



FA 49P.01 MALE SUBJECTIVITY IN THE CINEMA OF TURKEY

Fall 2015/2016, Boğaziçi University, Department of Western Languages and Literatures

Lecturer: Tolga Yalur

E-mail contact: tolgayalur@gmail.com

Required Materials:

Course packet -available at Günel Kopya

Assessment Method:

Class participation, attendance 25% (Each attended week will be graded)

Response Papers 20%

Term paper 55%

Course Description:

The conditions of being a male subject and cinema go roughly side by side. This course explores the ways how film studies have been influenced by male subjectivity and psychoanalysis, and investigates the ways in which studies of Turkishness and male subjectivity have informed cinema in Turkey, either through aesthetics or plotting and characterization. The course will provide an essential understanding of fundamental concepts of subjectivity in psychoanalysis and will offer exercise in film analysis. Classes will begin with a film screening, continued by a discussion of concepts, and will conclude by a focus on intersection points of readings and films. So in method, it is essentially a psychoanalyzing film course. By the end, students will be able to develop main skills of reading men in film, and to develop their own ideas about film in relation to male subjectivity and apply them to further examples.

Week 1: Introduction

No screening and reading.

Week 2: Male Subject of Lack

Readings: Lacan, Jacques. "The Signification of the Phallus" in *Écrits* (London: Norton, 2005), pp. 575-584.

Lacan, J. "Desire, Life and Death" in *The Seminar II* (New York: Norton, 1988), pp. 221-234.

Ruti, Mari. "The Fall of Fantasies: A Lacanian Reading of Lack" *Journal of American Psychoanalytic Association*, 2008 56: 483-508.

Silverman, Kaja. "The Dominant Fiction" in *Male Subjectivity at the Margins* (Routledge, 1992), pp. 15-51.

Silverman, Kaja. "The Subject" in *The Subject of Semiotics* (Oxford University Press, 1984), pp. 126-193.

Week 3: Yeşilçam Melodrama

Screening and Discussion: *Vesikalı Yarım / My Prostitute Love* (Lütfi Akad, 1968, 89' En. Sub.)

Reading: Week 2, Readings continued to be discussed.

Week 4: Male Love?

Screening and Discussion: *Sevmek Zamanı / Time to Love* (Metin Erksan, 1965, 89' En. Sub.) in comparison with *Başka Dilde Aşk / Love in Another Language* (İlksen Başarır, 2009, 94' En. Sub.)

Readings: Miller, Jacques-Alain & Waar, Hanna. "We Love the One Who Responds to Our Question: 'Who Am I?'" (Lacan.com) http://lacan.com/symptom/?page_id=263 (5 Jan. 2014).

Nasio, Juan-David. "Psychical Pain, Pain of Love" in *The Book of Love and Pain* (State University of New York Press, 2004), pp. 19-41.

Salecl, Renata. "I can't Love You Unless I give You Up" in ed. Salecl, R. and Žižek, S. *Gaze and Voice as Love Objects* (Durham and London: Duke University Press: 1996), pp. 179-207.

Week 5: Ideology and Voice as the Object of Turkishness

Screening and Discussion: *Kırık Plak / The Broken Disk* (Osman F. Seden, 1959, 102' No Subs.); *Yozgat Blues* (Mahmut Fazıl Coşkun, 2013, 96' En. Sub.)

Reading: Butler, Judith. "Conscience doth make subjects of us all." *Yale French Studies* (1995): 6-26.

Week 6: Yeşilçam's Men in Crisis

Screening and Discussion: *Komiser Cemil / Inspector Cemil* (Melih Gülgen, 1975, 94' No Subs.), *Sezercik Yavrum Benim / Sezercik My Child* (Safa Önal, 1971, 83' No Subs.), *Yumurcak Küçük Şahit / Yumurcak the Little Witness* (Guido Zurli, 1973, 89' No Subs.)

Reading: Gürbilek, Nurdan. "Child of Agony" in *The New Cultural Climate in Turkey: Living in a Shop Window* (London & New York: Zed Books, 2011), pp. 120-136.

Week 7: Woman as a Symptom of Man

Screening and Discussion: *Köçek / Koçek* (Nejat Saydam, 1975, 71' No Subs.)

Reading: Zizek, Slavoj. From "Why is *Woman* a Symptom of Man?" in *Enjoy Your Symptom: Jacques Lacan in Hollywood and out* (New York: Routledge, 1992), pp. 46-60.

Due: Response Paper #1 (500-600 words)

Week 8: Break

Week 9: Only in Fantasy

Screening and Discussion: *Adı Vasfiye / Vasfiye is Her Name* (Atıf Yılmaz, 1985, 90')

Reading: Suner, Asuman. "The Absent Women of New Turkish Cinema" in *New Turkish Cinema: Belonging, Identity, Memory* (London: I. B. Tauris, 2010), pp. 163-178.

Due: Response Paper #2 (650-750 words)

Weeks 10-11: Uncanny Men and Homeland

Screening and Discussion: *Anayurt Oteli / Motherland Hotel* (Ömer Kavur, 1987, 101' En. Sub.); *Gemide / On Board* (Serdar Akar, 1998, 112'); *Gurbet Kuşları* (Halit Refiğ, 1964, 102' No Subs.), *Güneşe Yolculuk / Journey to the Sun* (Yeşim Ustaoglu, 1999, 104' En. Sub.); *Dengê Bavê Min / Babamın Sesi / Voice of My Mother* (Zeynel Doğan, Orhan Eskiköy, 2012, 98' En. Sub.); *Tepenin Ardı / Beyond the Hill* (Emin Alper, 2012, 94' En. Sub.), *Yazı-Tura / Toss Up* (Uğur Yücel, 2004, 102' En.), *Nefes: Vatan Sağolsun / The Breath* (Levent Semerci, 2009, 127'En. Sub.)

Reading: Freud, Sigmund. "The Uncanny," *Standard Edition 17* (London: Hogarth, 1955 [1919]).

Robins, K. and Aksoy, A. "Deep Nation: The National Question and Turkish Cinema Culture" in ed. Hjort, M. and Mackenzie, S. *Cinema and Nation* (London: Routledge, 2000), pp. 191-208.

Silverman, Kaja. "Historical Trauma and Male Subjectivity" in *Male Subjectivity at the Margins* (New York: Routledge, 1992), pp. 52-65.

Week 12: The Real Gaze

Screening and Discussion: *Üç Maymun / Three Monkeys* (Nuri Bilge Ceylan, 2008, 109' En. Sub.), *Bir Zamanlar Anadolu'da / Once Upon a Time in Anatolia* (NBC, 2011, 157' En. Sub.), *Güz Sancısı / Pains of Autumn* (Tomris Giritlioğlu, 2009, 112' En. Sub.)

Readings: Mulvey, Laura. "Visual Pleasure and Narrative Cinema" in *Screen* No. 16 (3) (1975), pp. 6-18.

Silverman, K. "The Gaze" in *The Threshold of the Visible World* (New York: Routledge, 1996), pp. 125-136.

McGowan, Todd. "Introduction: From the Imaginary Look to the Real Gaze" in *The Real Gaze: Film Theory After Lacan* (New York: State University of New York Press, 2007), pp. 1-20.

Week 13: Wrap Up and Finals