world is still masculine (Wolff, 2015, p. 131). Woman appears only as a sexual object (Mennel, 2008, p.28). Thereby, this woman wandering about the city in the film causes a turning point for attribution of being *flâneur* to men.

While Arif is moving along behind the woman, we also hear inner voice of Arif over the scenes: “Have I looked for such a woman? A woman who appears never belonging to me; who walks indifferently as if she had no place to get to; with whom I may wake up together with the sunshine coming from the window; who is a little bit friendly, leaves away, is both chaser and faithful. May she be this woman?” In this scene when Arif starts chasing up her, there is a picture, on the billboards, of a woman who is facing back on the beach. This picture bears a resemblance to Muzeyyen’s walking towards the beach by facing back at the end of the film. Another example for these facing back women in the film is present on the painting placed on the wall of the hotel room where Arif stays. Towards the end of the film, we see that Arif completes the novel which he is trying to write. On the cover page of this novel titled *Oyunbozan (Killjoy)*, there is also a woman facing back. In fact, these women remind the woman specified in Italo Calvino’s book, *Invisible Cities (Le Citta Invisibili)*. Calvino states in his book about establishment of Zobeide city: “men of various nations had an identical dream. They saw a woman running at night through an unknown city; she was seen from behind, with long hair, and she was naked. They dreamed of pursuing her. As they twisted and turned, each of them lost her. After the dream, they set out in search of that city; they never found it, but they found one another; they decided to build a city like the one in the dream. In laying out the streets, each followed the course of his

pursuit; at the spot where they had lost the fugitive's trail, they arranged spaces and walls differently from the dream, so she would be unable to escape again. This was the city of Zobeide, where they settled, waiting for that scene to be repeated one night. None of them, asleep or awake, ever saw the woman again" (Calvino, 1990, p.53).

As underlined by Teresa De Lauretis, Zobeide is "a city built from a dream of woman". This city is a representation of woman who is the dream's object of desire and it is built to capture men's dream. Woman is both the basis and object of desire. The city is a clear representation and it is the text which tell the story of the man desire producing the woman like a text and inscribing woman's absence. The woman cannot reach codes of this invisible city which represent and ignores her (De Lauretis, 1984, p.10-35).

One of the further scenes of the film recalls what Calvino says about the city of Zobeide. In this scene, men discuss upon Arif's question "how a woman you desire" in a coffeehouse where there is no woman. Men talk about characteristics of an ideal woman: "I think, women must be self-sacrificing and be mature. She must collect, wrap and protect me."; "Woman must be beautiful. When she flings her skirt, our soul flutters about. You could not keep your eyes off her hair, lips and hips"; "Okay, she must be beautiful but be wise at the same time. She must be aware of politics, diplomacy and football"; "Woman must be good in bed. She must be active during the sex and will not lie as a dead on the bed. She must be chirpy"; "However she should not be so keen on sex", "She must be skilful. For example, she must know how to sew a zipper so that you will not have to search for a tailor for a small tear"; "She would not drive us insane. She would not raise a laugh unnecessarily"; "She would not call us to account and swear"; "If possible, she never talks".

Muzeyyen criticizes that the male-dominated society codifies woman as a prostitute / good dichotomy and invites the spectators to examine this discourse from a critical point of view. When Arif wants her to belong to him while having a sex, Muzeyyen firstly makes fun of him. Thereafter, Muzeyyen says "then, I declare myself to be your woman before the sun but I in fact want to be your

prostitute. I want you to love me for my body. I want you to love my breasts, my hips. Being a great women is very tiring; do you understand me?". In another scene, Arif's inner voice underlines women's frustration. Arif's inner voice says: "In our hometown, our women are restricted in a disgrace, ban and sin triangle. However, it seems that Muzeyyen has already eliminated this triangle and turned it into a devil's triangle."

Discussion and Conclusion

In this study, which focuses on the films *Last Stop: Salvation* (Yusuf Pirhasan, 2012), *But Muzeyyen, This is a Deep Passion* (Ciğdem Vitri nel, 2014) in terms of the relationship between gender and space, it can be said that the relationship between the female characters and the space contains some crack lines. In the movie *Last Stop: Salvation*, five female characters are included in the interiors of almost the entire movie. However, the hairdresser's salon, located on the ground floor of their apartments, stands out as a place that only women can enter, and where women's solidarity is established. Through violence, women make the home that is threatened by the men in their lives, safe again. They resist the police siege. However, in the movie *But Muzeyyen, This is a Deep Passion*, the main female character Muzeyyen takes place freely in the city, plaza and beach throughout the movie. The strong subject position of Muzeyyen, who is portrayed as a maverick, is in harmony with the diversity and publicity of the spaces in which she takes place. Especially the fact that he wanders freely and aimlessly in the streets of the city allows Muzeyyen to be read as a female flaneur.

Consequently, as underlined by Wilson, "[i]t is time for a new vision, a new ideal of life in the city –and a new, 'feminine' voice in praise of cities" (1991, p.11). If we do not raise the freedom and autonomy which may be obtained by all classes and groups to the maximum level, we can never solve the problems about living in the city. In this scope, we must give up considering the city as a dangerous and irregular place for women and others (Wilson 1991, p. 9). When the city is enabled to provide its sources equally for everyone without making any discrimination on the basis of race,

class or gender, the city will have much potential for becoming a more liveable and democratic place. What ideal is a city life where everyone's right to life is respected.

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Notes

ⁱ On the other hand, André Gardies shows the value of space in both literature and cinema narration. Although Mikhail Bakhtin does not write on the film, the terms defined by him are adapted to cinema by Gérard Genette, Julia Kristeva, Robert Stam. Although Bakhtinian terms such as “Carnivalisation”, “dialogism” are discussed thoroughly, the term of “chronotope”, which means “space-time” in Greek, has not drawn much attention (Berry, 2000, p. 2, 3).

ⁱⁱ Öztürk stresses that despite of excessive numbers of films on woman in 1980s, films on man which are about male friendship of the ends of 1990s and beginnings of 2000s have attracted the attention; and that female characters have gradually decreased. This situation is related to macho culture and nationalism increasingly prevailing in the society (Öztürk, 2012, p. 471).

ⁱⁱⁱ Private part of home is the space where men apply force to women to gain control over them. Feminists became aware of the wife beating towards the end of the nineteenth century and attempted to open this private space and issue of male-dominated family to public discourse. Although wife beating has been officially unlawful since the nineteenth century, this issue has not gained public attention adequately. Laws are implemented in a highly insufficient manner (Duncan, 2005, p. 131, 132).

^{iv} The film was adapted from the novel of İlhami Algor titled “*But Muzeyyen, This is a Deep Passion*”.

^v “Gaze” being the centre of feminist film theory has led to many debates from the mids of 1970s to the mids of 1980s. The article of Laura Mulvey titled “Visual Pleasure and Narrative Cinema” is a simple study in this regard. (Elsaesser & Hagener, 2011, p. 176).