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FROM THE THEME EDITORS

Women Finding Their Voices

On this issue themed “Women’s Narratives”, we would like to open up a space in which women can find their voices once again. Here, we present you an issue of different experiences of women and not only narratives of women as the subject of men’s conversations and women on the edge, of the art of women in literature, of female painters and photographers, and of understanding the narrating and narrated women in cinema, on TV, on the Internet and in many other areas.

In her article “Varoluşsal Bir Çaba Olarak Fotoğraf Yoluyla Kendini Gerçekleştirme: Nan Goldin Örneği” (Self-Realization through Photography as an Existential Effort: The Case of Nan Goldin), Şahinde Akkaya analyzes the works of Nan Goldin with a photographic approach which enables the photographer to develop a language of her own through which she tells her own reality, which is described as *personal documentary* where boundaries disappear depending on her unique point of view, and which she consider as a kind of visual diary of more depth and intimacy.

In her article “Dışarı Çıkmak: Özelden Kamusala Feminist Bir Saha Hikâyesi” (Going Out: A Feminist Field Story From Private to Public) addressing the participation of women in public space on a socio-spatial basis, which was written from her PhD

thesis awarded by the Turkish Social Sciences Association (TSBD) this year, Selda Tuncer analyzes the interaction between women and space through daily life experiences. Tuncer, who seeks to determine the tense relationship between women and public space by tracing different public/ity and private/privacy patterns in daily lives of women, does a field study and conducts a methodological discussion on how public space is constructed and experienced through gender roles and relations.

Özgür Ceren Erişti addresses the prominent painters and their paintings of the Ottoman Empire in the 19th and early 20th centuries with regards to the fact that the figures of women in the paintings represent the point of view of the time towards women in her article “Geç Dönem Osmanlı Resim Sanatında Kadın İmgesinin Temsili” (Representation of Women in Late Ottoman Paintings).

In her article “Taciz Anlatılarında Cinsiyetçi Söylemlerin Yeniden İnşası: #sendeanlat” (Re-Construction of Sexist Discourse in Narratives of Sexual Harassment: #sendeanlat), Yeliz Dede Özdemir discusses the narratives of sexual harassment coming to the fore following the murder of Özgecan Aslan by the driver of the minibus she took home in Mersin from the perspective of feminist studies addressing sexual harassment. The study involves the analysis of all the entries under the hashtag #sendeanlat on *Ekşi Sözlük* where women tell their experiences of sexual harassment via the critical discourse analysis method, and shows that narratives of sexual harassment which always put the blame on the body of women are reproduced by not only the male perpetrators but the women who are subjected to sexual harassment themselves.

Gökçe Baydar makes a feminist reading of action movies in her article “Feminist Aksiyon Filmin İmkanı: *Mad Max Fury Road* Üzerine” (The Potential of Feminist Action Film: On *Mad Max Fury Road*). Her study summarizes the discussions that have been conducted on femininity produced by movies as a narrative form in general and by action movies in particular so far, and questions the presence of women in the movies

as a possibility. The study is also enhanced with the historical legacy of the feminist literature.

Şengül İnce refers to the importance of the kitchen in terms of women's experiences and especially of relationships between women, and evaluates the kitchen as a controversial space with regard to women's need to realize themselves and to be appreciated in her article "İki Kadın Bir Mutfak: Kadınlararası İktidar İlişkileri" (Two Women and a Kitchen: Power Relations among Women). İnce emphasizes the fact that the kitchen can be considered as not only an area of reproduction but also an area of power play by women towards men and other women.

Pınar Öztürk and Canan Koca examine how female football players represent their experiences of sportsmanship through photonovels, and focus on the transformation of two male-dominant areas such as football and photonovel via the experiences of women. The writers of the article "Futbolun 'Ötekisi' Kadınlar Fotoğrafın 'Ötekisi' Fotoromanı Yazıyor" (Women, the 'Other' of Football, Write Fotonovela, the 'Other' of Photography) state that female football players challenging the gendered practices of sports introduce a different narrative of femininity through photonovels.

The article "Farklı Sosyal Kategorilerden Kadınların Toplumsal Cinsiyet Algıları" (Gender Perceptions of Women of Different Social Categories) seeks to answer the question whether there is a significant relationship between questioning gender and the division of labor at home and in education. The writer Umut Belek indicates the fact that women of different statuses and educational backgrounds act within similar frames questioning their relationships with men.

In her article "Dijital Hikayelerle Başka Başka Aşklar: 'Aşk Demek...' Üzerine" (Different Loves through Digital Stories: On 'Love Means...'), Burcu Şenel discusses how the LGBTI people redefining love in digital stories question the heteronormative construction of love. The writer not only emphasizes the potential of digital storytelling in terms of women narratives but also examines love as a social narrative.

The “Interview” section of this issue welcomes the *Women’s Library and Information Center Foundation*. We interviewed Aslı Davaz regarding the establishment of the foundation and the projects conducted ever since.

In our “Commentary” section, Güzin Yamaner tells a historical period of her own life in the story of Agavni (Güllü Abla) who lost her family during the deportation of Armenians and was raised a “foster” child in “Agavni: Ağaca Çıksa Pabucu Yerde Kalmayacak Kadar Yalnız Bir Büyütme” (Agavni: The Story of A Lonely Housemaid).

We wanted to show our respect for three significant women, two poets and a writer we have lost in our “Passers-by in History” section. Journalist Ayça Örer tells us about Gülten Akın who became the voice of “women whose words get stuck in their throats” and “shed light on their worlds with her words” in her article “Bir Şairin Ardından: Kalbin Elem Günleri” (After a Poet: The Heart in Grief). The political tone in the verses of Gülten Akın is like a wound that never heals. In Örer’s words, those are the verses that remind us the burden on our shoulders and the pain in our hearts caused by the things that never change. On the other hand, “reading the verses of Gülten Akın not as poetry but as pieces of advice relieves us for we would never dare to give voice to them the way she did”. We bade farewell to this “Crazy Woman” whose heart beat in her tongue and who reconstructed us by her words in a November day with her verses: “Then, Gülten Akın went far away, my friends. Then, our story was left without a voice. Then, November came, and took the poet with the prophecy of her poetry; what else is left to say?” In her article “Türk Edebiyatındaki ‘Direnme Notası’: Leylâ Erbil” (‘The Note of Resistance’ in the Turkish Literature: Leylâ Erbil), Hilâl Aydın mentions Leylâ Erbil as not only a ‘deal-breaking’ master of language but also a unique figure in the Turkish literature with her questioning of sexual taboos and her literary universe in which ‘bizarre’ and ‘crazy’ female characters take the lead. The third article we would like to mention in this section is Seçil Büker’s article “Didem: Plastik Vazo Gibi Kırılmayan Kadın” (Didem: The Woman Who Cannot Be Broken Like a

Plastic Vase) which she wrote in the memory of Didem Madak. Bükür reads the verses of Didem Madak with an intertextual approach, and comments on each verse together with another literary work. Here, we witness the love, the pain and the revolt in the verses of Madak. The multi-accentedness in the verses of Madak performs as the carnivalesque backyard of “a language of no ideology”. In Bükür’s words, Madak tells us about pain in a femininity that cannot be broken like a plastic vase in a pathetic language and a coldblooded manner.

In our “Book Review” section, Burcu Canar and Deniz Tansel review two interesting and inspiring books. Burcu Canar reviews John Durham Peters' *The Marvellous Clouds* (2015), and indicates to the importance of creativity in terms of not only art but also science. Considering Peters' suggestion to evaluate communication and media studies together with the concept of “thought experiments”, Burcu Canar emphasizes the fact that media theories can be considered as a kind of philosophical anthropology. Reviewing Clarissa Pinkola Estés' *Kurtlarla Koşan Kadınlar* (Women Who Run with the Wolves), Deniz Tansel highlights the potential of the book to conceive liberation as a psychic process. The writer who states that *Kurtlarla Koşan Kadınlar* includes procedural promises in terms of communication studies shows that Estés' work can be used as a significant resource in film analyses.

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