



ISSN: 0975-833X

Available online at <http://www.journalcra.com>

International Journal of Current Research
Vol. 10, Issue, 04, pp.67966-67972, April, 2018

DOI: <https://doi.org/10.24941/ijcr.29841.04.2018>

INTERNATIONAL JOURNAL
OF CURRENT RESEARCH

RESEARCH ARTICLE

ANALYZING THE NARRATIVITY OF TEREDDÜT: WITH A LACANIAN PSYCHOANALYTICAL APPROACH BASED ON THE FACTS OF IMAGINARY/SYMBOLIC/REAL PERIODS AND LINKED TO DISCUSSIONS ABOUT GAZE AND IDENTIFICATION

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ARTICLE INFO

Article History:

Received 18th January, 2018

Received in revised form

05th February, 2018

Accepted 10th March, 2018

Published online 30th April, 2018

Key words:

Narrative, Female Characters,
Psychoanalysis Approach, Gaze,
Identification.

ABSTRACT

The film Tereddüt was analyzed with the Lacanian psychoanalytical approach. Imaginary period, symbolical period and real period, which constitute Lacan's argument, were grounds of the study, and the relationships of female characters' lives were investigated with these periods as a part of the film narrative. Important actions that fall within the narrative and affect female characters' lives, and also the effect of these actions on the mental worlds of women characters were explained by psychoanalytical facts. Spectators' feelings about gaze of female characters and their identification with them were questioned along with criticisms of feminist film theoreticians on the Lacanian approach. In this context, psychoanalytical analysis of the feelings of female characters in a film shot by a female director was aimed to be opened for discussion also with regard to feminist film practice.

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Citation: Berceste Gülçin Özdemir, 2018. "Analyzing the narrativity of tereddüt: with a lacanian psychoanalytical approach based on the facts of imaginary/symbolic/real periods and linked to discussions about gaze and identification", *International Journal of Current Research*, 10, (04), 67966-67972.

INTRODUCTION

Within the scope of the psychoanalytic approach in the sense of the cinematic language of the film, discussions were made in this study regarding the concepts of imaginary period, symbolical period, real period, between spectators and characters, and between the concepts of gaze and identification. The reasons for utilizing the psychoanalytical approach were existing codes in film narrative and necessity of the understanding the content that characters or film narrative present to spectators. While the film was examined with the Lacanian psychoanalytical approach in the study, the gaze of spectators on the characters in the film narrative was questioned, inferences were made about the identifications of spectators with the characters, and the spectators who may be immanent to the text were traced. Within this context, the concepts that were explained were used as a basis while a film review was performed. Psychotherapy scenes are used in film narrative and these scenes represent psychoanalytic facts and cases to spectators. Psychotherapy is defined as the process of constituting the equivalents of the things that in the unconscious and imaginative representations that do not have equivalents in language (Izmir, 2015: 37).

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In this context, Lacan's thought 'the unmentioned things are the ones that cannot be consciously described but occur with the unconscious language' become assumes an important role in understanding the psychoanalytic approach in narrative. One of the reasons that the examination on the narrative was carried out with reference to the Lacanian approach is that dreams have an important function in narratives too. It is possible to go into to the unconscious of the character who goes through a trauma and perform a psychoanalytical film review.

The concepts that shine out in psychoanalytical film theory

While psychoanalytical film theory examines the film viewing process of the spectator, it also indicates that the subject-spectator constructs the cinematic text. Psychoanalytical film theory is fostered by numerous concepts that Freud and Lacan discussed and interpreted, and together with these concepts, it contributes to evaluation of the cinematic language that is used in films. This is why, it has become important to know contents of the basic concepts that are discussed in psychoanalytical film theory. According to Freud, who mentions two types of ego, realistic ego mediates between the id and reality. On the other hand, narcissistic ego is the object of libidinal impulses, and it both functions as an object and a subject. The primary relationships of this ego do not depend on reality but pleasure.

In a mother-child relationship, there is narcissism in the sense of mutual identification and desire. When the child is about to dream of having sexual intercourse with his/her mother, the father intervenes and forbids the sexual attachment to the mother by forming a triad. The boy gives up on this idea with the thought of castration, and he realizes that he is not the phallus of his mother but his father is the phallus. According to him, the mother is the castrated one and the father is the one who has the power to castrate. This is why the boy obeys his father and renounces his mother until he finds his own woman, and according to Freud, this is the part that oedipal crisis names as 'the primary repression'.

That moment, when the unconscious is established, is the repression of the desire of having narcissistic sexual intercourse with his mother. The girl, on the other hand, heads towards her father initially and sees him as her object of desire, then she transfers this desire to the male other. According to Lacan, this is the mirror stage where the child's connection to his mother is broken and the child is directed to identification with his own look in the mirror. At the mirror stage, when the baby is 6-18 months old and when the mother looks at the mirror with her child, the baby experiences narcissistic identification and sees himself/herself as a holistic existence with the mother. However, at that moment, there is misrecognition in terms of identification. However, before the mirror stage, the child integrates himself/herself to his/her mother since he/she does not see himself/herself as an existence distinct from the mother. After the mirror stage, the child can distinguish differences and the symbolic order starts. This order is also called the Law of the Father. The symbolic order is an introduction to deficiency and language universe, thus, this order means repression and birth of desire, and as a result, social order starts. The mirror stage, the introduction to language and the oedipal complex are the stages necessary to go into the symbolic order. According to Lacan, the unconscious is structured like language, and since the structuring of the unconscious resembles a system like language, Lacan finds the solution for the necessity of understanding language in analyzing dreams.

When the boy becomes the subject of the symbolic, his desire for his mother does not disappear, this desire is repressed and pushed back to the unconscious; the fact that identification of his mother with the phallus has not disappeared is the inference that emerges at this point. According to Lacan, fetishists combine this relationship with the desire for women's shoes or outfits. On the other hand, these fetishistic objects, which are the symbols of the phallus that belongs to the mother/woman, are characterized as nonexistent. Fetishists complete woman's body and deny the differences and the deficient. A feminist film theorist, Mary Anne Doane states that the phallus does not belong only to men, but both genders can describe themselves in a relationship with the phallus (Doane, 2000:90). Lacan describes the existence of a third order apart from imaginary and symbolical orders and calls this order the Real; this order is the one that is forbidden by the subject. This order excludes the symbolic, it is in association with death and sexuality and refusal of the existing. For Lacan, on the other hand, the woman is the one who is dismissed to the real order because while women are the other (little other object) of the phallic function, they obtain enthusiasm from the pleasure that cannot be expressed. This is why women's sexuality is seen as incomprehensible. Mirror Stage Theory of Lacan shows parallelism with the functioning of cinema on the unconscious

level, and the theory plays an important role in the relationship of spectators, gaze and identification. While psychoanalytical film theoreticians explain the source of pleasure while gazing, how pleasure is taken and the processes that the spectator who is in the position of identification experiences at the moment of identification, they are criticized for their usage of the man as the subject in their Freudian and Lacanian explanations as well.

The story of film

While the film *Tereddüt* tells the story of the life of an adolescent girl named Elmas, it also presents the life of a psychiatrist Şehnaz to the spectator since their paths cross each other in the story. Elmas' age was changed for her to be able to get married and she is wed to a guy who is much older than her. She experiences her two-year marriage by going through traumas. Şehnaz, who continues the sessions with Elmas, is a character who experiences confusions in her emotional relations. She presents the stereotype of the strong, educated and free woman who can exist in public space on her own. Şehnaz and her boyfriend Cem live in different cities; she visits him and spends time with him on weekends. However, since Cem is quite ungenerous and he is egocentric, they have started to experience stalemates in their relationship, and due to these reasons, their sex life has come to deadlock. In the meantime, Şehnaz starts to show interest in a doctor in the hospital, she develops intimacy with him, she has an affair with him and starts thinking about the tough parts in her relationship with Cem. In the story arc of the film narrative, the traumas of Elmas and the emotional disturbances of Şehnaz are presented to the spectator in an intertwined way. With the two stories of two women with different lives, spectators find an opportunity to make sense of the narrative from different perspectives.

Review of the film narrative with the lacanian approach and- discussions

In the beginning of the narrative, the inference that Elmas is not an adult individual can be made due to her petite figure and manners. In this manner, male spectators watch a character who is not a woman. The scene where Elmas' body is presented to spectators in an erotic way does not exist in the film narrative. However, spectators watch traumatic sexual scenes about Elmas. Jean Laplanche and Jean-Bertrand Pontalis described trauma as an experience that threatens life and is so severe that it can impair the integrity of self or create annihilation anxiety. It is reported that the psychic skin can lose its function of being a border between the inner and outer worlds, and reality can disappear (Laplanche & Pontalis, 1988:466-467). Having been forced into a marriage with a man she does not want, Elmas experiences forced sexual intercourses, experiences traumas everyday and feels physical and psychological pain every day. Elmas prays every day in the bedroom and wants her husband not to come over. In a manner of proving his manhood, her husband approaches her by touching her with the desire of having her and says, 'don't be afraid of me'. The fact that her mother-in-law reminds her that the recently married couples around them have children causes her husband to feel more under pressure. It also reminds of the obligations of a woman in the patriarchal society and the responsibilities that are imposed on men and reveals what the perception of manhood contains. Although Elmas does not want it, her husband climbs on top of her and does what he has

to do, in other words he fulfills his 'obligatory duty'. He does not feel and care about the pain Elmas feels, and an even worse part of the matter is that he does not enjoy this sexual intercourse either. In this sense, the issue of the threat for the man being castrated emerges. After his rape attempt in a scene, Elmas' husband gets out of the bed without taking pleasure and with confused feelings, and this makes us think about the dead end in his relationship with his mother. Commitment and obedience to the mother constitutes the structure of the male character's relationship with his mother. Having not passed on to the symbolic, Elmas' husband remembers the boy before the mirror stage – which involves dreaming of togetherness with the mother and the state of being in unity with the mother – by trying to obey his mother's orders and prove his manhood by using force on his wife. In other words, the boy restructures his narcissistic fantasies by thinking of his sexual intercourse fantasies with his mother, whom he sees as the one with the power, and the possibility of satisfying the mother just like his father does. According to Abrevaya, who cites Monique Cournut, women hide their sexual organs by adorning their bodies, and thus, they prevent awakening of men's castration anxiety (Abrevaya, 2006:52). In this context, the connection with castration anxiety, which Elmas' husband can feel, emerges. Even though Elmas is a young girl with a headscarf which means she always covers her body completely, she cannot even move normally with the long topcoat that her husband bought her; she can only try the topcoat, which is longer than her body, by standing on a chair. In this scene, her husband tries to normalize the topcoat which does not fit her body by saying 'it will fit you when its length is adjusted', and avoids the danger of castration.

The question 'to which order do the traumas Elmas had and the moments she spent with her husband correspond?' becomes important in all these analyses. Since the order that Lacan explained as the Real corresponds to an order that is impossible to symbolize, Butler describes Reality as the moment of sexual intercourse, after death or before birth (Butler, 2011:82). In the film, the moments where Elmas has intercourse with her husband and the moments where she loses her psychology are also the moments she is in Reality because although Elmas experiences the moment of sexual intercourse in reality, she does not experience the moment voluntarily and she is raped. Todd McGowan and Sheila Kunkle stated that the most important field that Reality reveals itself is sexual intercourse or lack of this intercourse (McGowan & Kunkle, 2014: 25). It may be argued that the intercourse that Elmas experiences contains deficiency, and Reality itself emerges in this intercourse.

After the trauma she had because of the death of her husband, she has passed to another order that is impossible to symbolize. The answer of the question 'in which order is the film narrative?' is symbolic order. The symbolic order that approves the law of the father is the patriarchal order because in the narrative, dominance of -the hegemony of patriarchy prevails. The father is the one who weds Elmas with a man much older than her, stands in her way to go to school and allows her life to be directed. Therefore, the law of the father, whom we never see in the narrative but feel his dominance, is valid. The fact that the family forces Elmas to marry may be explained as their effort to try to make up their own phallic deficiency. Lacan said, 'the woman does not exist', he did not accept the existence of the woman. According to Lacan, entrance to the symbolic order is the entrance to language,

therefore, the woman is the one who cannot enter the symbolic order; even if she does, she experiences this order under male dominance. In his seminar named *Encore* (1972), Lacan stated that when women talk about taking pleasure, they do not even know what they are talking about because according to Lacan, this is not an effable circumstance in the symbolic economy. The phallus is the exhibiter of desire; the desire of the desired other and the source of it is deficiency. According to Luce Irigaray and Cournut, if the woman is the other as compared to man in the symbolic system, then the difference of taking pleasure out of this system has started to be mentioned, and this is the absolute otherness. Thus, men are afraid of women with the otherness outside the economy of their language (Direk, 2007:137). While Andre Green was interpreting the sentence 'the woman does not exist', he explained that this sentence of Lacan is in fact another form of indicating that there is no equivalent of the human/man expression for the opposite sex. He stated that the reason behind the sentence of -Lacan 'the woman is not-whole' should not be understood as not being whole because of the lack of a penis but he wants to reveal the fact that the woman is obliged to a more secret pleasure taking (Green, 2004:101).

Otto Rank asserted that at the end of psychoanalysis, the sexual conflicts of which the patient is scared and from which he/she runs away (Oedipus complex) and the resulting guilt feelings are obtained merely instead of reproducing the birth trauma. According to Rank, what the patient has to learn in the analysis is dissociation of the primary repression that is attached to the mother through transference and the patient transferring this into a real object without bringing it along. Rank mentioned that the patient's conscious ego is addressed by taking the tendencies of the patient to go back to the unconscious up to conscious, and stated in regarding analysts that they try to make the patient stronger in his/her struggle with the ID that has grown extremely stronger (Rank, 2001:175-176). While trying to understand the trauma that Elmas experiences during a session where she establishes dialogue with her, Şehnaz wants Elmas to contact the objects in the room in place of some incidents and people through the dreams she has. In the film, Elmas' dreams present the moments that she has censored in her conscious mind or her escapes as Elmas is not an adult individual yet. According to Lacan, dreams are the discourses of the unconscious; the subject does not choose dreams, he/she is exposed to them (Lacan, 2013:8).

In the dreams Elmas has about the traumas she experienced, she transfers the discourses of the unconscious. While citing the thoughts of Lacan about the concept of subconscious, Michael Ryan stated that the images and symptoms that replace the subconscious material create metaphors, and a chain, which is composed of interconnected outpouring elements, create metonymy (the piece expressing the whole) with the association of ideas (Ryan, 2012:71). Elmas runs with a white wedding dress on her in a forested land to a wooden house and next to her, her younger sister runs with a red dress. While she is climbing the stairs rapidly, she suddenly comes across her mother and she feels frightened and uneasy. At that moment she looks at her hand and sees an eye. Şehnaz wants Elmas to make the objects she chooses speak by giving roles to them. For her house in the village, Elmas chooses two rectangular-shaped boxes. She chooses a small, oval-shaped table clock for herself. She chooses a red pencil for her sister she saw in her dream. She chooses a red rose for her mother.

She describes the place where her mother wants to take her and her sister as a blanket, and by flinging down her jumper, she matches the jumper with the blanket which she describes as ugly, pale and grey. Elmas listens to the Şehnaz when she tells her to lie down on the blanket and lies down on the blanket slowly. While involuntarily lying down, she cries and feels uneasy. Şehnaz asks her who made her cry and she says her mother did. Elmas says she did everything in the house as her mother wanted, she took care of the cleaning, she could not look at her father's face and she feels like a fool, and she cries and also says gloomily that she could not understand why she was wed. Elmas says, one day, she came back from school and her mother told her that she would not go to school anymore. She had to get married. She also says that her mother said these without even looking at her face. Şehnaz picks Elmas up from the blanket, wants her to put the objects she matched with her mother and herself on the chair and make them speak. The dialogues between Elmas and her mother explain the traumas Elmas experienced inside her and the behaviors that she wants her mother to exhibit:

Elmas: Mother, mother, oh (she cries), why did you let me go? Talk! (She yells)

Her mother: ... (She cannot speak)

Elmas: Why didn't you say something? (She yells while crying) Why did you send me? How did you sleep that night? Talk! You will talk.

Her mother: Elmas, Elmas (with a desperate, sad, crying tone)
Elmas: Mother, shall I come, huh?

Her mother: Sure sweetie, come!

Elmas: Shall I come, mother?

Her mother: Come sweetie, what will you do there? Come!

Elmas: Mother, how about my father? What will he say to me?
Her mother: What will your father say? What will he say? Just come over, he will not say anything.

Elmas: Mother, about my sister... Don't... Don't... No way. Are you paying attention to her? Take good care of her. Don't... Talk. Are you taking good care of her?

Her mother: Don't worry sweetie.

Elmas: ... (She cannot talk).

Her mother: Your sister will not go like that. Don't worry, rest assured.

Elmas: Motherrr (says so and kneels by crying)

The dialogue ends with Elmas' kneeling and this is an indicator of how defenseless Elmas is with her mother. Izmir reported that inability to rebel inhibits the possibility of solving oedipal conflict in a healthy way and stated that this imprisons the individual in imaginary identification because Lacan did not see castration as breaking off an organ; it meant leaving imaginary identification dead with regard to the symbolic period (Izmir, 2015:42). With reference to this interpretation, Elmas is a character who is imprisoned in the imaginary and who could not complete her oedipal conflict in a healthy way.

Therefore, she becomes a person who cannot rebel with the psychoanalytical approach, also a person who is the passive one in the cinematic language. Although the images of a hand and an eye image are images that Elmas sees in her dream, they are images that also emerge in her hallucinations at times. According to Monique Cournut, at the time of the first autoerotic discovery, the hand discovers the sexual organ actively, this is why the hand represents activity. With the touched sexual organ, this corresponds to the two-gender design of a prospective relationship with the opposite sex (Cournut, 2007:99). The eye image that Elmas sees in her dreams and sometimes appears before her eyes is positioned in her hand. Here, the hand represents the sexual organ, and the eye in the hand imagines the eye that witnessed sexual intercourse. While the oval, small table clock that Elmas matched with herself corresponds to the time in her inner world, it is also the image that symbolizes her uterus due to its shape. The two pen boxes with which she associated her house in the village resemble Pandora's Box. The box contains evil in it, it should not be opened. The house in which she spent her childhood comprises a dirty box with evil inside in her memories with her parents and siblings. The place where her mother wants to take Elmas and her sister is the blanket in this fusty, dark and scary house.

The blanket is an image on which Elmas abstains from lying down and about which she worries. The object blanket that people cover themselves is an object that can be associated with the uterus. Sometimes we lie down in a blanket in a fetal position, and sometimes the blanket can become the image of a life that is full of fear. Likewise, Elmas shivers with fear while lying down on the blanket and feels restless. Her image which protects her, looks after her and which she can cover has become an image that she is afraid of. This demonstrates the feelings that Elmas feels for her mother. She is offended by, resentful for and angry at her mother who allowed her to leave the house when she was very young. These moods that Elmas feels have the characteristic of revealing the end of the mirror stage. The mother was initially admired but she becomes the other because she does not have a penis and the father intervenes. Melanie Klein stated and Elda Abrevaya confirmed the importance of the structuring of the femininity of the mother in the period before genitality. As a result of her evaluations, Abrevaya indicated that women should love their mothers before they love men because by doing so, they can love men in the genital sense (Abrevaya, 2006:9). The portrayals that there are disconnections in the relationship of Elmas with her mother, her mother is a woman who used to be overpowered by Elmas' father and a passive and desperate woman emerge in the sessions she has with Şehnaz.

In the moments where Elmas wants to put herself in her mother's place with the guidance of Şehnaz, she expresses her mother's despair about her marriage and states that she is unwilling to let Elmas leave the house. The function of completion of the oedipal orbit, in which the daughter goes towards her father, sees him as the object of desire and then transfers this desire to the other man, is not actualized in the narrative because the spectator cannot see the relationship of Elmas with her father concretely, and she cannot transfer her desire to her husband. Moreover, since it is obvious that her husband does not enjoy the sexual intimacy with her either, an example of a castrated male character is represented. In this regard, along with the facts that the narrative does not allow completion of the oedipal orbit and it exhibits the castration of

the male character, the narrative plays with the codes of the classical narrative of cinema as well. This case is a narrative strategy which is also important in the sense of feminist film theories. The red pencil, which she associates with her sister, functions as a phallic image with its long shape. The depictions that the pencil is red, and she sees her sister in a red dress in her dream suggest sexuality. Elmas does not want her sister to experience the traumas she experienced, which is why she thinks of her sister with this apprehension all the time. While questioning her mother, she emphasizes that she does not want her sister to be treated the same way she was treated. As a red rose with thorns, her mother becomes the image of associations regarding sexuality because a rose can also be read as a phallic image with its long shape. Its thorns on it are the concrete indicators of the pain her mother gave her.

The pains women feel in forced sexual intercourse are like the feeling of pain when thorns of roses prick the hands of people, and the person who lets Elmas feel these pains is her mother. Her mother let her marry a man Elmas did not know and she did not protect her. So, her mother becomes the image of a thorn of the phallogocentric world. As a single, free and educated female character who helps Elmas and can exist public space, Şehnaz is the one who can speak up in the Symbolic Order. In her relationship with her lover Cem, she is dissatisfied about her romantic relationship with him and she feels this dissatisfaction in her sex life as well. Cem is a character with a big ego and once his relationship with Şehnaz starts to erode, he sees Şehnaz as a commodity and makes love to her in this mood. He also shares nothing with her about life. Due to these reasons, Şehnaz responds to the naïve approach of her colleague to her with emotional intimacy. Şehnaz has a sexual relationship with her colleague, she is happier with him and has more frequent occasions of sharing with him. She decides to leave Cem. However, she experiences difficulty in making this decision. With her femme-fatale status, her ability to exist in public spaces and her ability to live without answering to anybody, Şehnaz reverses the stereotypes of women characters that break the codes of the classical narrative structure, who are presented as objects of desire and fetishized and made to serve a sentence. Although Şehnaz's body is presented in some scenes in asexually intimate fashion, the position of male spectators taking pleasure from these scenes becomes debatable.

When they develop intimacy with Cem, the portrayals that Cem's sexual performance is low, only the upper body of Şehnaz is presented while she develops intimacy with her colleague and the male character (colleague) has a passive role in this relationship are presented in such a way that they show parallelism with dominance of Şehnaz in public space. In this context, with her wise stance in public space, with her capacity to help and intelligence, Şehnaz is in a position of violating the Law of the Father. As a character who castrates men, she is the active one and the winner. As the story line proceeds, spectators watch the pains of Elmas and see the active stance of Şehnaz in life. The simultaneous presentation of a passive, subordinate character and an active, successful woman is important for the feminist film practice, because with the representation of the two characters, the spectator can see that women are not the passive only passive actors in this order.

The Relationship of the Concepts of Gaze And Identification With Spectators In Film Narrative

Many feminist theoreticians who present their discussions about spectatorship to feminist film theory question the

position of the spectator. The film *Tereddüt* focuses on two female characters in the narrative; it contains different ways of representation for the two women. This is why, female spectators gaze at these two female characters in different ways and they identify with them in different styles. Subordination of Elmas and her despair in some scenes and the powerful stance of Şehnaz and her freedom in her sex life enable positioning of women spectators in a dual gaze. Women spectators can watch the two characters both as female spectators and male spectators and can also do this by identifying with them. Female spectators, on the other hand, feel Elmas' pains and share her despair. In this sense, codes of the classical narrative structure are reversed and pleasure of the male spectator is inhibited. In this context, the angle of the camera on the rape scene, the way the faces of the female character and male character are presented and usage of lighting become important.

The guilt that Elmas cringes with pain is seen in this scene; her husband's face is not seen clearly and the cruelty that Elmas experiences is presented as the expression on her face. In the room that is illuminated with soft lighting coming from the corridor, the bodies of the characters are not seen. With a chest-level shot, the movements of the male character on Elmas forwards and backwards are given. The scene also shows him getting up after the rape without taking pleasure. This is because while he is displaying this performance, he is also aware that Elmas is scared and knows that she does not take pleasure either. In accordance with the duty that his mother imposed, Elmas' husband should have a child in order to establish his manhood in the society and prove this to everybody. While male spectators watch the film, they gaze at the obligatory activeness of Elmas' husband, her marriage which she continues with obligations and her state of not taking pleasure, and therefore, male spectators cannot enjoy the scenes they gaze at. On the other hand, Şehnaz tries to have a sex life by exploring her sexuality and this makes a difference in the gaze and identification of the spectator. Şehnaz tries to find herself while developing intimacy with her lover, and as a result of Cem's failure in sexual intercourse, she is presented as the femme-fatale who castrates him. While developing intimacy with her colleague and cheating on Cem, she takes an active role at the moment of sexual intercourse, thus she is seen by her partner as a woman who should take pleasure and in this regard, her subjectivity as a woman is emphasized. The female spectator gazes at Şehnaz in her process of exploring herself.

The passivity of the two male characters before Şehnaz makes Şehnaz even stronger and in this regard, her body reveals the presentation of the woman as a woman rather than being an object of desire, because the male spectator is almost castrated with the powerfulness of Şehnaz and her confident manner. The factors that reinforce this castration are the manners that even a confident man like Cem adopts while having an unsuccessful intercourse with Şehnaz and the state of Şehnaz's colleague while trying to please her. Şehnaz is presented as a desired character and as having a body with sex appeal; on the other hand, she makes men show passive behaviors and she is a character who tries to shape her own emotional life with hesitations along with the conflicts she has in her inner world. While the narrative is being closed, the scene where Şehnaz decides to break up with Cem and cries while driving not only reveals her struggle with the hesitations inside her but it also makes the spectators understand her efforts to find herself in

every respect in her romantic relationships as a woman who tries to exist in public spaces. Continuation of the male-dominant view in classical narrative cinema is a tool to continue male domination in the social order. As a film which is an example of contemporary narrative cinema, Tereddüt reveals the manifestation of the patriarchal view in the society. The narrative represents male characters and female characters by breaking the codes of classical narrative cinema, and by doing so, it enables rethinking of the existing pressure mechanism on women in the social order. By inhibiting the male character's pleasure in presentation of the scene in a cinematic language, the film contributes to feminist film practice in the sense of the presentation of the pain of the female character. There is the state of castration in the gaze of the male spectator at the male character because the male character cannot take pleasure and the woman is presented in such a way that she is in a position to hinder the pleasure of the man in the scene that is shot cinematically. While gazing at the female characters, the female spectator sees the obligatory passivity of the woman, she cannot take pleasure from the gaze; however, in her gazing process she shares this difficult experience of the woman character.

Ann Kaplan asked questions regarding the gaze of women having a dominant position. According to her, the questions 'when women are in a dominant position, are they in a masculine position like men?', 'can women plan their dominant position in a qualitatively different way than the dominant forms of men?' or 'are there possibilities that feminine and masculine positions occur regarding both genders?' reveal the fact that different fields may be created, where female spectators can establish different identifications in their gaze at especially characters (Kaplan, 2001:28). In this context, the feelings of women spectators in their gaze at female characters can change place. When the female spectators who watch the film Tereddüt gaze at Elmas, they can see the destruction of girls her after they are wed in their adolescence by the social order. While watching Şehnaz, on the other hand, they share the conflicts in the inner world of a woman who is educated, a modernist and has a voice in public spaces, and they can observe her world as well. While evaluating the impossible positions of female spectators, Mary Ann Doane stated that their transvestism, masochism, masking and double identification positions are valuable in the sense of feminist theory. She indicates that films by women do not provide the thing that is feminine but stylize its version. She added that there is pleasure of women at the source of this style (Rabinowitz, 1990:158). Thus, Doane stated that the gaze of spectators does not only contain the woman gaze but female characters can be gazed with different styles from different positions and these comments of Doane are parallel to those of Kaplan. This is why identifications can change positions without depending only on the gender of the spectator. Narrative provides the variety of both gaze and identification with the female character that belongs to two different worlds.

CONCLUSION AND DISCUSSION

The presentation of sexual intercourses to spectators in Turkish Cinema is not regarded as healthy. If there is a woman who is taking pleasure sexually and if she can experience her sex life the way she wants then that woman character is punished or turned into a fetish and she becomes the object of desire for the male spectator. In this sense, the concepts that are attributed to women and men in differentiation between genders and the issue that 'their lives are shaped by the social order' can be

explained by the function of culture in the society. Lack of the woman in the Lacanian psychoanalytical theory is repeated in the sense of the social order in the world as well. Women are people whose bodies are desired, and they are turned into commodities; they have no name and they are missing in the Lacanian readings either. Tereddütuses the contemporary cinema narrative structure, and while presenting the story of an adolescent girl, it represents her with her realities. However, what is debatable in this sense is the expectation from Turkish Cinema that it creates hopes for taking Elmas to the position of a subject in addition to revealing that she has been degraded to the position of an object. In addition to the existence of the *sub-(ob)jectivated* female characters will be also be possible to make contributions to feminist film practice with female characters whose subjectivity is discussed. The observation of the women characters in the film Tereddüt within the context of the thought of Lacan 'the woman has no name' reveals the fact that both women characters try to exist as women.

Elmas tries to struggle as a person who is overwhelmed with the patriarchal point of view, and Şehnaz tries to find herself with the tides in her emotional life. Şehnaz is the one who has a name as a woman and asserts herself in the social order as an existing person. Women taking part as the speaking ones in the Symbolic Order and are presented in their representation as the ones having the ability to speak in the Law of the Father of this order have become important. This is because as spectators gaze at the characters, while they think about them and internalize them, they deliver these performances with the help of the things that are presented to them. This is why, the ways that characters are represented should be left out of debates on classical narrative cinema and more critical discourses should be created. What makes the characters of the film Tereddüt hesitate then? What is the cause of death of Elmas' husband and mother-in-law? Does Elmas, who has mental disorders, know this truth? Can Şehnaz understand how this mysterious death took place? Which character does the spectator to be responsible for the deaths in the narrative? If Elmas committed murder, is she right in her opinion? People are dragged into mental illnesses in their lives, which they live by necessity, until their nervous system is shot, and they are *sub(ob)jectivated* and made subordinate and desperate by being raped spiritually and physically; in this case, which escape routes are presented to them? The director makes the spectator hesitate with all these inquiries and story lines that exist in the narrative (Özdemir, 2016: 230).

Notes

¹This fact was proposed by the author. Sub(ob)jectivated characters are individuals in movies who have been turned into objects by the rules of the social order while they are in a struggle for being the subject.

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