

CONSTRUCTION OF MASCULINITY IN TURKISH COMEDY CINEMA AFTER
2000



DİĞDEM BELGİN ESER

AUGUST 2021

CONSTRUCTION OF MASCULINITY IN TURKISH COMEDY CINEMA AFTER
2000

DİĞDEM BELGİN ESER



MASTER'S THESIS

FACULTY OF COMMUNICATION
RADIO, TELEVISION AND CINEMA

YEDİTEPE UNIVERSITY
AUGUST 2021

PLAGIARISM PAGE

I declare that I wrote this study, which I submitted as a master's thesis, without resorting to a way and help that would contradict scientific morals and traditions, that the works I have benefited from are the ones shown in the bibliography, and that I use these works by quoting each time I use them, and I confirm this with my honor.

I declare that I will bear all the moral and legal consequences that may arise in the event that a situation contrary to this statement I have made regarding my thesis is determined by the Institute, regardless of the time when such an event may take place.

31/08/2021

DİĞDEM BELGİN ESER

Signature

ÖZET

Toplumun cinsiyetler üzerinde oluşturduğu baskı sadece erkeğin kadın üzerindeki baskısı ile sınırlı değildir. Kadınlar özenle gizlenmiş, gizlenmedikleri yerlerde ise ya kötü ya da olabildiğince pasif kalmış tipler olarak yer almışlardır. Ayrıca milliyetçi, çeşitli şiddet yöntemlerine hâkim olan, heteroseksüel, fiziksel olarak güçlü, kendisi gibi olmayan diğer kişilerin tamamını reddeden ideal-hegemonik erkek diğer erkekler üzerinde de bir baskı oluşturmaktadır. Öyle ki suçlu bile olsa yeteri kadar delikanlı olduğu için affedilebilir olarak görülmektedir. Kötü bir baba olabilir ancak bunu telafi edebileceği düşünülmektedir. Önemli olan ataerkil ideolojinin oluşturduğu ve ideal olan hegemonik erkekliği bir şekilde yakalamaktır.

Erkekliğin inşasının ideolojik bir süreç olduğu fikrinden yola çıkıldığında bu ideolojinin korunması, yeniden üretilmesi ve sürdürülmesi gerekmektedir. Toplum erkeklere roller yükler. Bu rollerin birer temsili vardır ve bu temsilleri oluşturan anlamlar inşa eder. Tüm bu kavramların inşası ideolojik erkekliğinde inşasını oluşturur. Bu çalışmanın amacı tüm bu kavramlar göz önüne alınarak, 2000 sonrası Türk komedi sinemasında erkekliğin ideolojinin yapısına uygun olarak nasıl inşa edildiğini ortaya çıkartmaktır.

Çalışma Greimas'ın Eyleyenler Modeli üzerinden yedi filmin incelenmesinden oluşmuştur. Bu filmler sırasıyla, Vizonte (2001), Maskeli Beşler: İntikam Peşinde (2005), Yahşi Batı (2009), Kolpaçino: Bomba (2011), Çakallarla Dans: Sıfır Sıkıntı (2014), Recep İvedik 5 (2017), Organize İşler: Sazan Sarmalı (2019) şeklindedir.

Anahtar Kelimeler: Toplumsal Cinsiyet, Ataerkillik, Hegemonik Erkeklik, Sinema, Greimas, Eyleyenler Modeli

ABSTRACT

The pressure of society on the genders is not limited to the pressure of men on women. Women were carefully concealed, and where they were not, they were included as types that were either poor or as passive as possible. Additionally, the ideal-hegemonic male, who is nationalist, heterosexual, physically strong and who possesses a variety of methods of violence and rejects anyone who is not similar to him, creates a certain pressure on other males. So much so that even if he is guilty, he is perceived as forgivable because he is a "hot-blooded young man". He might be a bad father, but it is perceived that he can make up for this fault. The important thing is to somehow capture the ideal hegemonic masculinity created by patriarchal ideology.

Based on the idea that the construction of masculinity is an ideological process, this ideology needs to be preserved, reproduced and maintained. The society attributes roles on men. These roles each have a representation and it constructs meaning that make up these representations. The construction of all of these concepts also construct the ideological masculinity. The aim of this study is to reveal how masculinity is constructed in accordance with the structure of ideology in Turkish comedy cinema after 2000, in consideration of all these concepts.

The study consists of the examination of seven films based on Greimas' Actantial Model. These films, respectively, are Vizontele (2001), Maskeli Besler: Intikam Pesinde (2005), Yahsi Bati (2009), Kolpaçino: Bomba (2011), Cakallarla Dans: Sifir Sikinti (2014), Recep Ivedik 5 (2017), Organize İşler: Sazan Sarmali (2019).

Keywords: Gender, Patriarchy, Hegemonic Masculinity, Cinema, Greimas, Actantial Model

ACKNOWLEDGEMENTS

I would like to express my endless respect and thanks to all my undergraduate and graduate teachers, especially my teacher Yılmaz Akaydın, who is the architect of the journey I started for the creation of this study. My thesis advisor, my dear teacher Özge Erbek Kara, who never spared her knowledge and patience, I owe you every line of this work. My biggest supporters are İrem Zati Güngör, Ezgi Alis Duman and of course, my beloved family. I succeeded thanks to your help and support. Thank you all very much.



TABLE OF CONTENTS

PLAGIARISM PAGE.....	i
ÖZET	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES.....	viii
LIST OF FIGURES	ix
INTRODUCTION	1
1. GENDER, IDEOLOGY AND MALE IDENTITY	10
1.1. Gender Studies.....	10
1.1.1. A Critical View of Gender Roles	21
1.1.2. The History of Masculinity Studies.....	23
1.2. The Problem Child of Gender Discussions: Masculinity	29
1.3. Being a Man Begins with the Father: Patriarchy.....	39
1.4. Marginalization of Men by Other Men: Hegemonic Masculinity	45
1.5. Hegemonic Masculinity in Turkey	53
2. CONSTRUCTION OF IDENTITY IN TURKISH CINEMA: REPRESENTATION OF MASCULINITY	57
2.1. Identity Construction in Turkish Cinema: Representation of Masculinity.....	57
2.2. Cinema, Gender and the Construction of Masculinity	61
2.2.1 The Ideology of the Cinema and the Cinema of the Ideology.....	63
2.2.2 Gender, Ideology and Representation in Cinema	69
2.3. Comedies, Gender, and Ideology.....	80
2.4. Perception of Masculinity in Turkish Cinema and Hegemonic Masculinity ..	89

3. FILM ANALYSES	93
3.1. Structuralism, Semiotics, and Cinema	93
3.2. Greimas' Actantial Model	103
3.3. Film Analyses	109
3.3.1. Vizontele (2001) Pater Patriae	109
3.3.1.1. Stages of the Movie	110
3.3.1.2. Analysis of Axis	113
3.3.2. Maskeli Besler: Intikam Pesinde (The Masked Five: Seeking Revenge)	
(2005). We'll Steal if That Doesn't Work	116
3.3.2.1. Stages of the Movie	118
3.3.2.2. Analysis of Axis	121
3.3.3. Yahşi Batı (2009) Long Live the Sultan	124
3.3.3.1. Stages of the Movie	125
3.3.3.2. Analysis of Axis	127
3.3.4. Kolpacino: Bomba (2011) What if I Wore a Skirt?	130
3.3.4.1. Stages of the Movie	131
3.3.4.2. Analysis of Axis	132
3.3.5. Cakallarla Dans: Sifir Sikinti (2014) When I Strike, I Score and the	
Rest is Easy	136
3.3.5.1. Stages of the Movie	137
3.3.5.2. Analysis of Axis	138
3.3.6. Recep İvedik 5 (2017) Am I a Nationalist? Or a Racist?	142
3.3.6.1. Stages of the Movie	143
3.3.6.2. Analysis of Axis	144

3.3.7. Organize İşler: Sazan Sarmalı (2019) My Happy, Small and Criminal	
Neighbourhood.....	147
3.3.7.1. Stages of the Movie.....	148
3.3.7.2. Analysis of Axis	149
CONCLUSION.....	153
BIBLIOGRAPHY	159



LIST OF TABLES

Table 1 Vizontele	109
Table 2 Maskeli Besler: Intikam Pesinde	116
Table 3 Yahsi Bati	124
Table 4 Kolpacino: Bomba	130
Table 5 Cakallarla Dans: Sifir Sikinti	136
Table 6 Recep Ivedik 5	142
Tablo 7 Organize Isler: Sazan Sarmali (Money Trap)	147



LIST OF FIGURES

<i>Figure 1. Greimas' Actantial Model (Kiran, 2000: 149).</i>	<i>106</i>
---	------------



INTRODUCTION

Society is a dynamic structure that is constantly changing with the transformation of all the structures and institutions it contains. Modernization and globalization accelerate this change. The settled traditions and customs have begun to lose their influence, and freer life has begun. Many social issues, such as technological developments and the urbanization these developments have created and other factors such as immigration, need to be re-evaluated. Although society is affected by each of these factors, the same processes of change also affect the individual. Each individual has many identities, and each identity is affected differently by current changes. The identities of men and women have also been affected by all these changes. Differences such as the fact that women have entered the working life and that the family structure has changed from a large family to a nuclear family are small examples of this change. These changes have revealed the necessity of re-evaluating traditional gender roles.

Feminist studies, which are the starting point of gender studies, were initiated with the aim of liberating women from their secondary positions in social life and removing inequality between men and women. Not all women and femininities go through the same process, and therefore it is not possible to make a single inference about the social standing of women. There are different states of femininity, and they are experienced in different ways. Being a woman is not only a biological state, but also a cultural condition. Hooks defines feminism as a movement that combats sexism and the consequent exploitation and oppression of women (Hooks, 2012: 9). The issue that needs to be discussed by feminist theorists is what results for women do the structure that is based on the hierarchy established on the basis of gender and the relations of superiority established by men and what sort of solutions should be found for this issue.

The 1970s marked the beginning of the process that mostly included women's studies, which has survived to the present day. However, up until recently, who the "man" is and how "he" should be positioned was not discussed in these studies that were conducted on the basis of women until recently (Sancar, 2009:15-23).

As feminist studies were ongoing and women were claiming rights for themselves, the status and position of men also started to change. The way of thinking, lifestyle and speech of men were being transformed, and a neoliberal model of masculinity was starting to emerge. These neoliberal men have begun to re-evaluate all subjects such as men, women, other masculinities, or any subject that exists in the outside world. Its current pattern is changing towards a new one. The image of the strong man begins to weaken, and the modern man, who is more vulnerable and a little more inclined towards sharing, comes to the fore. In reality, the traditional man continues to exist through the hegemonic man, but he has assumed a different identity under the new and ideal name.

Gender, by its very nature, is constructed on the principles of men having power, producing power and being this power itself. The use of this power works not only against women and children but also against other men (Çakır, 2017: 322). Masculinity is not a structure that has a single type, but rather, multiple types of masculinity exists. Men and masculinities living in the same society are interpreted differently within different structures. However, hegemonic masculinity is the dominant masculinity (Kimmel, 2004: 503).

The questions that feminist theorists put forward on the subject of men have opened a path for men's studies. The idea of an oppressed-oppressor relationship

between men and women has left its place to the concept of difference. While it is accepted that the oppression of women is something that is practised by all men and is in line with their interests, it is stated that being a man consists not solely of this oppression and that there is a hierarchy between men as well. Masculinity cannot just be reduced to a biological state. It is a state that takes shape between power relations that is constructed socially, and it contains conflicts (Sancar, 2009:24-25).

Looking at the general framework, gender is actually a social construction process. This process has been tried to be explained under the section on the history of gender studies. Since the start of these studies, all societies have changed for various reasons. As a result, each era has created its own concepts for women and men. While the global world is being discussed, on the one hand, the concepts of time and space have changed for the individual on the other hand, and daily life has evolved towards another direction. Every society has become a part of this evolution within its own structures. Now, instead of going to the cinema in her spare time, the individual has come to sit at home and watch movies by taking advantage of the possibilities of technology. An important reason for examining the post-2000 period in the study is whether this changing structure has an impact on Turkish cinema, and if so, to what extent.

The 1990s were the years in which the neoliberal policies that started to be implemented in Turkey at the end of the 1980s were effectively implemented. There have been transformations in social, political and economic spheres. One of the most important features of this period is that individuals came to define themselves through identity. These identities may be religious, ethnic, gender, et cetera, but in the end, they have become more demanding in regards to their rights. These demands shape society

in a new political culture. All ideological tools enter the service of this changing order. Cinema, one of the most important of these tools, has started to take shape since the 1990s, and it also served as a tool in this process. By the 2000s, this transformation became more pronounced, especially with the effect of globalisation and rapidly developing technology.

In order to understand the changes that took place in Turkish comedy cinema after 2000, it is necessary to go back a bit. After the military coup of 1980, the Turkish cinema almost came face to face with a crisis. Especially towards the end of the 1980s, the audiences were inclined towards American action movies. After this crisis, the 1990s became a new beginning for Turkish Cinema. One of the most important features of this period was that it was a cinema focused on directors. In this period, when the directors revealed their inner worlds to the audience, they aimed to express these worlds with small stories and films that tell them (Vardan, 2003: 751).

Another important change in Turkish cinema after 1990 is the intervention of the Ministry of Culture in this crisis. The practice of making financial contributions to Turkish cinema, which was damaged by the overwhelming dominance of the American film market, was started. Another important step taken by the Ministry of Culture is the decision to become a member of Eurimages. The aim of Eurimages is “to support the co-production, distribution and screening of the products of European cinema and to encourage cooperation among film professionals”. With the membership of Turkey in 1990, there have been great developments in this period. Thanks to the multilateral endeavours among the members, Turkish cinema was introduced to practices of other cinemas and benefited from technological innovations (Ulusay, 2002: 237).

The second half of the 90s was a period when important productions were created. However, it is not possible to talk about the formation of a common trend or a monolithic institution. Despite this, the films produced are presented as products that challenge the audience and that are theoretically controversial (Kıraç, 2000: 12-17). Again, these years are the period in which the Turkish cinema is "trying to establish its own language". In reality, the events that started in the 1980s, such as the events after the coup of 12 September and the implementation of the free-market economy, constitute the origin of the first individual discourses (Pösteği, 2012: 53).

Although the number of movies produced in the 1990s and the state support has shown an upward trend, the interest in movie theatres decreased due to the problems caused by economic changes and the increase in the number of private television channels. During the 2000s, developments both in the industry and in technology began to vitalize the cinema sector. With the increase in the number of private television channels, which negatively affected the 1990s, advertising revenues increased, and this increase provided an opportunity to transfer resources to the cinema sector of the period in terms of both capital accumulation and employment (Tambaş, 2011: 40). On the other hand, developing technology has caused pirated films to enter circulation, and this caused a negative effect (Pösteği, 2012: 61). Another problem of the 2000 cinema was that the distribution companies viewed movies as commercial products. Distribution companies, who viewed films from a financial standpoint, prioritized the marketability of the films and distanced themselves from innovative and different stories and artistic interventions (Tambaş, 2011: 49- 50). Tambaş divides the audience of this era into two categories. These are those who prefer popular culture films with high box office numbers and those who prefer art films or independent films produced for festivals. However, in terms of box office success, the preference of the audience is

in the direction of popular topics with popular actors. Due to their high commercial success, comedy films take the first place in this context (Tambaş, 2011: 61). This situation created an obstacle for filmmakers who produced artistic and independent films, and they were shifted to festivals.

Alongside the popular cinema, which was revitalized after the young director's cinema of the 90s, comedy films, one of the most important genres representing this tradition in Turkey, once again became a prominent genre following the Yeşilçam era. Comedy films are an indicator of this revival, as well as being the genre that made the greatest contributions to the rise of this era. As a matter of fact, most films with the highest box office revenues in the last 20 years are films of the comedy genre. However, as the interpretation that can be explained with the historical context of the 2000s will also demonstrate, contemporary comedy films are different from the traditional comedy films of Yeşilçam.

In order to understand the changes that took place in Turkish comedy cinema after 2000, it is necessary to take a look at its history first. After the coup d'état of 1980, Turkish cinema was on the brink of a crisis. Especially towards the end of the 1980s, the audience was heavily gravitating towards American action films. However, comedy films shot during the late 1970s and 1980s assumed a critical point of view against the changes in society, both politically and culturally. They acted as "duty comedy", which raised awareness about the experienced changes and made the individual question where they stand in the face of these changes. Their critical attitude was not limited to the individual, but they also targeted the aspects that were wrong within the essence of the change. On the other hand, it is seen that the position of Turkish comedy cinema,

which was still the most popular genre, in the 2000s was being a product of pleasure that took a distanced approach to everything due to commercial concerns.

The aim of this study is to try to find out the reason for the success of these comedy films at the box office and how these films reproduce certain social ideologies. In order to determine this reason, the rise of comedy films in the period from 2000 to the present has been evaluated in two different ways. First of all, these films reflect the cultural structure of the society they are produced in. This points to the sociological dimension of the films. The high box office success of the films reflecting the dominant values of the society can be considered as an indication that they are not in contrast with the audience. All these reflected values are produced via representations. Analysing these representations in the historical process is important for finding and revealing the changing dynamics. Secondly, the appearance of these representations as elements of comedy makes it necessary to examine the ideological aspect of laughter. Explaining the ideological processes of dominant values and their representations with laughter reveals the contribution of comedy films to the dominant ideology.

The 1990s were the years when identity and belonging began to be studied intensively. This study is a continuation of such studies. The difference of the study is that the subject of masculinity identity as a dominant ideology acts as the primary focus rather than the concepts of "other" or "minority". The aim is to understand how the dominant thought is created and reproduced at the cinema level and to reveal whether there is a difference with the previous periods. Therefore, its purpose is to address comedy, which is the most consumed form of cinema by society, and to try to understand the functioning of ideology by examining the structure of possible changes.

In the conducted literature review, it was noted that there aren't many sources on the relationship between comedy genre and masculinity in the studies on cinema and masculinity. Seven movies, selected in the light of studies on gender, masculinity studies, cinema and comedy as a genre, were examined, and it was aimed to make contributions in this regard to the literature. While choosing the films, the changing social structure after the 2000s was taken into consideration and attention was paid to ensure that the release dates of these movies were evenly distributed between 2000 and 2021.

In the first chapter of the study, gender studies, the history of studies and the main concepts on masculinity are discussed. Patriarchy, which is one of the main topics of discussion in gender studies, and the essence of hegemonic masculinity, which is an ideal created by the patriarchal order, has been examined. A study has been carried out to explain how patriarchal order and hegemonic masculinity are formed as an ideology. At the end of the chapter, gender studies in Turkey, the history of these studies and the issue of masculinity were examined, and it was attempted to explain the formation of patriarchal order and hegemonic masculinity in Turkey and how it was formed through ideologies.

In the second part of the study, answers were sought to questions such as how the ideology of cinema is formed and how this ideology preserves, reproduces and legitimizes the male-dominated order. Cinema that appeals to large masses is created by the dominant ideology, and it is the tool that preserves, reproduces and legitimizes this dominant ideology. If it is accepted that the dominant ideology is produced through the male-dominated discourse, it is inevitable that the films, which are the products of the cinema, convey these ideologies and discourses.

In the third part of the study, the seven selected movies were tried to be analysed through Greimas' Actantial Model. Structuralism and Semiotics were defined, and the relationship of the Actantial Model with Structuralism and Semiotics was explained. The movies were analyzed within this framework, and the relationship between the signifier and the one actually signified was tried to be established. This analysis was made in order to evaluate the ideological context of the films and to reveal the current ideological structure.



1. GENDER, IDEOLOGY AND MALE IDENTITY

1.1. Gender Studies

Feminist studies have affected masculinity in social life, as well as in academic circles. Men initially approached the phenomenon of feminism with an attitude that excludes and rejects women as they are. There was a certain group of people who approached feminist studies with more sensitivity and a certain awareness, and they guided the masculinity policies as of the 1970s. As a result of this, masculinity studies, which have an interdisciplinary characteristic, has emerged, and there have been many empirical and theoretical examinations in this regard. These studies basically progressed via three branches: *masculinist*, *male liberationist* and *(pro)feminist*. Masculinism is an approach that adopts antifeminism, and it works to legitimize male domination. According to this point of view, men and women have fundamental differences. According to this ideology, which has stemmed from the patriarchal ideology, it is impossible to question gender roles, and heterosexuality is the only acceptable sexual orientation. In contrast, the male liberationist ideology argues that patriarchal ideology harms not only women but also men. This harm emerges as the transformation of men into individuals who have lost the ability to express themselves, who are concerned about performance, and who are pro-violence. Their focus is on their masculinity rather than on women, and they take a distanced stance from feminism. Although it is not an antifeminist way of thinking, it is not associated with feminism. Masculinist and male liberation approaches are anti-feminist and non-feminist approaches. Disputes on masculinity showed parallels with feminism after the 1970s, and it has gained acceleration in the 1980s with the studies of (pro)feminists who were focused on masculinity. As a result, the masculinist approach has displayed

a harsh and critical attitude towards both feminism and (pro)feminists. In the 1990s, the separation between fields became more explicit (Bozok, 2009: 431-436).

According to Sayer, studies on masculinity started with the acceptance of biological sex, that is, an innate trait that emerges as a genetic trait. This biological situation has started to be evaluated from a different perspective, especially with the concept of gender that emerged with the beginning of feminist studies. With the emergence of this point of view, "men's studies" have emerged vis-a-vis the existing women's studies. The purpose of these studies is to explain what is understood when the word "men" is uttered and to create a reaction to the insufficiencies of biological acceptance. These studies also revealed that the dominant masculinity creates pressures on other masculinities and that some men are uncomfortable with their own dominant roles (2011: 15).

Zeybekoğlu defined masculinity studies as an academic field that tries to ensure the existence of masculine power and to see different tendencies. According to Zeybekoğlu, masculinity is a social, cultural and historical construct. Therefore, it requires an interdisciplinary study (2010: 5). Since the concept of gender includes male and female elements, it is necessary to study masculinity in order to understand the relationship between them (Renkmen, 2012: 22).

Gender is distinguished from biological relations between the sexes in that it is socially constructed. The nature of gender relations is highly variable according to time and place. These relationships change over time and show great differences between different cultures (Outhwaite, 2008: 787-788). Gender, which does not define the relationship that is based on socially and culturally structured and defined identities,

statuses, roles and responsibilities attributed to one of the genders, is a concept that describes how society sees, perceives and expects people to behave as men and women. (Kaypakoğlu, 2004: 13). From the moment they are born, the individual encounters rules, expectations and patterns that are ingrained within them as they were repeated for a long time. These patterns have been materialised by factors such as family, media, friends and have been made acceptable to individuals (Bhasin, 2003: 2).

Gender refers to the meanings and expectations attributed by society and culture to the status of being a woman or a man. It constitutes a cultural structure and includes the psychological characteristics of the individual, which are generally associated with their biological structure. Gender is the psycho-social characteristic that characterizes the individual as feminine (feminine) or masculine (Bayhan, 2013: 153).

It is a fact that there are structural differences and characteristics between men and women. These differences are not only biological, physiological or psychological but also cultural and sociological. Some matters that are expressed as structural differences are learned, and it is not possible for people's behaviours to be formed and shaped only by these structural characteristics. All of these differences are also dependant on the fact that gender characteristics and stereotypes, and roles prescribed by the culture for genders are learned. This is because characteristics that are attributed to women and men have a place within the culture that is defined and envisaged (Erson, 2009: 213).

The concept of "gender" was used for the first time by Anne Oakley in her book *Sex, Gender and Society* published in 1972. According to Oakley, the concept of gender, which was put forward as an alternative to biological gender, "*declared that the*

proposed gender and gender roles, femininity and masculinity are forms of behaviour and existence open to social transformation" and "revealed that sex is determined biologically and gender is determined by socially formed planes." (as cited in Acar, 2004: 234).

Cengiz, Tol and Küçükural, in their article entitled *In Pursuit of Hegemonic Masculinity*, described the biological distinction as *"Physical gender does not describe the distinction between men and women, and the act of discussing physical gender does not contribute to anything."* The only sphere in which gender can be discussed is culture, and culture is shaped within language practices. Society maintains its relationship with its language unconsciously as a "cryptic mechanism". Language is one of the ways that allows the formation of social memory. Social memory reproduces itself within common feelings and daily life practices. This function of the language within the cultural process causes us to normalize the differences between women and men. As a result, being a woman or a man is not a given situation but a state of subjectivity (2004: 54).

Discussions on gender should also include the family. From an early age, gender-related events are experienced regarding matters such as division of labour, communication, and role sharing within the family. Family elders state their expectations from the children based on whether they are girls or boys. They expect them to behave in a manner that suits these expectations. Thus, gender identities, selection of jobs and tasks take shape according to sexist perspectives. This sexist perspective is especially effective in relation to matters such as bringing food to the table, domestic chores, and taking care of the children. For this reason, the perception that bringing money and food to the house is a source of power is not a feminine but a

masculine discourse (Brues ve Pearson, 1995: 59-71). Although the conceptualization of gender differently creates contradictions and confusion, it is nevertheless important in the context of how relations within and outside the family are defined and the process of struggle. Gender provides resources to explain the web of social relations (Dedeoğlu, 2000: 86).

A different perspective on gender relies on explaining gender through the concept of stereotyping. The word stereotype, which can be translated into Turkish as "basmakalip", is derived from the combination of two Ancient Greek words: "stereos", which means solid, and "typos", which means type. This word started to be used as a printing method in the field of printing in 1789 (Deniz, 2020: 270).

In the context of defining gender, however, stereotypes can be seen as roles imposed on women and men in society. Compliance with physical, emotional or behavioural patterns is of great importance. The formation of a stereotype is likened to a puzzle game. Inevitable, one of the pieces in this puzzle is biological gender. The individual develops a social identity through this biological identity. She interacts with society through this identity, realizes herself with this identity and uses this identity in life (Deniz, 2020: 276).

The roles of femininity and masculinity should not be considered within the scope of the permanency of time, place or culture, but through many different parameters. *“In terms of time-space and cultural coordinates, we encounter it as shapes of patterning that should be handled within the framework of dialectical relations with its other collective identity components and social-historical-economic-political and socio-cognitive parameters.”* (Uluocak et al., 2014: 53).

Society expects the genders to exhibit some stereotypical attitudes and behaviours. They regard these expectations as real even if they are not (Cüceloğlu, 2014: 391). While the individual is socializing, she is under a certain pressure in regards to whether her behaviours are accepted or rejected. This issue is one of the most challenging processes of the individual's socialization (Uluocak et al., 2014: 27).

An individual who fulfils the behavioural patterns expected from her gender is accepted by society. Any circumstance otherwise requires punishment. Individuals born biologically as male or female are given different positions at different levels in society according to the expected differences from their gender. Society determines different roles and statuses for both genders. These differences cause women and men to have different positions and statuses (Giddens, 2012: 506).

The social and cultural existence of an individual is shaped as a result of certain social rules, similar to how her physical existence is shaped by these rules. Abstract concepts are as important to culture as concrete entities, and they act as important determinators for gender relations. In all the major religions, the gender relationship is the worldly explanation of the divine relationship between servants and God. Powered by the sacred structures, men assume dominance and expect women to obey. For this reason, gender relations are very resilient against change. Since only a small percentage among faithful individuals are willing to defy divine decrees, traditional gender roles are maintained in a strong manner. Those who do not follow divine decrees are condemned by society. For faithful individuals, it is difficult to defy divine rules, which give structure to their lives and to their society. Thus, those men and women who work to reorganize gender are faced against the spirited resistance to change presented by the

individuals whose reason for existence is to obey a divine being (Blumen ve Lipman, 1994: ?).

Gender is not fixed, but flexible. Their meanings become more pronounced in beliefs that people hold on to, in which social interaction is dominant and masculine or feminine characteristics are not inherited but are presented visually. (Deaux ve Kite, 1987: 111). This set of beliefs can be called the gender ideology. Men and women, who live under the influence of a certain gender ideology, regulate their behavior according to the expectations of the ideology. However, the effects of gender ideology may differ in each individual. These differences can vary according to time or to the age, status and race of the person (Keller Fox, 2007: ? ; Ersoy, 2009: ?).

According to Butler, considering femininity and masculinity as immutable cultural meanings carries the risk of re-establishing the gender order. The acceptance that only women internalize the feminine traits and only men internalize the masculine traits excludes those individuals with differences, including different sexual orientations (2010: 50-51).

While defining the gender, Butler addresses the concept of power. In regards to power, Butler states the following: "*it is more than an exchange or a relationship between two subjects, or between one subject and the other*". Gender and biological gender does not have to coincide with one other. Masculinity is not something that occurs within the male gender but a presupposition created by gender (1990: 6). Butler used the expression that "*A masculine body or a feminine body does not create the state of being a man or a woman, a social situation is created above this, and it is a cultural construct.*" (1990:7).

Butler (2010: 20-25, 77) argues that gender identity is a continuous "performance" and that this is naturalized through bodily performance. Gender identity is formed through expression. In this respect, gender expressions are produced based on action. Gender produced via bodily actions is culturally perpetuated. She argues that the biological body is constructed on the basis of the discourse of gender and is a "discourse object" produced within the culture. For this reason, gender is not a structure or a rule, but a type of action that is dependent on the performance of individuals. Therefore, gender can change depending on the performance of individuals. By opposing the point of view that considers gender as a cultural constant that has no effect on subjects, she argues that gender is reproduced by subjects who are involved in or trying to stay out of power relations and that it can be "turned upside down" (2010:25-30).

Traditionally, women and men control different institutional areas in Western societies. While men are in the public arenas such as companies, national assemblies, hospitals and banks, women appear in the private or domestic family spheres. Recently, there have been significant and observable changes in these spheres that are dominated by men and women. More women are becoming managers, doctors, and lawyers, while more men are taking on chores at home and fulfilling their responsibilities as parents. The overall picture has not changed significantly, however, as more men than women continue to be seen in leadership positions in the public sector while women continued to dominate the private and domestic spheres. In this context, the importance of place in the social formation of gender construction comes to the forefront.

One of the important tools regarding the construction and application of gender is places. Social life, in which the masculine point of view is dominant, shows how the

relationship between place and society emerges. When a place is attributed a gender, this affects all life practices. There is a determinant and dynamic relationship between gender and place. These dynamics are determined in accordance with the gender rules, and this influences how the place will be positioned. The current and dominant position of men in the existence of this place pushes women to a secondary role. A woman who is rendered invisible in the place is dominated by men both as a woman and as a place (Şenol and Karmaz, 2020: 7-8).

According to Bora, the characteristic of "actor and executor" possessed by men in gender roles combine them with the idea of owning a dwelling. The emergence of a dwelling is not only a physical process, but it also constructs a certain culture. According to him, one of the conditions for establishing domination is for man to create a culture and history by forming a dwelling. This relationship of dominance becomes ordinary in daily social life over time (Bora, 2009: 65). Positioning himself as the subject and the woman as the object, the man also acts on the existence of the relationship between place and gender in the experience of a place. All objects in a certain place are shaped according to the practices that the subjects apply to them and are based on gender. This subject is finalized as a result of the ordinary man's performance becoming accepted by society and reflection of this acceptance (Goffman, 2018).

The use of a certain place is not just limited to a residence. The use of places outside other than the household is also determined by the masculine. This masculine determinant is the state. All infrastructure, buildings, parking lots, green areas, sports fields of a city and all buildings that are instrumental in benefiting from the services offered by the city and the male-dominated public space are shaped for hegemonic men.

As a result, everything the city produces is suitable for the needs of masculinity (Castells, 1997).

A space is a circumstance that can be constantly reproduced. Looking at gender relations, the body of the individual can be seen as a place, and its reproduction can be observed. The body is the place and position an individual occupies in life. Based on this, it can be deduced that the body is also a place and a place. Like all other places, it is a place that is reproduced, studied and transformed. The body contains multiple identities. The struggle between these identities creates the concepts of power relations and discrimination. The first point of separation of gender is considered to be the body. How a body is perceived and the way the body expresses itself is one of the important criteria of social structuring (Billi, 2017: 22). Men, who are considered to be biologically strong, must display this power. This biological superiority is shaped by the contribution of culture and social life. The way that a body takes shape is realized through the gender expectation of that individual's society.

In the division of labour of the traditional society, women performed domestic chores, but they have now started to work in similar jobs as men in modern social life, and gender roles have converged. Women who have joined the business life in modern society has started to become more and more visible. However, the increasing amount of responsibilities they have shouldered brought along new problems. In an environment where traditional roles have not yet completely changed, and traditional roles continue in family relations, women's work brings an additional burden to their responsibilities at home. There are often conflicts and unrest between spouses who do not provide enough support regarding this process and cannot realize this change. The victims here are often the youngest members of the family (Ersoy, 2009: 217-218).

Women participate in the working life as mothers, housewives, spouses and employees. However, women face different problems with these identities they carry in their working life. The problems created by gender discrimination have emerged as a "working woman" problem with the participation of women in the workforce. It is seen that professional discrimination based on gender and the characteristics of working life are mostly caused by prejudices and values specific mostly to men (Parlaktuna, 2010: 122).

When an individual is joining the society, she is influenced by her school as much as her family. The division of roles that have started in the family continues in the school. Both the prepared system of education and the existing educational books have a determining effect in this regard. Additionally, educators are also individuals who have adopted these social divisions and roles. In particular, the early stages of education is a process in which children receive intensive education on being a woman or a man. Passive identities are attributed to women while active ones are attributed to men, and by extension, while men are placed in the public sphere, women are bound to the domestic life (Vatandas, 2007:39).

While defining the positioning of men in her article titled *"Men (Also) Cry: Construction of Masculinity in the Context of Gender Roles and the Cycle of Violence"*, Çelik mentions the use of a "masculine language", not acting in a feminine manner, circumcision, military service, partaking in at least one branch of sports and following it closely, and other similar factors regarding the areas where masculinity is defined. In addition to these, she states that they are also responsible for fulfilling their duties to those around them, to be strong, controlled and courageous, and to display the behaviours required by courage. According to Çelik, all of these and similar practices,

which have been defined, are the expressions of the compelling and never-ending expectations that the man must fulfil in the process of "how to become a better man". In this process, men are forced to act in line with expectations outside of their own self and apply some attitudes and behaviour that can go as far as violence in order to behave as expected due to the pressure of this process (2016: 2-3).

1.1.1. A Critical View of Gender Roles

The roles of femininity and masculinity should not be considered within the scope of the permanency of time, place or culture, but through many different parameters. *"In terms of time-space and cultural coordinates, we encounter it as shapes of patterning that should be handled within the framework of dialectical relations with its other collective identity components and social-historical-economic-political and socio-cognitive parameters."* (Uluocak et al., 2014: 53).

Based on Ralph Linton's book *The Study on Man: An Introduction* published in 1936, Tan has stated that the definition of roles in a social sense is *"expected behaviours in relation to a particular social situation, or the sum of the actions expected of a person in a particular social situation and her actual acts, or actual patterns of behaviour or expected behaviour patterns in relation to a particular social situation"* (1979: 158). When this definition of roles is adapted to the concept of gender, the main idea that emerges is that there are two biological sexes in society: "female" and "male". In sociological studies on the subject, age has been evaluated together with gender in certain periods. This process of determining roles based on age and gender, which is based on universally accepted biological values, is considered to be an important criterion for the socialization of the individual. The actual reason for this is the concept

of division of labour. Evaluation of age and gender together determines what men and women will do in their during their lives and when (Evrin, 1972: 102).

The first division that takes place between women and men is biological. Afterwards, this division is shaped by the values and the culture of that society. Values attributed to women and men indicate the division of responsibilities of those individuals. This division creates significant differences in business life, family life, marriage and in all other social structures for women and men (Ecevit, 2011: 7). These distinctions are accepted as universal organizers of social life. The division starts during childhood. Girls and boys are taught skills appropriate to their roles. This is the process of preparing them for different gender roles, such as being a husband and wife or a mother and a father, which are realized during adulthood. Although what is male and female differs in every culture, constructing them is a common feature of all societies and cultures (Yoder, 1999:68).

The individual, who is exposed to many inputs about gender roles in the socialization process, actually learns within the masculine social process. This masculine approach legitimizes its own existence and ensures its continuity and protection. Women are pushed into a secondary position during this process, and their roles are kept separated from important social roles. They are reduced to a status that is almost invisible and generally ignored in society due to the roles they have been attributed. This activity of the woman, who is positioned as a part of the family in the home, is not visible. The male, who is responsible for the production of economic relations, assumes the role of being the dominant character in the family. Even if the woman makes a concrete production in the home, she is more defined by her consumer identity (Rakow, 1995: 22). The individual maintains her existence in society by obeying the expectations and

rules of the society. Fulfilling the roles that gender imposes on the individual is one of these expectations. The structure of these expectations provides an important idea about the stereotypes of that society about gender (Uluocak et al., 2014: 29).

This distribution of roles, which is formed within the patriarchal order, provides power to men, which they constantly desire. However, another feature of the roles is the necessity of fulfilling the attributed role, which is particularly binding for men. If the role is fulfilled inadequately, society tries to correct this error. This correction process is a process in which both women and men are involved. The sooner this error is noticed, the more successful the society is in correcting it. In fact, the most important task of this correction process is being a process that reinforces what it means to be a man or a woman for children through both observation and experience (Çelik, 2016: 2).

1.1.2. The History of Masculinity Studies

According to Sancar, masculinity studies started later than women's or queer studies. Sancar argues that this delay is due to the fact that biological perspective is predominant in regards to gender in social sciences (2009: 24). The masculinity studies, which started to develop in the social sense, also showed themselves in the political fields and masculinity movements began to be seen. As a result, masculinity studies *"are divided into a fragmented structure, like the image reflected from a shattered mirror"* (Edwards, 2006:1).

Kimmel explains the beginning of masculinity studies in two different ways. The first started in a way that was seen between 1970-1980 and turned women's studies positive. The other one emerged with the start of the studies on men and their profession, which emerged in the process of studying "people" (2008: 16). Arık, on the

other hand, states that *"since the priority is given to researching the causes and dynamics of the oppressed and subordinate position of femininity in society, masculinity, as an identity that is placed in a dominating/hegemonic position, has gone through and is going through an involuntary pre-acceptance definition process."* (2009:174).

In his book, *Cultures of Masculinity*, Tim Edwards addresses masculinity studies in three primary waves. The first wave coincides with the second wave of feminist studies in the 1970s. It was argued during this period that gender is a subject that needs to be discussed for men as well as women. The second wave emerged in the midpoint of the 1980s. During this period, discussions started about the existence of different masculinities and the conflict between men who benefit from the patriarchal system and others. And in a period that continues even today, masculinity studies continue being researched on an interdisciplinary level (2006:2).

Like the description of being a woman, the description of being a man passes through many stages. Masculinity, which was defined in the period between the Second World War and the 1970s as a rigid structure that is logical, powerful and open to collectivism, has become open to questioning. It was thought that there could not be a universal masculinity and a distant attitude towards a uniform structure emerged. Therefore, different masculinity experiences began to be accepted (Kepekçi, 2012: 62). In the 1980s, however, masculinity assumed a quality that no longer has a homogeneous structure, which is constantly discussed and reproduced (Cengiz et al., 2004: 54). The fact that masculinity studies emerged in response to second-wave feminism was witnessed in the United States in the late 60s and the 70s (Kepekçi, 2012: 65).

In their article titled *A Theoretical Framework For Men's (Masculinity) Studies*, which was included in the compilation named *Hegemonic Men (Masculinity) and Representation in Media*, Akça and Törel discussed how feminism influenced masculinity studies under three primary headings. The first of these is the use of language, and language is a material used for women as well as for men. Secondly, as a natural consequence of studies on women's roles and identities, male identities and roles also had to be studied. Thirdly, certain studies conducted have directed some special studies on men (2011: 18-19).

In this process, which coincided with second-wave feminism, masculinity and the meanings attached to being a man began to be questioned. With the concept that is called "*Men's Liberation*", certain men started developing in response to the criticisms brought forward by feminism to masculinity on the one hand and express their discomfort with the roles attributed to masculinity in the patriarchal system on the other (Kimmel, 2003:524). In his book titled *The Hazards of Being Male: Surviving the Myth of Masculine Privilege*, Goldberg expressed that being a man and the meanings attributed to being a man created enormous amounts of pressure on men. Moreover, he argued that the privileged position of men attributed to them by feminists causes this oppression to worsen (Kepekçi, 2012: 66).

Kidder points out that the reason why masculinity studies were influenced by feminism was due to the fact that the strict definitions of masculinity that existed between the Second World War and the Cold War and during the Vietnam War had begun to be questioned (2003: 304). Similarly, Winter states that the attempts of American soldiers in proving their strength and their subsequent disappointments, combined with the women's and gay's movements that emerged in the same period and

the changing economic circumstances, had initiated the process in which the definition of a developed, stable man started to be questioned (2003: 475).

Studies on masculinity begun in Turkey in the 1980s. However, true developments in this field took place in the 1990s, and many areas of masculinity became subject to studies in the 2000s. The academic world has supported these studies by publishing articles, writing books, opening courses on the subject, theses, and researches. Apart from these, masculinity studies have also started to be seen in various other areas, such as non-governmental organizations and social media. The institutionalization seen in Western societies has not yet taken root in Turkey. The article "Ataerkillikle Pazarlık (Bargaining with Patriarchy)" (1988), written by Deniz Kandiyoti in the late 1980s, is considered to be the start of masculinity studies in our country. Although its problem was not masculinity, it has tried to establish an explanation regarding the concepts of patriarchal order and masculinity. Additionally, Deniz Kandiyoti's article titled "Ataerkil Örüntüler: Türk Toplumunda Erkek Egemenliğinin Çözümlemesine Yönelik Notlar (Patriarchal Patterns: Notes on the Analysis of Male Sovereignty in Turkish Society)" was published in 1988. The same article became a subject of discussion once again in 2011. In the 1990s, translations regarding masculinity studies were carried out. Lynne Segal, *Slow Motion: Changing Masculinities, Changing Men* (1992); David Cohen, *Being a Man* (1995); R. W. Connell, *Gender and Power: Society, Person and Sexual Politics* (1998) are some of these studies (Hıdır, 2015: 20).

The wide variety of areas included in masculinity studies carried out in the 2000s included media, television, cinema and literature products. These areas have been the areas where subjects such as how male representations are produced, how various

contexts and places construct masculinity, and how men socialize. Some of the subjects examined are how the socialized man is represented in political life, his positioning against military service and nationalism, the institution of paternity and family relations, men in economic life, and his relationship with sports and masculinity (Bozok, 2013: 19-21). Among these studies conducted in the 2000s, the prominent subjects were military service and nationalism. Ayşegül Altınay's *The Myth of the Military Nation* (2004), Pinar Selek's *Being a Man by Crawling* (2008) ve and the studies compiled by Nurseli Yeşim Sünbüllüoğlu titled *Male Society Solider Society - Militarism, Nationalism, Masculinity in Turkey* (2013) are among the important examples of these studies. *Ismail Hocaoglu's Gay Men: Twenty-Five Testimonies* (2002), *Tayfun Atay's Chinese Work Japanese Work: Anthropological Remarks on Gender and Sexuality* (2004), *Toplum ve Bilim, Masculinity 101 Issue* (2004), *Ayşe Saraçgil's Chameleon Male: Patriarchal Structures and Modern Literature in the Ottoman Empire and the Republic of Turkey* (2005), *Bahadır Türk's article Rethinking Masculine Domination: Pierre Bourdieu as an Opportunity for Masculinity Studies* (2008), *Serpil Sancar's study titled Masculinity, the Impossible Power: Men in the Family, the Market and the Streets* (2009) and *Pinar Selek's book, Being a Man by Crawling* (2010), *Mehmet Bozok's book titled Masculinities with Questions and Answers* (2011), *Nurseli Yeşim Sünbüllüoğlu's (2013) compilation titled Male Society Soldier Society - Militarism, Nationalism, Masculinity in Turkey* and *Ayşe Akaltun's (2015) compilation titled Men are among the examples in this regard*. In the 2000s, works such as Terrence Real, *Men Don't Cry* (2004), Pierre Bourdieu's *Male Dominance* (2014) were translated into Turkish (Hıdır, 2015: 20).

Due to the studies on masculinity in the world and in Turkey, it becomes necessary to look at the main subject of this study, which is the cinema and men in cinema. In her article titled *Visual Pleasure and Narrative Cinema*, Mulvey criticized

the male gaze. This article focuses on the construction of pleasure and tries to explain how women are x-rayed and how the unconscious of patriarchal society affects filmmaking. Ryan and Keller's book titled *Camera Politica* criticizes the male-dominated structure of Hollywood cinema. With the articles of Pam Cook and Steve Neale published in *Screen* in 1982 and 1983 respectively, masculinity studies in cinema have been added to the literature, and this field became a discipline on its own in the 1990s. In the book *Screening The Male: Exploring Masculinities in Hollywood Cinema* (1993), edited by Steven Cohan and Ina Rae Hark, it was claimed that feminism examines men from a one-dimensional perspective. According to Cohan and Hark, men are just as much objects for display as women.

When we look at the academic articles on masculinity in cinema in masculinity studies in Turkey, Canan Uluyağcı's *Men's Discourse in Turkish Cinema* (1993), *Indicators of Masculinity Lose Their Meaning: A Long Night* (1994), *An Ugly Cult Actor: Yılmaz Güney* (1997), *A Steely-Eyed Cult Actor: Kadir İnanır* (1998), *A Handsome Cult Actor: Ayhan Işık* (1997), and *Male Image in Cinema: The Same Look in Different Cinemas* (2001) come to the forefront. *The Rise of "Men's Films" and the Crisis of Masculinity in Contemporary Turkish Cinema* (2004) and *Lonely Anti-Heroes: Jean Gabin and Alain Delon* (2011) published by Nejat Ulusay in *Journal of Society and Science*, Ahmet Oktan's *From Hegemonic Masculinity to the Crisis of Masculinity in Turkish Cinema: Heads and Tails and the Limits of Masculinity Crisis* (2008), and Tuğba Elmacı's *The Rise of the Antihero in New Turkish Cinema in the Context the Movies of Gemide and Bornova* (2012) are some of the articles that are published as a result of some of the studies on masculinity in cinema. Umut Tümay Arslan's book, *Why These Nightmares are Cemil: Yeşilçam'da Masculinity and Mazlumluk* (2005), deals with the diversified masculinities in Turkish cinema. Murat

Iri, on the other hand, explained how masculinity is exhibited as a performance in the cinema in his book *Performances of Masculinity in Turkish Cinema: No Father, The Son is Grieving* (2016) and how the place in movies is fictionalized through men in his book *Men of Turkish Cinema: Ideologies of Places* (2019).

1.2. The Problem Child of Gender Discussions: Masculinity

Power and masculinity is a continuous entity that exists between individuals and the political categories of individuals, and it is also the relational structure that exists between them. For this reason, the ideological power that is based on the discourse is not a thing that is fixed at a certain place and is produced in a process that includes subjects without the need for an external control mechanism. Men and women contribute to the formation of their identities and inequality by acting in line with the dominant discourse or ideology of gender (Whitehead and Barrett, 2005: 17). Therefore, to explain how men came to hold power, it is necessary to examine how men learn to be men and how the relationship between masculinity discourse and other power factors such as class, age, culture is established.

Dökmen expresses the “ideal of being a man” as being at the top in every aspect of life and maintaining permanence in that position. When the man achieves this superior position, he also assumes the obligation to support his home, which is expected from him economically. The man who works hard to maintain this role is forced to neglect the moral support he is responsible for providing for his family. At this point, the man does not act in line with who he is but whom the social rules want him to be. If the man realizes himself, he is faced with the possibility of failure. If he achieves success, it may cause him not to realize himself. As a result, this is a psychologically problematic process (2012: 220).

In essence, masculinity is a subjective concept. It includes the qualities of sharing and common experience. For one concept to be subjective, a second party must exist. This need for a second party is based on the approval of others and reproduction. But even if these conditions are realized, it is difficult to reach the ideal. At this point, this subjectivity held by men becomes a fragile structure. Daily life is not a routine thing. Conflicts that exist in life also emerge between subjects. These differences between subjects and their mutual reactions carry masculinity to the point that is problematic (Demren, 2008:91). This contrasting structure does not exist solely between masculinities, but also between women and men. While women are a tangible and important part of masculine power on the one hand they are also an indispensable area of masculinity fantasies on the other.

In his work titled *The Sociology of Gender*, Kramer defines socialization as “*The process of learning the rules of a group or culture to which we belong or hope to belong and to define ourselves and others in that environment.*” (2010: 56). When viewed through this definition, the concepts of belonging, wanting to belong, learning and defining are encountered while being shaped as an individual.

While explaining one of the stages of masculinity, Cengiz, Erol and Küçükural based their argument on Bourdieu's concept of “habitus”. Bourdieu's concept of habitus is defined as “*It describes the basic stock of knowledge that people have in their minds as a result of living in certain cultures or subcultures... Habitus is not just a construct that systematizes and structures the perception of construction experiences. Rather, it is a structured construct: It is a rule of systematizing the perception of social space, dividing it into logical classes, a manifestation of the internalization of social categorization within its system.*” (2004: 57).

Goldberg mentions certain dilemmas that must be accepted regarding the concept of “being a man”. Sexual identity, actions, emotions, hero images, being a breadwinner, success, career, authority and integrity are among the examples that can be given to these dilemmas. In the example he provided regarding "sexual identity", which is among the aforementioned conflicts, Goldberg expresses the following definition: "It reveals the conflict between the perception of femininity created by closeness to the mother and the necessity of meeting the requirements of 'being a man'." (2010: 116-129). Similar to Goldberg, Pleck describes being a man as "control of emotions, avoidance of anything feminine, homophobia and success." (1995: 19).

As transferred by Kassing, O'Neil introduces the concepts surrounding masculinity as “Success, power and competition, control of emotions, avoidance of intimate and affectionate behaviour between men, conflict and homophobia in professional and family relationships.” (2005: 316). As much as it is something that is individual, success includes many other concepts such as developing talent, having a career or power, seizing authority and dominating others by using this authority, and competition. Limitation of emotions is defined as avoiding being open to one's inner world and avoiding being close to other men, especially physically. While the conflicts in professional and familial lives point to the difficulties men face in establishing a balance between those factors, homophobia is the state of having a stance against all non-heterosexual sexual orientations (2005:316). Based on the several definitions provided, it could be said that the construction of masculinity is mostly based on the definition of the other. Segal defines similar other situations as "A 'pure' masculinity cannot be experienced unless there is something defined as its opposite." (1992:42).

According to the definition of MacMullan, on the other hand, masculinity is in a direct relationship with success and power. A hegemonic masculinity is established through the others (2001: 9). The identity of the man, who defines himself through the "other", is actually subject to an oversight and control process by other men. As a result of this oversight and control comes the approval and re-approval processes. This means that *"The masculinity gained by overcoming a series of rituals and difficulties needs to be constantly reinforced. Otherwise, the man comes face to face with the danger of losing his masculinity. And this situation is a source of serious tension for the man."* (Oktan, 2008: 153). According to Çavdar, masculinity is a state that needs to be won and proven. This distinguishes masculinity from the state of being a woman. When a man faces a challenge, he experiences severe anxiety. This shows that being a man is a changing status that is difficult to attain and equally difficult to maintain (2015: 29).

Baudrillard defines the expression "modern man" as someone who is not easily satisfied and does not allow weakness. According to him, the modern man is an individual who does not disdain details and is "elected by selectivity". According to Baudrillard, being a man is a process that begins before birth and is internalized unconsciously. This process of becoming a man, which manifests itself in even the smallest gestures and facial expressions, becomes completely natural over time and is seen as "normal" male behaviour (Cengiz et al., 2004: 57).

According to Douglas Holt and Craig Thompson, on the other hand, *"The construction of masculinity is an ideological process that is nonverbal."* It is a process that describes how a man will become a hero in the "collective culture", how to be a good father, how to be successful and respected as a man, and it develops as a nonverbal ideology (2011: 433).

Atay, on the other hand, defines being a man as a combination of practices that determine his thought and behaviour system due to his biological constitution and enable him to assume his roles (2012: 21). When viewed from the context of biological superiority, the expectation that a man should be physically strong emerges. The strong and muscular body of a man makes him desirable and emphasizes his status as an owner and protector. These are viewed qualities that make a man more masculine. For a man with these characteristics, being jealous and even resorting to violence becomes a thing that is considered ordinary. This state of being tougher, more muscular and stronger that is created within men is actually a state that is socially praised and even desired. Desire naturalizes this identity. However, this can also be considered as one of the ways of reproduction of being a man (Billi, 2017: 23).

According to Atay, a man who cannot or does not fulfil these practices is perceived as being in a position that must be punished due to his violation of the norms. Men who are faced with many moral and material sanctions, especially ostracization, due to their non-compliance with gender norms seek to prove their masculinity in order to avoid these sanctions. As a matter of fact, what is desired by the society is to witness this act of proving. Inevitably, the view that true masculinity "stands in front of a man as a reward that can only be achieved as a result of a gruelling test that must be fought through" emerges (2012:36). No man possesses the norms of hegemonic masculinity by birth. According to Atay, a man's journey of masculinity is never-ending, and the masculinity given to him is in danger of being lost at any moment (2004: 26).

Kimmel, on the other hand, defends the view that there can be no single masculinity, and one masculinity achieves superiority over the others: *"Not all masculinities are created equal. Or perhaps, we are all created equal, but this equality*

is fleeting. This is because our definitions of masculinity are not attributed the same value by society. One definition of masculinity remains the standard against other forms of masculinity that are constantly being measured and weighed." (2004:184).

In order for the man to protect what has been given to him, that is, not to compromise on being a man and not to let it slip through his fingers, he must fulfil all masculine practices. According to Onur et al., "*A man is not born a man, he is made a man.*" (2004: 32). This is because a man constantly "proves" his masculinity by competing with other masculinities, and he must constantly be on the alert so that he does not lose his grasp on it. Otherwise, he will be excluded from the patriarchal system in which male dominance is prevalent, and this will constantly reproduce itself in a vicious circle.

Özbay and Baliç, on the other hand, define the attitude of being a man as the opposite of being a woman. According to this definition, a man is a state of being that involves being what a woman cannot be or cannot do. Not being similar to a woman is considered to be a basic indicator. In other words, the characteristics attributed to women are excluded, and male sexual identity is protected via this definition (2004: 91-92). Regarding the definition of not being like a woman, Yüksel provided examples such as "not laughing, not walking, not dressing in an effeminate manner and not doing feminine things or doing such things within reason" (2002: 89). Nagel's definition of masculinity as "*Masculinity consists of being separate from femininity, that is, the rejection of feminine characteristics.*" is a summary of the way men is positioned over women (2000: 65).

According to Connell, masculinity does not exist by itself but rather through its contrasts with femininity. The definition of masculinity is made through this contrast and from the point of view of each culture. Essentialist definitions prescribe an inherent element to the masculine and define masculinity through this element. The second type of definition is based on the categorization of men and women within the definition of humanity. Typologies created based on gender are defined in the process through the actions that the parties undertake and perform in society. The third definition defines masculinity through what a man does. "Being masculine", that is, doing things that a man does, is a categorical distinction of gender. Moreover, it is an indicator of how men and women differ. As for the normative definition, masculinity is what a man should be. For a rigid gender theory, the social norm that determines the behaviour of men is that man's masculinity (Connell, 2015: 136-39).

Zeybekoğlu talks about the concept of "impossible masculinity" as a result of field studies. Accordingly, the existing patriarchal system also puts pressure on men for them to be a man. This pressure on men creates negativities not only on women but also on men (2010: 2). In his evaluation based on Gilmore's article titled *"The Riddle of Masculinity"*, Kepekçi addresses masculinity as a practice that changes from society to society. However, the common constant in many societies is the difficulty of being a man, and its "great impossibility". We encounter being a man as "a measure of belonging, a challenge to be overcome, a reward to be won through fierce struggle". The greatest challenge of being a man is that it's a situation that requires approval. In the absence of this approval, its status becomes precarious, and this state of precarity makes its existence impossible (2012: 75).

There are four stages that a man must go through in order to be accepted as a "man" in the traditional sense in Turkey. These stages are the circumcision, military service, finding a job and finally getting married. The first stage of becoming a man is seen as circumcision. However, the process of becoming a man is always dangerous, despite all the ceremonial celebrations related to circumcision and the physical or mental pain he will experience in other stages. A man learns that he cannot be a man completely or that his masculinity is in constant danger through life practices and life processes (Selek, 2011: 19).

According to Kümbetoğlu, the concept of military service in Turkey is seen, due to the meanings that it carries, as a cause for celebration and as an achievement in which a man will be considered "man" all his life. As a result of these achievements, the next thing that is expected from a man is to get a job. According to the social perspective, a man should work full time at a workplace, make money and look after his family. This process is internalized by women as much as it is internalized by men (1996: 33). A man gaining respect and identity in his society is a concept that can only be actualized through working. For a man, not having a job or losing one's job can mean both the loss of independence and the loss of masculinity (Sancar, 2009: 103).

In Turkey, military service is mandatory. The women are completely ignored in this regard. One of the conclusions that can be drawn here is the place of women in politics. It can be assumed that only men are able to be elected as deputies. The citizenship of women is being ignored, and the assumption that the arena of politics belongs only to men comes to the fore. Moreover, the militaristic point of view that carrying out one's military service makes a man mature is a strong and sustained point

of view. The construction process of a man who has not carried out his military service is incomplete (Kepekçi, 2012: 74).

In the context of military service, it is also vital to examine how masculinity is constructed on the basis of nationalism. According to Sancar, nationalism is an ideology that is realized through masculine values and experiences. This means that the concept of nation is the indicator of a masculine inclination (2013: 54). Najmabadi establishes the relationship between gender and nationalism based on the concept of "honor". According to him, the nation is male, and the country is female, and this distinction is closely tied to the concept of honour. Homeland is a formation to which man's desire is directed, and due to this reason, he needs to protect it. This relationship creates new femininities and masculinities in the context of the definitions of men and women. It is considered that it is the obligation of the modern state, which consists of men, to protect the homeland, which is thought of as a woman. And this is supportive of masculinity at a symbolic level. At the same time, the symbolism of "women is the homeland" continues to be supported in order to elevate this symbolic situation (as cited in Kasımoğlu, ? : 258).

According to Nagel, the link between the female body and the concept of nation is establish through "purity". An attack against the female body is considered to be an attack against the honour of the nation. Women, nation and honour are associated with each other, and any shame to be felt is also considered a shame for men (2016: 84). Considering from the view that men are responsible for the public sphere, it is the duty of men to defend the homeland and the woman who represents it. Dying for the sake of the spiritual realm, which is thought to be represented by women, is the gender role of men (Saigol, 2016: 232).

According to Selek, the final two phases of the construction of masculinity is becoming a jobholder and a father. Being a father is the ultimate stage of the act of proving one's masculinity. The man, who needs to prove himself first in the sexual sphere, gains the necessary physical warrant proven to him via circumcision. A man who has been circumcised and can get an erection must also not be infertile. The man, who must be as a soldier protecting his house, must also have the final say in all decisions regarding his household and also be a man of the state (2011: 22-23). Marriage is a concept that must never be rejected by a heterosexual man. Beyond the love that it contains and the meaning that it holds in regards to living together, marriage is also the arena in which masculinity is proven. "In terms of Turkish culture, marriage mostly means the continuation of the generation, responsibility, order, sharing, happiness, and belonging, and love and sexuality are ranked lower. However, in Western culture, marriage gains meaning as "a place to meet the needs of affection, love and trust" (Üskul and Özlem, 2008: 233).

Masculinity should be understood in the context of gender inequality, which has been shaped within the patriarchal gender order throughout history and reproduces itself via the institutionalized structures of language, consciousness and social life (Erturk, 2004: 4-5). The effect of patriarchy in shaping men must also be considered when examining the concept of masculinity. It has recently come to be discussed that the concept of patriarchy, which is important in explaining how male-dominant social and political structures place women in the position of being dominated and how institutions such as family and marriage exploit the labour of women, is insufficient in explaining how masculine power forms and perpetuates this and how the sharing of power takes place between men (Sancar, 2009: 23).

1.3. Being a Man Begins with the Father: Patriarchy

Patriarchal societies create their own patterns, and these patterns are resistant to the passage of time. These patterns consist of the perceptions regarding being a man and a woman, as well as their relations with each other. In all of these relationships, femininity and masculinity are in a mutually exclusive position. The basis of this opposition is the superiority of one side, and this superiority establishes a hierarchy. In these relations, the man is seen as the representative of the mind, civilization and culture, and the woman as the representative of the emotion and what is natural. This discrimination is a situation that has always existed throughout the known history, and its effect continues uninterruptedly (Berkday, 2004: 3-4).

Being a man is seen as a concept formed by going through the processes that other men also go through. For male individuals, this process starts with their fathers. In other words, the individual first begins to be a part of society within the family, and this continues within the social structure. *"Although it is the woman who determines the intellectual, social and cultural development of boys in the early socialization process, as boys grow up, they adapt to the male model and the male world that has been taking shape for centuries.* (Kudat, 2006: 94). As it can be seen with this definition, the male boy is identical mother within the family, but he is forced to adapt to the male model with the passage of time. And this occurs through the father.

Sancar also adopts paternal dominance as an idea. According to him, although the father is expected to transfer masculinity to his son, today, this situation has become problematic. The process of becoming a man now takes place mostly in society. However, considering the time spent by the child in the family, at the very least, the foundation for masculinity is provided by the father (2011: 149). A male individual's

interaction with his mother begins at birth. However, he turns to his relationship with his father as he grows up, and the boy learns all his roles from his father. The patriarchal structure, which affects the whole society, requires certain actions to maintain the existence of men. All these symbols or codes, which are fed by the institution of fatherhood, are imposed by the patriarchy and can be defined as "particles of masculinity" (Demren, 2008: 73).

Masculinity should be understood in the context of gender inequality, which has been shaped within the patriarchal gender order throughout history and reproduces itself in the institutionalized structures of language, consciousness and social life (Ertürk, 2004: 4-5). The effect of patriarchy in shaping men must also be considered when examining the concept of masculinity. It has recently come to be discussed that the concept of patriarchy, which is important in explaining how male-dominant social and political structures place women in the position of being dominated and how institutions such as family and marriage exploit the labour of women, is insufficient in explaining how masculine power forms and perpetuates this and how the sharing of power takes place between men (Sancar, 2009: 23).

Gender roles are determined by patriarchal ideology. According to this ideology, while a woman's place is at home, the man, who holds power, addresses and marginalizes the weak parts of women. Through this, the woman is viewed as an object (Bülbül, 2014: 2). According to patriarchal ideology, men are physically strong, independent, fearless and have leadership qualities. On the other hand, women are defined as physically incompetent, dependent on men, fearful, and submissive (Ottosson & Cheng, 2012: 14).

The debates regarding the concept of patriarchy date back to the 17th century with the debates between Thomas Hobbes, John Locke, and Sir Robert Filmer. Later, the term patriarchy became a concept used by Adam Smith, Karl Marx, and Fredric Engels during discussions on family structures. For Max Weber, it was used as a sociological concept within the definitions of authority (Öztürk, 2012: 74).

In his book, *The Origin of the Family, Private Property and the State*, Engels tries to explain the change in male-female relations with a claim put forward by Bachofen. According to Bachofen, "*'hetaerism' to monogamy and from mother right to father right is accomplished, particularly among the Greeks, as the consequence of an advance in religious conceptions, introducing into the old hierarchy of the gods, representative of the old outlook, new divinities, representative of the new outlook, who push the former more and more into the background.*". From this, Engels deduces that the historical development of male-female relations did not occur due to actual life conditions, but due to reflection of these conditions on actual life under the influence of religion (1891: 10-11). (1891: 10-11). Since it is based on the division of labour, it can also be stated that it is an ideology required to reach and stay in the position of masculinity. Deniz Kandiyoti defines the concept of "patriarchal bargaining" as "*Strategies determined by women under a series of concrete constraints that vary according to class, caste and ethnic identity.*" (2011: 201).

Positioning all women as oppressed at an equal level and all men as oppressors at an equal level on the basis of the concept of patriarchy leads to an incomplete picture that the relationship between oppression and oppression stems only from gender. As Bora and Üstün (2010: 5) has also stated, the order of gender "points to the social relations in which femininity and masculinity are woven". Along with the determining

effect of the gender order, the complex effects of social relations at different levels and the subject itself are taken into account with the concept of masculinity. Masculinity is a social category that varies culturally and historically, which intersects with different power relations in society, and is distant from generalization and reductionism. Patriarchy is a gender-based social stratification system that creates large-scale social control mechanisms and actions in order to support male power and subordinate women to men (Renzetti and Curran, 1999: 3). The male power over the means of production and distribution, property, politics, and the family prevents women from holding power and authority in these spheres via the control mechanism it establishes through the gender roles.

The first meaning of the word patriarchy is the "dominance of the father", which includes the legitimation of the absolute power of the monarch in the pre-capitalist period (Mooney, 2000: 76). It is striking that the hegemony over the household, the land and the country is held by men and that women are positioned as the ones being governed at every level of this hegemony. In its traditional sense, patriarchy is seen in agricultural societies where the production unit is the family. The fact that the unit of production is the family makes the family a sphere of power in which production is regulated and supervised through a gender-based division of labour. The fact that the authority to govern and power is held by men, who is the "boss" of this unit of production, is explicitly accepted.

Yuval-Davis (2007: 28-29), who emphasizes the inadequacy of the concept of patriarchy, argues that the oppression of women is not only due to the patriarchy, but also that patriarchy is integrated with other social oppression structures such as capitalism and racism. She also considers patriarchy as an inadequate concept because

it ignores the power that women exert over other women and, in some circumstances, over men.

In another ideological approach, Holt and Thompson consider the construction of masculinity as a "nonverbal" ideology. According to Holt and Thompson, "*Masculine ideologies—tacit understandings regarding how a man earns respect, what makes a man successful, what it means to be a good father, what qualities make a man heroic, and so on—circulate prominently in mass culture.*" (2011: 433).

On the other hand, Cynthia Enloe tried to explain the patriarchal system within the framework of certain social beliefs in her book, *Globalization and Militarism*. She listed the impact of these core beliefs in explaining the current state of the gender-based division of labour. According to Enloe, "*Women and men are naturally and inexorably different. Social roles are the result of these natural and unchanging differences.*" (2007: 67).

Connell (2005a: 73-74), one of the most important theorists of masculinity studies, proposed the concept of "gender order" as an alternative to the concept of patriarchy. In her book titled *Gender and Power*, she explains the formation of the gender order, which is sourced by the patriarchal social structure, with a three-layered model consisting of interconnected power relations, relations of production, and emotional attachment and sexual desire, which she calls catharsis. Power relations, as determined by the patriarchal structure, are based on the domination of men and the oppression of women. The production and reproduction relations of capitalism based on gender discrimination cause women not to benefit from paid work-life on an equal basis with men and enable men to earn more and gain a stronger position. The

inequalities between women and men created by housework, childcare, professional segregation, education, wages and labour market are the elements of capitalism's gender regime. In the final layer, which is called catharsis, relationships, emotional attachment and desires are formed in connection with gender and are effective in the establishment of gender order. The influences of the family, workplace, state, public sphere and street that makes these structures work all have their own gender regimes that perpetuate masculine power.

According to Hooks, patriarchy is a political and social system that is considered to be intrinsic to men, which is applied psychologically to all those who are weak for the sake of male superiority (2004: 18). According to Connell, there is the claim that *"It makes it possible to question the styles of masculinity that society has pushed to a secondary position."* (2011: 201). In other words, with Connell's emphasis on different masculinities, it has become apparent that sexual relations are also a dynamic that feeds the patriarchal system.

As Bora and Üstün (2010: 5) has also stated, the order of gender points "to the social relations in which femininity and masculinity are woven". Along with the determining effect of the gender order, the complex effects of social relations at different levels and the subject itself are taken into account with the concept of masculinity. Masculinity is a social category that varies culturally and historically, which intersects with different power relations in society, and is distant from generalization and reductionism. Looking at this from another ideological point of view, Demez states, *"Patriarchy is a concept that is materially based on the division of labour between the genders and is attributed to the sphere of ideology."* (2005: 62).

1.4. Marginalization of Men by Other Men: Hegemonic Masculinity

[H]egemony (...) involves securing the demands of a substantial majority in any community in the first stage, their transformation into a collective political subject in the second stage, and the clash of this group with another political subject to overtake all organs of the state in the third stage, and, ultimately, the struggle to become a dominant political subject in the international arena by fighting an external war similar to the one fought internally. (Thomas, 2013: 16).

As a concept, hegemony includes the dominance relations between the classes, the reproduction of these struggles, the effects that they have on society, and the facts regarding how the political one has the capability of applying sanctions on society. The class that holds all types of hegemony is obliged to prove the power that enables it to hold this hegemony to the society. For this, the first thing it has to do is to establish hegemonic superiority (Dural, 2012: 312).

Hegemony, originating from the concept of *hegemonia* used by the Ancient Greeks, means any directive that an individual, a social organization or a state establishes over others. *Hegemon*, on the other hand, is the expression used to define this superiority. Antonio Gramsci is one of the important thinkers to be referred to in today's hegemony studies. While examining the concept of hegemony, Gramsci attempted to provide clarity to the points defined by Marx that were limited. He argued that the first condition for the current hegemonic system to become a working-class hegemony is the overlap of interests of all other classes with the working class and the acceptance of the views and opinions of the working class by these other classes in a consensual manner. Because, according to Gramsci, political domination is not the only

condition for a political class to establish hegemonic superiority. This superiority must first establish a hegemony. Because cultural and moral situations must be created before establishing political governance (Güler, 2019: 1).

Hegemony is not a coercive form of government. Rather, it is a process that operates on the values adopted by the bourgeoisie that is also cultural and ideological. Although the concept of hegemony predates Gramsci as it was among the things that made up the foundation of the Social Democratic movement that lasted between 1890 and 1917, it is attributed to Gramsci in the political literature. His ideas about hegemony are not only limited to the political field, but are used in many fields such as literature, political science, education and cinema studies in today's world (Çoban, ? : 1-2).

The attitude of the ruling class is addressed in Raymond Williams' definition of hegemony,. According to him, the values and beliefs created and spread by the ruling class are accepted within hegemony. On the contrary, they regard the primary hegemon and submission to him as a process of life. At this point, hegemony is not a form of "management" or "brainwashing" that is included within the ideology. They form a confirming set of meanings and values in the context of the practices of hegemony. As a result, an absolute sense drawn with the boundaries of reality is created for the individuals in the society. This absolute sense is culture. This culture accepted the existing hegemon and submitted to it (1990İ88-89).

Examination of Williams' definition of acceptance of hegemony through culture reveals another method. According to Gramsci, in reality, the state gains its political power via the ability to resort to what is difficult and having the instruments for doing so. However, it is possible to maintain this power through consent. For the hegemon,

receiving this consent is considered to be one of the primary conditions for perpetuating its existence (Gramsci, 1986: 186). The tools used in the process of achieving this consent were explained more clearly by Althusser, and his conceptualization of “*Ideological State Apparatuses*” has been important in terms of understanding the formation of consent in hegemony (Aksoy and Can, 2016: 63-63).

Patriarchal ideology produces a hegemonic concept of masculinity that is symbolic in order to create a social hierarchy. Masculinity, which is not shaped as an individual choice, is constructed as a protective identity for the protection of the existing community and the continuation of the lineage. Man is responsible for the protection of what is not himself, that is, woman or child, and is produced as a subject. This situation brings about social inequality. Parallel to this, men produce a hierarchy not only with others but also between other masculinities (Aydoğan, 2020: 4).

"In the concept of hegemonic masculinity, "hegemonia" is a social superiority that is achieved in the game of achieving social power that is not only intrinsic to ruthless power struggles, but also in the private lives of the individuals and the organization of cultural processes." (Connell, 2015: 150-52). According to this assumption by Connell that is based on Antonio Gramsci's concept of hegemony, hegemony is a class analysis and a cultural process that defines the superior position of one group over another group (2005: 77). According to Carrigan et al., *"Hegemony is not a conflict between existing groups but also a part of the problems that make up these groups. It represents a status gained in the historical process."* (2004: 156).

Maconis and Plummer expressed masculinity not only as an identity but also as a hierarchical determinant. They established a link between the definition of

masculinity and hegemony through Gramsci's concept of "consent", which is the idea of the sovereign holding power through consent. Culture ensures that the view of the existing order is not critical and that the existing structure is accepted through consent. The determinant of the hierarchy of masculinity relations can strengthen its hegemony through culture and consent (2008: 150).

When viewed through a few of the aforementioned definitions of hegemony, hegemonic masculinity appears to be a current ideology. Within the system that constitutes the gender, it allows the production of the system itself, the position it holds within this system, and the hegemony of men (Levy, 2007: 253; Connell, 2005: 77). It is a situation that shows how some of the men acquire their privileged positions in power and capital, their efforts to stay in this position, and how these efforts legitimize them in social relations (Carrigan et al., 1985: 592).

Again, with her expression of hegemonic masculinity, Connell attempted to explain the following: *"How come certain men are successful in making it as though their establishment of hegemony over other men and many women is normal, natural and necessary, why certain women and men contribute so readily to their secondary positions, and what sort of a benefit will resisting the hegemonic masculinity will bring in ensuring gender justice"* (Connell, 2005: 77).

On the other hand, Connell defines hegemonic masculinity not only as a "common male form" feature but also a conflict experienced with this concept of hegemonic masculinity. Most men have to pay the price for this concept in which they experience social and cultural conflict (2000: 11). According to Connell, hegemonic masculinity is a situation that is based on the patriarchal order and legitimizes the

dependence of women on men (2005: 77). Therefore, the man poses a problem not only for women but also for men who are made dependent on general acceptance (1998: 249). Connell exemplifies the superiority of the hegemonic man over other men in contemporary Western societies through the oppression of the heterosexual man over the gay man (2005: 78).

One of the most common occurrences of male violence is against men. The male identity is in a state of tension with its carrier. The reason for this is that this identity is not an innate, but an acquired trait. All rituals performed, all the suffering one went through, and being under the oversight and control of patriarchal power is a lifelong process and is considered to be the main source of tension. Any mistake that one can make within this whole process means that what is granted can be taken back (Real, 2004: 176).

Sökmen defines this situation as *"No living man is a complete man... A man's masculinity is always a masculinity in the presence of other masculinities. That's why it always appears to be incomplete. It cannot be sufficient, it cannot be calmed down, and it cannot be satisfied."* (2004: 3). For this reason, masculinity always perceives itself as being open to threats that can be directed by other men. These threats create the pressure to abide by the identity that he possesses, which in turn crushes him. The reason for this is that masculinity is not only a state of power, but also seen as an area of application of that power, and this area also has a fragile structure (Oktan, 2008: 155).

According to Howson, hegemonic masculinity is a concept that stands out from other gender types because it underlines the concept of "ideal" (2006: 60). On the other

hand, Sancar defines hegemonic masculinity as "masculinity represented by men who are young, urban, white, heterosexual, have a full-time job, are reasonably religious, and have active physical performance at a level that can successfully perform at least one branch of sports" (2009: 30). According to Bozok, on the other hand, the repartition in which hegemonic men have the highest share is patriarchal power (2011: 46).

A man must assume various forms in order to achieve his ideals and hegemony. What is problematic in this regard lies with what this ideal is. The ideal changes according to the individual and society in which he dwells, and this, therefore, is considered to be a sphere that is somewhat murky. On the other hand, hegemonic masculinity is determined through certain borders, and it influences masculinity within the field formed by culture (Demren, 2008: 76).

At a certain point where hegemonic masculinity is being addressed, other masculinities subordinated to this hegemony are set against the concept. Connell evaluates these other masculinities in the categories subordinated different masculinities or plural (1998: 245-253). In another study carried out by Connell with Messerschmidt, it is argued that, when viewed from the perspective of the structuralist gender theory, one cannot claim that there is a "universal masculinity" and that masculinity should be divided into categories such as "accomplice masculinity", "subordinate masculinity", and "marginalized masculinity" (2005: ?). Accordingly, "accomplice men" approve the state of patriarchy and benefit from the subordination and oppression of women. "Subordinate masculinity", on the other hand, is viewed as the masculinity at the bottom of the classification that excludes heterosexuality.

In his book titled *The Hazards of Being Male: Surviving the Myth of Masculine Privilege*, Goldberg states that being a man and the meanings attributed to being a man places a great deal of pressure on men. Moreover, he argued that the privileged position of men attributed to them by feminists causes this oppression to worsen (Kepekçi, 2012: 66).

A man's hegemony of being a man is also shaped through his use of his body. Foucault defines the human body as a machine. According to him, the body integrates with the existing system by increasing its abilities, revealing the power within and putting itself under a certain discipline (2005: 137). However, the power views individuals over a variety of categories. Hegemonic masculinity, which manifests itself as this direct intervention that is made on the daily life of the individual, emerges in certain points that are directly related to the body, such as military service and working life (2005: 63).

Hegemonic masculinity is a process that is followed as an ideal that must be achieved. A man follows the given practices created by society and shapes himself within this process. And through this process, he comes to a point where he can never get rid of the "power" he has acquired. The heterosexual family, which is one of the most important practices of the formation of hegemony, is seen as a sphere in which men exercise their power regardless of their external position. In other words, the man who lacks the power outside the household achieves this within the household (Cengiz et al., 2004: 68).

Hegemonic masculinity is a process that is experienced differently on different platforms. Despite this variability, it never loses its quality of being hegemonic. This

hegemony is not only an attitude shown within the household, but also a process that is abrasive against other masculinities. While the man creates pressure in the household, he receives the support of other masculinities like himself. The established patriarchal order needs this support in order to perpetuate the order of power it has established over women. Since this order has certain aspects that are not stable, certain masculinities are affected negatively by this system. One of the primary and most important reasons behind this is the fact that there is a constant threat of losing this order, which does not stand on stable legs (Kepekçi, 2012: 79).

Sancar defined the world of men as a "world of blues" and described the difficulties inherent to being in this world and protecting it. According to Sancar, it is impossible for man to render his position completely stable. The reason behind this is the fact that the concept of masculinity has well-defined limits and that it is in a state that constantly changes. The most important cause of this changeability is that it is being constructed by the power that exists at that moment (2009:19). Therefore, a man has to prove himself starting from his childhood and repeat this act of proving countless times. The boy, who will become a man in the future, must achieve a state that dominates the public sphere and all others who are not like him. He isolates himself from the emotions that nature gives him, such as being sad, afraid, loving or crying, and creates a man in his stead that is impossible. This created man is obliged only to experience the emotions that are acceptable. These are fearlessness, enduring pain in silence, and showing love, which is deemed to be a weakness, only under certain conditions (Çelik, 2016: 6).

The man, who has a lot to do, shows his feelings to the background while fulfilling his responsibilities. However, it is impossible for him to share the pressure that this attitude creates with someone else. Because, in the eyes of the society, a man

has to resolve his issues on his own. Likewise, being alone is deemed to be an acceptable and positive value that is distinguished from feminine qualities (Onur and Koyuncu, 2004: 38).

As a result, he reaches a position where no one understands him, and it becomes impossible to sustain a man who needs to exist at this position. Therefore, in order to put a distance between himself and the crisis he is going through, he exercises the right to power granted to him. He does not hesitate to use this right against others with great self-confidence. This power that is employed is violence. In fact, the violence that accompanies the whole process is the most effective tool of the man. Violence, which is used to establish power and dominate the other, becomes a part of life in a short time. Thus, the man begins to take part in a cycle of violence in conjunction with his existence. This violence becomes ordinary within the process and is used as a method of problem solving or communication (Çelik, 2016: 7). Connell describes this as *“Violence is a material gain for every man. There is an inevitable relationship between violence and dominant masculinity.”* (as cited in Sancar, 2009: 225).

1.5. Hegemonic Masculinity in Turkey

Türk discusses the domination of all hegemonic masculinities existing in the current social structure in Turkey over all other genders and masculinities. This group defines itself through criteria such as being a member of the middle or upper class, having a full-time job to maintain their status, being spiritually, physically and sexually healthy, being married and a father and being capable of protecting the honour of his wife, children and society to which he belongs and being Muslim. They manifest themselves by gaining superiority over others who do belong to these criteria (2011: 166). Every society has different hegemonic masculinity structures due to their

structural features. Özbay states that the hegemonic masculinity existing in Turkey is not only geographical and cultural. Also, according to him, it is impossible to define this masculinity and determine its limits, neither via empirical studies nor via thinking methods (2013: 187). Özbay, who argues that it is possible for very different definitions of men living in Turkey to be carriers of hegemonic masculinity, does not consider it possible that a single definition cannot be made at this point. According to him, the way to establish a general rule is to determine the characteristics hegemonic men and non-hegemonic men share and do not share, as well as the areas where they meet on common ground (2013: 188).

While examining the status of hegemonic masculinity in Turkey, the establishment of the modern state and the modernization movements that were initiated during the reign of the Ottoman Empire should be scrutinized in order to establish a set of common rules. Although there were some steps towards gender equality in the modernization process of the Ottoman society, especially in the Tanzimat period, the inequality between men and women was an ingrained phenomenon that was completely institutionalized. Religion was the first and foremost phenomenon in regards to this institutionalization. Gender relations in Ottoman society were mostly determined by patriarchy determined by the rules of Islam. These rules are based on sharia or customs. With the proclamation of the Republic, society began to transform towards a secular structure. The advent of the nation-state caused new gender stereotypes to emerge and break with the past order. This does not indicate a complete break-away from the Islamic patriarchal structure, however. In reality, the existing structure is preserved and an addition to the Western patriarchal order is achieved (Berktaş, 2010: 99-100).

The ostensibly modernized man actually still has an ongoing authority over the woman, who is just starting to show herself in the public sphere. The father is always the one who is providing protection within the family. Honour is under the protection of men, and this means that a very large sphere ranging from clothing visible in the public sphere to the control of female sexuality is under the dominion of men. A man who distances himself from the emotionality from the family life due to his position cannot express his feelings for the very same reason. This situation creates a mental duality and conflict for men. The man responsible for making rational decisions without the need for the approval of the family becomes alienated from the household (Kandyoti, 2011: 215).

The intellectuals of the Ottoman Empire, who objected to the authority established by the Sultan by likening himself to a father figure, also opposed the hierarchical power relations that emerged after the Tanzimat and put pressure on themselves. The majority of these intellectuals were men who were from the Young Ottomans or from the civilian or military bureaucracy. They form the modern male model and oppose old-fashioned male authority (Sancar, 2012: 128). The intellectuals who argued that it is this siblinghood that will destroy this oppression is actually a fraternity of men (Sancar, 2012:134). In fact, the concept of the father's son was replaced by the concept of the son of the country.

With the changing social structure, women's entry into the working life has eliminated the fact that the man is the only figure who brings bread to the house. With the establishment of the republic, the individual is no longer a subject, but a citizen and this situation jeopardizes the man's place in economic power. This danger pushes the nation-oriented, Westernist man to make an alliance not with his nation-oriented

Westernist sister, but with his conservative Islamist brother. In the struggle against Western expansionism, this again takes place within a conservative and nationalist framework, and as a result of this as a whole, the man is again placed in the position of decision-maker. In this process, the man has positioned himself outside his private sphere. He has established a nation-state with a nationalist and conservative perspective. As a result, we come across a male model who avoids expressing his feelings, perceives aggression, violence and power as things with high value, and attaches importance to hierarchy in his relationships. (Şimşek and Öner, 2015: 453). According to Şimşek and Öner, this is the simplest state that describes hegemonic masculinity in Turkey. We can observe these features in different ways in social life.

2. CONSTRUCTION OF IDENTITY IN TURKISH CINEMA: REPRESENTATION OF MASCULINITY

2.1. Identity Construction in Turkish Cinema: Representation of Masculinity

Symbolic Interactionism: Identity, Social Self

Masculinity is a cultural concept rather than a biological one that is created, sustained, reproduced and sustained by various institutions of society. This construction process takes the form of a continuous interaction between the individual and society. Society creates culture, and culture shapes society. Everything that society produces turns into cultural objects in various ways in order to ensure this interaction, and this is not only limited to masculinity or masculinities. In order to understand this interaction between the individual, society and culture, the guidance of Symbolic Interactionism theory is required.

Symbolic Interactionism consists of two constructs, traditional and structural. Traditional symbolic interactionism was developed by Mead, Cooley and Blumer. Structural symbolic interactionism is built on this foundation. Structuralists have identified four fundamental principles. According to them, first of all, the concept of society needs to be redefined. Secondly, the self-concept needs to be redefined. The third issue is to take the predictability of social behaviour away from interpretation by focusing on the social structure. The fourth principle is to understand how socially existing forms of interaction interact with larger social structures (Erdem, 2020: 53).

According to symbolic interactionists, when an individual establishes a relationship with another individual or object, he attributes meanings to them and builds his relationships over these meanings. These meanings are not universal, and, in his daily

relationships, the individual interprets symbols, produces meanings and interacts socially by combining them with the messages conveyed to him. In other words, the individual tends to see and interpret daily life through its own framework. This tendency was described by William Isaac Thomas as a "description of the situation". According to him, the individual evaluates daily life subjectively. In other words, individuals who encounter the same situation interpret this situation in different ways (Gökkulu, 2019: 180).

Considering the subjective structure of symbolic interactionism that prioritizes the actor, it becomes necessary for the actor to answer the question of who she is by herself. The subjective interpretation of the life she lives is a situation arising from being "who". And the question of who she is brings us to the concept of "identity". Erdem, in his work on Structural Symbolic Interactionism and Identity Theory (2020), defined identities as applied reflexive cognitions of the answers given to the question "Who am I". According to Erdem, who examines this approach to the concept of identity through Strayker, the answer given by the individual to this question may vary according to the social structure she is in. This change depends on the position of that individual in the structure and on different variables, such as her position in that position (Erdem, 2020: 58). Identities are essentially cognitions dependent on the individual's self, but they are also dependant on roles and organized social relations.

In symbolic interactionism, the concepts of identity and self form a whole and cannot be evaluated separately. The self is the sum of the experiences that the individual has obtained as a result of all his social interactions, and the outcomes of these experiences guide the individual. Identity is the part of the self that is reflected in the social environment of the individual. Identity is the manifestation of the shaped potential of

the individual in line with the preferences of the individual (Bilgiseven, 1982: 151). In other words, the individual's gaining of a self and an identity dependant on this self is influenced by her social environment as much as her physical and biological circumstances.

While attempting to explain the concepts of an individual's self and social identity, Mead used the term "internalization of objective reality" for the self. Social identity emerges from the interaction of this self with society. According to him, the existence of an individual in society and his social identity cannot be evaluated separately from the self and social identity. According to Mead, the behaviour of the individuals who compose it alone is not sufficient to explain a social group. It is necessary to understand the impact of the individual's behaviour on the effectiveness of the group to analyze this (Sankir, 2010: 25). When the existence of a group is in question, the individual is not just the sum of her self and identity, but also a part of a sociality.

Blumer attributes the realization of sociability to the meanings produced by social relations. Sociality is formed by the continuation of interpersonal relations with these produced meanings. "Meanings as social products" emerge with the shaped and defined actions of the individual and are considered to be the product of interaction. According to Blumer, while performing any social action, what is important is how the behaviour of an individual is interpreted by others. The actions of the individual exhibiting this behaviour come to the forefront. According to him, an individual first interprets something and then takes action. This interpretation is a process that can change meanings and is carried out through symbols. As a result of the completion of all these, the individual positions himself and the other. This positioning process is dialectical and has a constantly changing structure. What maintains order in this process of

continuous dialectical change is "collective action". According to Blumer, "Collective actions can be observed in how groups, institutions, organizations and social classes act and behave. Like social actions, which consist of the processes of interpretation, explanation and definition, collective actions also have a formation process, and the social structure is formed by the people involved in the collective action process." (Blumer, 1986, pp. 2-60)

When viewed from the perspective of the assumption that social structures are created by individuals who are involved in collective actions, gender and masculinity, which are the primary subjects of this study, are also parts of self, identity and collective action. Gender is not a phenomenon that can be explained through the behaviour of a single individual. They are acquired in the socialization processes of individuals. The group introduces a system of meanings, and the individual assumes gender roles accordingly. Collective social practices have the characteristics of being cultural and, potentially, symbolic (Edles, 2005: 14).

Mead argues that the communication established by humans involves symbols, unlike other living beings. These symbols carry meanings, and the human mind is formed with the capacity to use these meaningful symbols. The roles that gender imposes on individuals include these meaningful symbols. These symbols express similar meanings for all members of a particular social group. Members of a particular social group perform similar behaviours in similar situations. Gender emerges via the evaluation of how the meaningful symbols of individual behaviours are used (Sankir, 2010: 8). The symbols that are socially agreed upon are used as instruments in demonstrating the images of self. In other words, "Our instruments give us the information regarding how we should behave and, in a sense, they have influenced how our behaviour in social

environments are determined". These symbols, which are used as instruments, can produce different outcomes for men and women in regard to the same event. Even if they are in the same environment, women and men enter different interactions and face different evaluations "in the process of creating their selves and demonstrating their identities". The fact that these instruments have masculine or feminine characteristics affects those who use them and determines the way they understand the social world (Sankir, 2010: 10).

Cinema is one of the important transmitters of these instrumental symbols. It can be considered an important producer of symbols in the process in which the individual creates her own self and identity and demonstrates her collective identity by socializing. Patriarchal ideology uses various social structures to preserve, maintain and reproduce its dominant position by producing its own instrumental symbols. It imposes them on individuals through various institutions. The fact that cinema is under the monopoly of the dominant creates the inevitable result that the symbols it produces are identical to the ones of the dominant. It follows a path from the hegemonic male self, which is the ideal of patriarchal ideology, to identity construction. From there, the path in question leads to social self-construction. Cinema is one of the most important stops on this path, and knowing the construction process that is incumbent upon it is important for understanding how the male-dominant ideology is created.

2.2. Cinema, Gender and the Construction of Masculinity

Today's cinema is one of the important tools of perpetuating the existing patriarchal structure. While men are seen as decision-makers and actors who direct the events, women are positioned as being watched, expected to be subordinated and directed. Cinema normalizes culture, social structure and moral values in order to

protect the patriarchal order and produces certain female and male models in this direction (Akbulut, 2008: 19-20).

According to Parsa and Akçora, cinema, a popular mass media tool, is an important transmitter of patriarchal ideology. In cinema, women are presented through the dominant perspective of men (2017: 15-16). The dominant male point of view in cinema marginalizes other masculinities who are dissimilar to it, as well as women. According to Öztürk, representation in cinema can easily be attached to the existing system, and it is suitable for hegemonic masculinity and patriarchal ideology (Öztürk, 2000: 69). Even when the cinema presents a woman as the heroine, it shows her as an indecisive, passive and needy heroine. Whereas men are the ones who protect women and children and punish evil. In other words, the patriarchal structure attaches great meanings and duties to men through certain representations (Çayırçioğlu, 2014: 70).

In most of the current movie scripts around the world, the central theme is sexual desire. However, this is never clearly conveyed, and a more symbolic method is used in this regard that employs behaviours or words (Adanır, 2012: 67-69). The capital, which ensures that the film is produced and has a physical structure, imposes its own meanings in the film, and sexuality finds a place for itself in these meanings. Generally, sexuality is displayed as love in this place it has found and is used as an object for exploitation (Adanır, 2012: 13).

According to Mulvey, "*The subject of the gaze is the spectator*" and "*The object of the gaze is women.*". The camera shows the spectator an object of pleasure, and the situation is as the camera frames it. In this process, the spectator embeds his gaze into that frame by associating himself with the hero. The spectator now transfers his gaze to

this hero and gains power by identifying with the power of the hero. Usually, this gaze carries the characteristic of being an erotic object. In this context, Mulvey states that a sexual imbalance rules the world (1993: 43). The pleasure of gazing is seen as being divided between the active, that is, the male, and the passive, that is, the female. What is determinant is the male gaze, and therefore, his own fantasy is also a determinant. The dominant power it represents does not allow it to bear the burden of being the sexual object. This is because men do not like seeing their own gender exposing themselves. In the narrative and visual, it is the man who provides the progress of the story and is active. He is the carrier of the perspective of the spectator in terms of supporting his own power. The spectator becomes one with the man, who is the protagonist. As a result, the man transfers his point of view to the one who represents him on the screen. When the woman, who is the subject of the erotic gaze, and the male power, which holds the power of control, come together, the man enjoys the power that it has. As a result, the man becomes a bright star, in which a perfect, holistic and ideal ego is embodied (1975: 82-83).

Berger also referred to the sense of pleasure stemming from gazing and evaluated the body over perception differences. *“Men are as they act, and women are as they appear. Men watch women. Women, on the other hand, watch being watched. This situation determines not only the relations between men and women, but also the relations of women with themselves... Thus, the woman transforms herself into an object (a visual object in particular), into something to behold.”* (1995: 47).

2.2.1 The Ideology of the Cinema and the Cinema of the Ideology

Occasionally, a class presents its interests and views as having universal truth or validity. Ideology, which can be defined as the whole of systematic ideas, attitudes,

values, perceptions or thoughts produced by a certain group at certain times or in a certain place, is essentially a distorted reflection of social reality (Erus, 2006: 156). Those who hold power distort the reality or misrepresent it. Their goal in doing so is to legitimize their current actions (Croteau et al., 2012).

Raymond Williams, on the other hand, defines ideology as a system consisting of beliefs, values and meanings that can be reduced to a worldview or a perspective of the existing classes, which are formal and annexed to each other. According to Williams, it is possible to attach two different interpretations to the definition of ideology. First is a concept that is made formal by a social group or a class that is believed consciously. It is also a distinctive or generally accepted attitude belonging to a class or social group (1990: 109). While the first one points more to general principles and institutional positionings, that are, the dogmas, the worldview referred to by the second interpretation contains "*Formalized conscious beliefs as well as relatively less conscious and less articulated attitudes, habits and feelings, and even unconscious assumptions, behaviour patterns, and commitments*".

According to Althusser, although ideology is influential in a variety of ways, it is constantly influential in every sphere of social life (Kazancı, 2006: 72). According to the thesis of Althusser, ideology starts to influence us as a result of a process of persuasion. Reproduction of social integrity and the perpetuation of the political and economic powers are reliant on this process of persuasion. Certain apparatuses are necessary in order to ensure all of these. Organizations such as religion, education, family, law, politics, culture, media and unions are the primary apparatuses of this process of persuasion. According to Althusser, these ideological apparatuses have a reproductive function. This is the condition behind the existence of the dominant

ideology. All relations that are formed by society, including ideology and the reproduction of relations of production, depend on this function. The ideological apparatuses of the state ensure that the individual accepts the dominant production relations and lay the groundwork for this acceptance as the institutions of the ideology of the dominant class (Çoban, 2006: 91).

While conceptualizing the ideological apparatuses of the state, Althusser deals with the relations of production through the concept of reproduction. While a society produces, it also reproduces. It cannot sustain its existence unless reproduction is made. While it is producing to ensure its existence, it has to reproduce these conditions of production (Althusser, 2000: 17-18). The first of this reproduction is the reproduction of material conditions, and the other is the reproduction of the labour force. The compensation for this reproduction is the wages paid. These wages contribute to reproduction via the costs of clothing, dwelling and nutrition. The labour force must have enough experience and knowledge to become part of this complex system of production. And this knowledge is achieved not through the process of production, but through the IAS' that were aforementioned (Althusser, 2000: 22).

The knowledge and abilities, that is, the qualities that the labour force must have are actually shaped according to the rules of the dominant ideology. For example, educational institutions provide the labour force with a lot of information required in the current system. However, while doing this, the primary issue here is to make him obey the dominant ideology (Althusser, 2000: 23). The purpose is to overtake ego of the individuals within society and render them dependant on its hegemonic power. Since this ideology is intrinsic to the institutions, the influence of the institutions is unavoidable (Çoban, 2006: 91). All individuals must unquestioningly accept the

ideology presented to them and become the bearers and transferors of the dominant ideology (Çoban, 2006: 91).

Metin Kazancı states that the most basic explanation of Althusser's concept of ideology is the metaphor of "*the water in which the fish lives in*". Accordingly, the water is a state of existence for the fish. The existence of water ensures the existence of the fish, and since the fish has no other chance, it stays in the water. However, there is no such thing as being aware of the water for the fish. Because the thing that it is related to is the water itself. Its entire world consists of the water, and it knows nothing but it. In order for it to understand what the water is, it needs to move outside of it. However, it cannot do so on its own, and it needs to be taken out by some other actor. Since it was made to live inside the water, it needs to transform into something else in order to live outside the water (Kazancı, 2008: 48-49).

Karl Marx and Frederic Engels viewed ideology, which is a problematic concept, through the consciousness of the individual. According to Marx and Engels, the individual creates the perspectives and ideas that he holds himself. The forces of production owned by all of these individuals are developed to a certain level. Until they reach this developed level and the greatest extent possible, they are real and active individuals imposed by mutual relations (Marx and Engels, 1992: 42).

While defining man's position in the material world, Marx defines this position as an inverted camera image in that person's mind. This definition is interpreted as "false consciousness". Accordingly, ideology is actually not the complete reflection of the material conditions that an individual is in but rather, the misinformation that individuals have regarding these conditions (Üşür, 1997:12)

If in all ideology men and their circumstances appear upside-down as in a camera obscura, this phenomenon arises just as much from their historical life-process as the inversion of objects on the retina does from their physical life-process. (Marx and Engels, 1992:42).

In his book, *The German Ideology*, Marx explains how the ruling class creates ideologies. According to Marx, if a class is dominant, this domination is valid at all times. In other words, what is materially dominant is also mental power. The class which has the means of material production at its disposal has control at the same time over the means of mental production. In this sense, these two powers are completely intertwined. The ones who do not have this power at their disposal are mentally bound to the dominant mind. These dominant ideas also show the dominance of the dominant material power over ideas (Marx and Engels, 1992: 70).

Gramsci conceptualized ideology through hegemony. According to Gramsci, hegemony is the perpetuation of the power of the capitalist state through an invisible coercion. In order to ensure this, ideology resorts to acceptance through indirect means, and this situation is the hegemony itself (Üşür, 1997: 28). While explaining civil society as a concept, Gramsci takes a different approach from Marx. Civil society does not solely consist of relations of production. All of the institutions that can be defined specifically are the constituents of civil society. In reality, civil society, which is the sphere of processing for the ideology, creates hegemony by using intellectual institutions such as philosophy, literature, culture and art. The most important thing here is to demonstrate that the sphere that the power, which emerges through the dominant ideology, is inclined towards is civil society (Üşür, 1997:29).

If masculinity is accepted to be a hierarchical order, then hegemonic masculinity occupies the uppermost position. This situation is a point of reference for men. The state of a man's masculinity is evaluated through his proximity to hegemonic masculinity. Hegemonic masculinity is the ideal state that gender roles have created for those who are men. For a man, hegemonic masculinity is generally seen as an inaccessible ideal because of the qualities it represents and demands (Özbay, 2018: 182).

The most important strategy used in the creation of hegemony is the concept of "common sense". The most important role of common sense is that it is one of the primary conditions for the creation of social consent. The best method for concealing ideological function by the dominant class is to have others accept their ideology as "common sense". Gramsci explained this acceptance through the act of committing a crime. According to him, those who commit crimes are generally from among men who are powerless and disadvantaged. When why this is so is questioned, the answer is the statement that the concept of "guilty" is actually an individual mistake or sin, not an unfair social event. In reality, this is a situation that defines the ideology of the bourgeoisie: the existence of those who are not yet guilty and those who deserve punishment ensure the continuation of hegemony (Fiske: 1996: 225-226).

Another characteristic of common sense is that it naturalizes and automates ideologies. According to Gramsci, ideologies are only as powerful as their social effects, not on their own, and they are dependent on social actions (Karaduman, 2009: 19). In this context, institutions of mass communications are important tools for the position and perpetuation of the power of the ruling elite. The most important task of these institutions is to create a consciousness that appears as though it is unchanging

and ever-existent and to ensure that this is accepted unquestioningly. The importance of mass media institutions in this regard is that they have a large and deep sphere of sharing. The ruling power that has the media at its disposal can impose its own perspective on the public more easily (Lull, 2001: 52-53). In other words, the media, as a tool, is a guide and consolidator for the ruling class regarding events, persons, value judgments, and tendencies of individuals (Aytaç, 2004: 119).

2.2.2 Gender, Ideology and Representation in Cinema

Cerrahoğlu, in her article, titled *Representation in Cinema: An Analysis on the Movie Mustang (2015)*, questioned what the conditions were for constructing a representation and expressed that certain questions should be answered. According to Cerrahoğlu, the following are the questions that should be answered:

- What is represented,
- How the representations are constructed and how the film does so with both audio-visual and narrative-based tools in its narration,
- Who is (or are) the one(s) that constructs the representation,
- In what kind of a historical period was this representation was constructed,
- What clichés are the representations are based on and to what extent,

What or what the film represents is a matter of the subject, content and theme of the film. The construction of this representation is shaped through the form and content. The way in which the filmic narrative tools are used, how the current story is constructed and how the audio-visual elements used in the film serve the purpose are the construction of the representation. The identity that constructs the representation is

also related to the identities of those creating the representation. The period and the geography in which the representation was constructed and the conditions of this geography are important factors in the creation of the representation (Cerrahoğlu, 2019: 522-23).

Cinema, whose liberating potential is always present thanks to the role it plays on an individual's view of herself and the world, has turned into an industry in a short period of time with the effect of the historical and cultural context in which it was born, and it has become the mediator of the domination and control of the political and economic power over the subject by designing and managing the relations between image and gaze, particular and collective, reality and imagination. (Kara, 2016: 605).

Representation is defined by the Turkish Language Association as “acting on behalf of someone or a community” (www.tdk.gov.tr). Representation, which is a controversial and modern concept, is associated with many concepts such as independence, justice and democracy, and it became one of the controversial concepts of today that are interpreted in many different ways (Pitkin, 2014: 6).

The human mind pushes some of its wishes and desires into its unconscious in order to comply with the rules of the society in which it lives. This is a place for things that are not accepted by the society, as well as a defensive impulse. Due to this pressure on the individual, the different and the other should be represented in different ways. The concept of representation gains importance at this point (Tura, 2007: 53). When making a classification or detecting contrasts, what actually happens is to exclude the other. The individual, who cannot realize the wishes and desires that have been pushed

to the unconscious, is relieved through this othering. This is what the dominant ideology asks of the individual. Therefore, it supports and recognizes this act of excluding. Marcause explains this as "This situation of suppressing wishes and desires, which is defined by the concept of -added self-pressure- transforms the individual into monogamous, heterosexual, patriarchal and capitalist individuals that the dominant perspective desires." (Marcause, 1985: 60).

If the existing assumptions are formed through representation, then the idea that the existing things are represented as they are becomes a point of contrast. If the subject is examined deeply and carefully, an existing representation contains a process of structuring and meaning creation. Questioning a representation can change what already exists. However, accepting what is represented as it is to ensure the continuation of the order also ensures that the power stays powerful (Aktaş, 2018: 101).

According to Pitkin, becoming a "person" occurs in two different ways. The first one is the real person, whose words and actions belong to herself. The other is the person who is thought to represent the words or actions of another person with whom he or she is connected, real or fictional. Pitkin also divided the fictional representations into two. The actions of this fictional person are the actions of the third party other than those she represents, or they belong to the fictional person itself and they do not need the authorization of another individual for the actions they carry out (Pitkin, 2014: 23).

Max Weber explains how an action can become a representation as "*The action of certain members of a group is attributed to others, or the rest of the group must see this action as an action that is really valid for them, and that binds them.*" (Pitkin, 2014: 40). On the other hand, Joseph Tussman focuses on the surrender of the will in the idea

of representation. According to Tussman, *"The essence of representation is to authorize or to transfer the authority. Authorizing a representative also means empowering another individual to act on your behalf. Within the limits of the delegated powers, this actually means that one actually surrenders himself to the will of another."* (Pitkin, 2014: 43).

Hall also classifies the system of representation in two different ways. First, "there is a system that relates everything that exists to a set of concepts or mental representations that we have inside our heads". This is a way of interpreting what is going on in the world in a meaningful way. In other words, what we call meaning depends either on the reality of the world or on the things that represent it. Hall's second system of representation is related to the use of language. According to Hall, representation is to produce meaningful discourses through language or to make the world meaningful for people. When we look at the differences in the definitions, it is possible to see both the diversity regarding how representation is used and the variability that has occurred over time in the meanings attributed to it. If a general evaluation is made, however, it can be concluded that it is "to make something somehow exist, even though it does not exist at that time" (Hall, 2017: 26-27).

Hall also addressed the matter of stereotyping. According to Hall, the representations that are carried intrinsically by stereotyping create a connection between differences and power. In this definition, power is not a physical activity but rather is the expression of the powers of representation, classification, designation, or pointing to something. In other words, the power mentioned here is a concept that has cultural and symbolic meanings rather than a concrete concept. The issue that needs to

be emphasized is the power to represent someone or something in a certain way, and this is a "representation regime" (2002: 259).

According to Ryan and Keller, representation is how individuals organize their relationship with the world. Individuals are in the state of being influenced by these patterns (2010: 35-36). This state of being influenced is important for the sovereign to maintain its power, manage the processes of change or protect what already exists. Representation facilitates voluntary participation in the system, both as a Marxist ideology and in the sense of realizing the consent of the oppressed. In addition to these functions, another feature of representation is its ability to create a defense in situations where the dominant ideology feels threatened. For example, by using an idealized representation, individuals are given a temporary feeling of comfort, and the reality of class inequality is tried to be made invisible (Ryan and Kellner, 2010: 38-41).

Ryan and Keller also addressed representation in the context of culture. According to them, representation is borne of the culture that it resides in and is internalized by the individual. These internalized representations are shaped in parallel to the cultural representations within the ego of the individual. Due to these characteristics, they are also politically important. Cultural values, which shape the individual psychologically on the one hand, work to construct the social reality on the other. These structures of cultural representations play an important role in the shaping of social life and the institutions that exist within society. For those who possess rights over the production of cultural representations, this position is very important. This is because of the fact that they are important resources that need to be used both for the perpetuation of the existing power, as well as for ideologies that seek social transformation (2010: 37).

In an instrument of mass communication, representation is the creation of a depiction of the people, places, events, cultural identities and many other abstract concepts. These representations consist of certain images, and these images contain ideological contents. For this reason, what needs to be examined is not who creates the representation, but rather for what purposes it is created, which structures are behind its creation, and what strategies were used in its creation. Based on this, it can be said that representation can actually be an ideological tool used to produce a system. The constant reproduction of the dominant ideology constitutes the definition of culture. Existing images are synthesised with the assumptions and interpretations of the dominant ideologies. What emerges is as a result of this synthesis is the meaning that has an influence over how the individual interprets its society (Oğuz, 2011: 151).

Movies are a cultural representation tool that presents social life and its realities by restructuring its different aspects within the framework of ideologies. The psychology of the audience shapes the life they live, how this life should be, and creates a common thought system. In this way, they contribute to the maintenance of the existence of social institutions. Movies that create ideologies by using different aspects reproduce real life within the framework of different ideologies. A fictional life is created, and it is ensured that the viewer equates it with this life. Cinema creates a double-sided fiction for both itself and the dominant ideology. Fiction comes to life through these ideologies, which appear similar to reality, and present a contribution to reproduction. Realizing that fiction does not actually exist in real life invalidates the ideology that is being conveyed (Şerik, Kılınçarslan, 2019: 1250).

Although the films are fictional, their stories contain cultural sources. This shows that films represent two social dimensions. Considering the initiating and

accelerating effect of cinema on social transformation, it is influenced by cultural elements as much as it influences them (Kirel, 2012: 57-59).

Gender in cinema is constructed through culture and representation. In addition to being entertaining, cinema also solidifies the predetermined gender roles. With the patriarchal ideology it intrinsically possesses, these roles are reproduced. For this reason, representation in cinema is an important concept. The positions of women and men are re-determined through constantly repeated stereotypes. In cinema, while men represent power and action, women are evaluated through motherhood and their relationship with men. It reproduces images and imposes them on society (Parsa and Akçora, 2017: 16).

Films have the characteristic of transferring social life discourses in the form of cinematic narratives. Instead of reflecting the reality that exists outside of itself, it creates and transfers different levels of discourse. This position of cinema includes it in the whole of cultural representations that build social reality (Ryan and Keller, 2010: 35).

Cinema is a cultural tool of representation. The thoughts of the audience, which include their own cultural representation, their life expectations and their desire to unite on a common ground make up the films (Karakoç and Mert, 2013: 284). Cultural representations organize social life within a certain structure. The presentation of these cultural representations with cinematographic images reveals a relationship between cinema and society. This situation creates a problem of reality in cinema. At the root of this problem lies the cinematic conversion of the phenomena that emerged during the

shooting of the film into a script, that is turning it into a scenario, and its visualization (Diken and Laustsen, 2014: 22).

The existence of the concept of hegemony, which Gramsci constructs through consensual consent, in the media is an issue that needs to be addressed. What the media produces should be seen as a tool that conveys the values of the ruling class. Each product stands with the dominant value against other values. Concepts that endanger the social order are seen as threats (Yaylagül, 2010: 114).

In the communication tools that exist within the mainstream media, there are stereotypes of women and men that are created through watching and hearing. A woman is a person who is pure and chaste, knows her position and is subject to it, and is seen as fragile. Anyone who fails to fulfil these characteristics is expressed wicked and has to suffer the consequences of this wickedness. When the matter is viewed through the perspective of masculinity, the man in question is the idealized hegemonic male. He definitely has reached the point where he can look after his household, he protects his honour -the women- and he is heterosexual and successful. These stereotypes can be multiplied, but the reality is not as clear as this portrayal. Ensuring this clarity falls to the owners of the institutions that hold the hegemonic masculinity ideology at their disposal and ensure its reproduction (Kepekçi, 2012: 80). Media texts are among the most important executive factors in the socialization process of people. These media texts influence all individuals, regardless of time and space. Cinema movies are among the most important of these media texts (Güçhan, 1992: 67).

The construction of gender in cinema is a cultural phenomenon. The state of being biologically a woman or a man is culturally transformed in cinema. We encounter

cinema not just as a tool for entertainment, but also as a method of representation and a determinant of gender in social life. It presents and solidifies the gender roles that are produced by society and supported by culture. At the same time, it produces different lifestyles and appropriates these lifestyles to the society (Timisi, 2010: 165-182). The patriarchy employs a strict distinction between men and women while determining gender. This strict distinction must also be used for cinema. In films where men are strong and in the foreground, women are represented in a way that contributes to the patriarchal view and are positioned as the second class (Güçhan, 2004: 39).

Gender is a state of unity consisting of the interaction of many elements in society with each other, and a hegemony is produced from this situation. Ideology, on the other hand, uses certain stereotypes that have become myths to preserve this existing structure. These myths change according to the circumstances. The media, which is one of the elements that make up the society, changes the gender stereotypes produced and used (Fiske, 1996: 233).

There are two different models that are not affected by these changes in the media. The control of women by men and the reproduction of masculinity are these two unchanging models. If it is impossible to reproduce masculinity, then the woman is transformed into an object of desire and a performance is expected from the man (Moran, 2017: 252-254). Regarding the completion and reproduction of hegemonic masculinity, the purpose of the cinema texts is expressed to be *“Trying to end stories with a closure where the integrity of ego is achieved.”*(Aydoğan, 2020: 8).

As a structure, cinema includes all other branches of art in itself. Since it is a means of communication that appeal to the masses, it is a material formation and a giant

industry that is involved with quantities of money. The most important aspect of it, however, is that it is a very effective sphere for making ideological propaganda (Esen, 2000: 4). According to Tura, every individual perceives existence not as she accepts but as a society, and its institutions teach her. Tura accepts cinema as a field that separates the subject from all the codes created by history and society. The policies put forward by the cinema allow the creation of new ways of thinking, as they present the objects in constant motion and in a variable way. This is because the camera can move independently of the limitations of the eye. The camera is a tool that liberates our perspective (1996: 75).

According to Silverman, the camera is more like a prosthetic organ than an organ of vision. The camera promises to complete the deficient vision of one eye and to provide the vision-spectrum distinction that the eye cannot achieve alone. Although it may seem like it is supportive of the eye when viewed from this perspective, the camera is not actually a tool used by people, but a tool that uses it (2006: 195-196).

Cinema films have the characteristic of being able to be identical with societies. This state of being identical is naturally reflected in the social actions of the individual. Regardless of the genre of the movie, the plot or characters of the film establish a connection with the individual itself. As a natural consequence of this connection, the concept of gender also exists in cinema. Movies, which provide role models for both men and women, create ideologically determined roles of men and women and put them into the social circulation (Mora, 2006: 3).

According to Connell, while movies are consumed by the audience, the woman or man emulates the woman or man in the story. While the audience identifies with the

movie, they can experience a purification via all statuses of the character they identify with. The creation and maintenance of men and masculinities are not solely dependent on individuals. Groups, institutions and mass media are important areas of this sustainability. It is for this very reason that cinema films are suitable mediums for the display of male characteristics and male representation (2000: 217).

Cormak defines ideology as a reflection of the thoughts, experiences or needs of individuals as they are realized through movies. However, concepts such as private property and inequality that exist within this subject are being hidden by creating some contradictions in the functioning of ideology in today's societies. Ignoring certain disputes and certain differences that arise and that are kept to a certain extent, regardless of such things being political or social, allows individuals to accept the system and seek its continuation (1994: 11). All individuals have a certain ideology regarding how the world they live in should be and what it actually is. Perspectives on this subject are shaped by the culture of that society (Burton, 1996: 167).

According to Smelik, cinema is a practice in which men and women are produced and represented through femininity and masculinity. In other words, new myths are produced by using sexual differences and their representation abilities are increased by their reproduction (2008: 1). Mainstream cinema portrays women as morally negative and sexually dangerous for men. Other masculinities that do not fall under the definition of hegemonic man are also purged of the emotion drawn by the hegemonic man and compressed into the image of a strong man. In total, this expected state of men of being moral, being strong and being free of emotions constitutes a forced representation. As a result, all representations, male or female, are shaped through patriarchal ideology (Smelik, 2006: 2).

Hegemony is not an imposition, but a concept that operates and continues with the production of consent and the support of society. The dominant ideology imposes some limitations on the genders. However, as a method, it makes these limitations natural and, as a result, prevents them from being questionable. In fact, what is being attempted here is that the hegemon tries to present his ideology as common interest. In order to achieve this, it uses many cultural tools, especially the media, and all these institutions turn into ideological apparatuses over time (Connell and Messerschmidt, 2005: 834).

2.3. Comedies, Gender, and Ideology

Humanity has used the classification method in natural sciences in order to understand the world through reason. This classification process serves to increase the relationship and knowledge of people with their environment and facilitate their control over their environment. From this point of view, it is possible to carry out this classification process in cultural products as well. This process, which started with the classification of works of art in the 17th century, has ceased to be the subject of biology alone and has become a part of the culture. Sorting into genres in this way is considered important as a "predeterminer", especially in today's popular culture products (Abisel, 1995: 14).

According to Kirel, the film production logic of cinema is based on three main principles. These principles are the audience, the production companies, and the current desires and expectations of the audience. The structural features of genre films are based on these three components. Social, political, and historical processes determine the status of genre films and their audiences. Therefore, their ideological dimensions are critical (2011: 244-245). Genre films, due to their complex structure, can only be

fully understood with the collaboration of many disciplines. Genre films are produced in popular culture and try to meet the audience's expectations at the highest level. The most crucial goal here is higher box office success. This multi-disciplinary way of working is required to best understand the current period's social conditions and achieve the desired final box office success (Kirel, 2011: 245).

The audience tends to identify itself with the order, which is how they adapt to the current exploitation. While the genres used in the movies show the real world, on the other hand, they create the perception of "this is already a movie" (Abisel, 1995: 37-38). The characters used in Turkish films are superficial and far from reality. Because they do not have to face themselves, the audience more easily feels identical. They can do things that we cannot do because there is no limit to their actions. They always take the side of society by eliminating evil. They do not act individually and work for the benefit of society (Abisel, 1995: 64-66).

Onaran states that the division of cinema into genres emerged in the ten years following sound cinema. In the process until today, these genres have differentiated, and their derivatives have emerged (Onaran, 1999: 81). According to Butler, genres differ considerably from one another. This distinction can be easily made when looking at criteria such as characters, plots, places used, and the audience's reaction to the film (2011: 119-120).

According to Corrigan, genre definition should be based on common form and content features. Individuals actually make this classification unconsciously. While watching the movie, the audience can distinguish whether it is a western, road movie, science fiction, or melodrama based on the movie's themes, characters, narrative

structure, or camera technique (2008: 115). Considering the social or psychological reactions of the audience to the genre in cinema, it is necessary to examine the origins of comedy as a genre. Why does the audience prefer it? What is laughter and its ideology?

Etymologically speaking, the word "comedy" is derived from the combination of the words "komos," which represents a festive march in Ancient Greece, and "ode," which means "tune". The purpose of comedy is to make people think and take lessons about the situation while telling the funny side of people with humorous language (Sözer, 2010: 10).

Comedy has originally been considered one of the oldest genres of theatre. Turkish Language Association defined comedy as a "comic" element and expressed it as "event(s) that cause laughter" in the dictionary (TDK, 2015). According to Grindon, the foundations of comedy are based on Ancient Greece. While the elements used at the beginning of the genre were characters, customs, or intrigues, it took its place in the theater as a literary genre in the 17th century. Authors such as Shakespeare and Molière used the examples of modern sitcoms and took their place in the culture of Renaissance Europe (2011: 26-27).

According to Bergson, the ridiculous person emerges when (s)he is compared to something. It represents an individual or collective fault that is ridiculous, needs correction, and needs to be handled. At the same time, the absent-mindedness experienced by a person or an event and its punishment are done with a smile gesture. The individual perceives even the slightest deviation as funny, whose whole life has

become a series of mechanical movements. Laughing at the "thing" is seen as a lesson not to do that thing again (2014: 28).

Nutku mentioned the stages of comedy. According to him, the first of these stages is comedy formed through thought and dark humor. This is followed by comedy, a combination of character traits and dark humor. He continues the sequence as verbal comedy, comedies using detours and doing ridiculous things, comedies caused by noise, brawls, external factors, and comedies with obscene jokes (2001: 62,63).

Berman defines comedy as the coexistence of opposites. The basis of comedy is the difference in points of view. Comedy is not a form of revolt because it has a natural realm. However, during the transfer of an event that should proceed within the framework of the rules, the absurd sides or differences in that event contain a comedy element (2009: 57). Due to this attitude it creates against the one who goes in the rule, comedy gives the ideal and reproduces itself.

According to Cetinkaya, comedy is a part of the culture. It represents the lower classes of society. It is a form of expression of reaction or hopes against those in power. Cetinkaya has gathered comedy under three different characteristics. Comedy, by its nature, is one that turns conflicts into reconciliation, has a happy ending, is a part of daily life, and stays away from the sacred. It has Persian and grotesque elements in its structure and its actors come from the lower class (Çetinkaya, 2011: 46-47).

Comedy contains a wide variety of subjects and scopes in its structure. This feature necessitates the discussion of comedy across multiple disciplines. However, this should be done after separating the comedy into themes and themes. Comedy was originally created solely for the sake of entertainment. Over time, it has ceased to be

the successful performances of master comedians and has become a field of inquiry and discussion by creating a narrative (Neale, 2000: 59-62).

While describing the comedy genre in cinema, Özön used the expression "a cinematic work that prompts the audience to think while laughing, and leaves a more or less tragic impression at the end." From this point of view, when comedy deals with the problems and irregularities that arise in social life, it sees the existing patterns and those who do not fit these patterns and presents them critically (2000: 337). For Arık, on the other hand, laughing is a form of relaxation for the whole society. It is a point of departure, albeit momentarily, in the face of problems in daily life. It is both an escape point and a psychological defense mechanism (2002: 118).

While describing the comedy genre in cinema, Özön used the expression "a cinematic work that prompts the audience to think while laughing, and leaves a more or less tragic impression at the end." From this point of view, when comedy deals with the problems and irregularities that arise in social life, it sees the existing patterns and those who do not fit these patterns and presents them critically (2000: 337). For Arık, on the other hand, laughing is a form of relaxation for the whole society. It is a point of departure, albeit momentarily, in the face of problems in daily life. It is both an escape point and a psychological defense mechanism (2002: 118). According to Avcı, laughing is an act that breaks down barriers, is rebellious, and infiltrates even the most private places. It is from the times when there were no rules and control. The laughing individual has enabled the individual to be a subject and to realize the longing created in the individual by being a "possible human being". Laughter makes an individual free and releases tension. It distances the individual from accepting the world as it is. It eases the burden of life on the individual, as well as her fears

(<https://birikimdergisi.com/dergiler/birikim/1/sayi-166-subat-2003-sayi-166-subat-2003/2354/toplumsal-elestiri-soylemi-olarak-mizah-ve-gulmece/3891>).

According to Aziz Nesin, comedy is an attack on the "inappropriate". This attack is a condition for the healthy continuation of society. The reason for this is that advanced comedy creates a universal awareness and a universal conscience. But since this awareness and conscience formation develops in different ways for each culture, the genres of comedy also differ (2002: 44). According to Nesin, another feature of comedy is who created it. Artists in all branches of art, especially literature, should create functional humour. Even if humour is not functional and focused on relaxation, it still takes on a duty. And that duty is to fulfil its duty. This constitutes to "class function" of humour.

According to Bergson, the importance of comedy stems from the fact that it gives information about the collectivity of a society. According to him, laughing has a social meaning, and its scope includes the whole society. A humorous thing actually reflects its context. In order to fully understand the act of laughing, it is necessary to place it in society. To laugh is to move away from rigidity and to replace it with flexibility. If a shift to rigidity is observed, it immediately takes revenge, corrects and readjusts, and these traits make it a social gesture. *“By the fear which it inspires, it restrains eccentricity, keeps constantly awake and in mutual contact certain activities of a secondary order which might retire into their shell and go to sleep, and, in short, softens down whatever the surface of the social body may retain of mechanical inelasticity”* (Bergson, 2011: 14).

On the other hand, according to Zupancic, "laughter is a condition of ideology". Laughter is a domain of action that ensures the realization of the actual ideology. When the individual laughs, he or she can have a respite away from the pressure ideology has on them. This process, which we think relaxes us, is where it starts functioning fully as ideology. Laughter is an action that ensures the consent of the individual, which the ideology needs, and creates a spontaneous acceptance. The individual's acceptance of something spontaneous with her own consent is the tool that ideology needs. (Zupancic, 2011:11-18).

According to Horkheimer, laughter "always accompanies moments of fear, whether soothing or terrifying." It is a form of escape from physical dangers and the rigidity of reason. According to him, to laugh is to be freed from the power of power. Comedy is "the water of healing", and, for this reason, it is the prescription written by the entertainment industry. If you make people laugh, you make them believe they are happy. In imperfect societies, laughing is intertwined with happiness and integrates happiness with society (Horkheimer and Adorno, 2010: 188). The primary of making people laugh is to make them feel satisfied via laughing in their deprived and miserable state without allowing them to achieve their wishes and desires. When we laugh even when there is nothing to laugh about, the point that this "vulgar humour and absurd humour" serves is the distraction created by the industry of culture.

Regardless of its ideology or function, the structure of laughter and comedy is to fulfil a function with society. It is for this very reason that the mass media of the modern world employ laughter as a tool of dominant ideologies in various ways. The concept of gender is also reproduced in this manner, and it includes the construction of

masculinity, which is the primary focus of this study, in its scope. Cinema is one of the most important tools of mass media.

The history of the comedy cinema evolved from motion comedy to situational comedies, and from there to social criticism, and finally to black humour. The real meaning of comedy is found in social comedy, satire and black humour. These movies, which assume aggressive attitudes, correctly identify the points they seek to attack through impressive feats of common sense (Unal, 2018: 35). From its emergence during the 1980s, Turkish cinema has progressed and evolved towards black humour. The changes and troubles experienced in the 1970s and 1980s were often about the impoverished groups living in large urban areas. According to Unal, Turkish comedy films of the 70s and 80s had a structure that overlapped with the cultural representations of the society. Especially after the 50s, they played an important role in reflecting the changing political and economic structure. The first of these effects criticized the influence of culture, which is in the process of being reproduced, on the individual, and provided a better understanding of the new dominant values created by this change, as well as of the direction of the change. The other effect is that they provided warnings about the corrupt and oppressive aspects of the phenomena that brought about this change (2018: 30). It asked the person on the street where she stood in this changing structure and helped her to find an answer. However, this mature content of the comedy came to an end in the 2000s. Not only the number of films produced were decreased, but also the films that did get produced were focused on "genre-based pleasure". Thus, the "duty comedy", which was dominant in the 80s, came to an end. Comedy cinema is now a commercial concept and has largely lost its critical aspect (Unal, 2018: 36-37). It is not entirely correct to say that they have completely shunned social warning messages or criticism. Although a type of cultural awareness is being created, they

managed to "find a way to do it without offending anyone or without being offended" while doing so.

Examples regarding gender in the comedy films of Turkish cinema can be seen in the early periods of Turkish cinema history. *Leblebici Horhor*, produced by Muhsin Ertuğrul in 1923, is an important example in this context. In the movie, *Leblebici Horhor* disguises himself as a woman, creating the first example of the transvestite stereotype in Turkish cinema. In a patriarchal society, a man's wearing women's clothes is called an anomaly (Esatoğlu, 2010: 87). Esatoğlu focused on this contradiction in her work called *Transvestism as a Comedy Element in Turkish Cinema*. According to Kabadayı, the narratives of cinema films are constructed on the basis of a masculine point of view. Therefore, female or LGBTI protagonists in movies are positioned with this masculine point of view (2013: 241). In the study, which included the films *Fıstık Gibi Maşallah* (1964), *Şabaniye* (1984) and *Plajda* (2008), men who disguised as women to save their lives were examined. According to Esatoğlu, a man being disguised as a woman to survive is the most important way to legitimize what is an anomaly. Secondly, the men attempt to convey their innate masculinity codes to the audience at every opportunity, even if they are dressed as a woman. This situation is reflected in their postures, attitudes and speeches, and it is underlined that they are men (2010: 82-85).

Evren named the part of Turkish cinema between 1974 and 79 as "dark years" or "lost years". Of the 195 movies shot during this period, 131 are sex comedies or sex movies. According to Evren, this period has an important place in understanding the gender roles in Turkish comedy cinema (2014: 307). By their structure, comedy films have the capability to critically examine and object to gender stereotypes. However,

due to the power of gender stereotypes, they position LGBTI individuals as the other. This positioning is different from the positioning of both femininity and masculinity.

2.4. Perception of Masculinity in Turkish Cinema and Hegemonic Masculinity

Modernization is the transformation of the values, attitudes, and expectations that develop in society into the changes of today's world, such as the change in the way of watching in urbanization, education, or mass media, thanks to social mobility (Kalaycıoğlu, 1984: 44). Modernization is a form of change. This change takes place in various ways in different social structures. For example, the situation of changing an individual's perception of identity varies significantly after the 1980s. This change, which is more towards the expression of existing identities, also gives new meanings to the definitions of genders. The state of being in-between, which develops depending on the change itself, also shows itself in the expression of new gender identities. Feminine men, who first appeared in society in the 1980s and 1990s, are an ideal example of this phenomenon. This is actually an image of the changing way of expression. Although this change has been used as an expression of liberation, it is considered marginal structures under pressure by the state (Orhon, 2005: 206).

It has been observed that the media is frequently used to manipulate these changes. This manipulation is usually aimed at establishing a voluntary social tendency. The individual, as the audience of mass media, accepts the effort of the dominant to spread the hegemonic culture into social life (Oskay, 1978: 167).

It is thought that all these social transitions also affect the position of cinema. The protagonist perception, objects used, and concepts in Turkish cinema have begun to be presented in different ways. The difference in presentation between before and

after the 80s has become quite evident. This change, which first occurred in the characters, attracted more attention with the change of the male characters, and the need for a redefinition of these characters arose. This change can be explained as the change of the male protagonist in parallel with the social changes experienced. If social change and social phenomenon are concepts that affect each other, then it is inevitable to see its reflection in the cinema and the change is observable (Orhon, 2005: 209-210).

Sözer considers change from a political point of view. According to him Turkey started to be the scene of certain conflicts as of the 1980s. The political activity experienced showed its effect socially, and a conflict began between the traditional and the modern. This rapid change of society has created an identity problem for individuals. Cinema, as a meaning-making system, has tried to bring some explanations to the tension experienced. The movies created in this environment have been accepted as the expression of social reality. Accordingly, in films, the transfer of social roles defined by society for men and women has become a significant determinant (1997: 126). According to Abisel, *“Cinema, as a form of popular culture and a fictional narrative, has become crucial for politics of class and gender.”* (1994: 125).

Researchers have studied the representation of men in the media in general in various fields. Some of these fields are men's magazines, television and advertisements, newspapers, the internet, and movies. Since it is not possible to talk about single hegemonic masculinity, considering that it changes depending on time and place, there is a corresponding shift in the media (Yüksel, 2013: 41).

According to Oktan, Turkish cinema began to experience a period in the second half of the 1990s in which the problems of men and their friendship with each other

were addressed. The men in these films are represented in an unusual way. Characters that are weak and unable to cope with any problems have emerged. This, in turn, has led to a shake-up in the strong position of men. A group of men is struggling to survive in solidarity, shoulder to shoulder. Films in which the male world is fictionalized in this way offer pessimistic views for men. This picture, which arises from the internal dynamics of the society, expresses the representation of men who have difficulty coping with their problems, who have lost their power and authority, and who cannot realize themselves (Oktan, 2008: 157-58).

Uluyagci defines the general characteristics of male lead actors in the history of Turkish cinema in his work entitled *Male Image in Cinema: The Same View in Different Cinemas*. Names such as Ayhan Işık, Orhan Günşiray, Yılmaz Güney, Cüneyt Arkın, and Kadir İnanır have come up with the "tough man" types with physical and behavioral characteristics accepted for Turkish society. On the other hand, names such as İzzet Günay, Göksel Arsoy, Ediz Hun, and Tarık Akan played the "romantic lad" characters who go beyond the traditional at certain points, in addition to their traditional roles. In both cases, the leading man draws an image of being an idealized strong character, taking family responsibility and protecting them from evil, possessing paternal qualities, and depending on other family values produced, particularly honor (2001: 35-36).

According to Iri, the representation of masculinity in cinema is used as an object of sexuality, just like the representation of women. This is accomplished by several symbols such as raping, using a knife, sword, or weapon, or seducing (2016: 18-19). The process of sex movies was experienced in Turkey in the 1970s. Male sexuality is highlighted with the biological gender of male characters who try to seduce the leading

woman with the desire to possess. In 1972, Ömer Lütfi Akad's movie *Irmak* tells the story of a man who kidnapped his beloved girl on her wedding night. Realizing that the girl he kidnapped does not love him, the man takes the girl back, but the family does not accept her. In order for the girl not to be helpless, he protects her and becomes a hero. In the movie, which ends with the death of both the woman and the man, the reason that leads the male character to death is his desire to get the woman he loves, that is, his sexual instincts (Onaran, 1994: 108).

The 1980s and 90s were the periods when male representations were reproduced. The male representations seen are unsuccessful, have lost their authority, or are weak and live in a pessimistic world. There are cases of male solidarity and struggle together. In addition, this period is a period in which the unprecedented appears. Films featuring men who do not hesitate to wear colorful clothes and alternative genders have emerged (Oktan, 2008: 158-160). *Neredesin Firuze*, a 2003 film by Ezel Akay, is an important example of such films. The men in this movie have extremely colourful personalities and equally colourful outfits.

In the light of the evaluations made for the 2000s, the male character in the movies has transformed into characters with problems, illness, no ties to any place, and representing the problematic aspects of masculinity (Kabadayı, 2016: 183). In his analysis of twenty films between 2011 and 2015, Iri found that men have "difficulty living in an uncertain and chaotic social space without an exit that does not allow them to experience their sexuality and make them feel safe" (2016: 117).

3. FILM ANALYSES

The purpose of our thesis was to find an answer to the topic of how masculinity was constructed in Turkish comedic cinema after 2000. In order to determine this, seven films released after 2000 were examined. Two important criteria were considered in the selection of the films to be examined. First, attention was paid to ensure that the year intervals of the films selected were equally distributed over the past 20 years as possible. Secondly, in order to understand the hegemony of men over men and to make sense of how masculinity is constructed, attention was paid to the fact that the main cast of the films consisted of men. The theory that was taken as the basis while examining the films was determined as structuralism. Semiotic methods developed in parallel with the structuralism theory form the basis of film analysis. The Actantial Model, developed by Algirdas Julien Greimas, is a method used to determine and explain these codes.

The movies were analyzed within this framework, and the relationship between the signifier and the one actually signified was tried to be established. This analysis was made in order to evaluate the ideological context of the films and to reveal the current ideological structure.

3.1. Structuralism, Semiotics, and Cinema

According to Özön's definition, structuralism is "a method that examines and analyzes the various elements and parts that make up a whole (the structure or, according to some, the system) in terms of their relations with each other, and reveals the units that make up the whole, and then investigates how these units constitute the whole (the structure, the system)" (2000). Structuralism, as a method, each element in it is accepted as a part of a whole and examined through its relations with other

elements. According to the understanding of structuralism, each element gains meaning only with its relations with other elements. Its purpose is to try to understand the rules and laws that exist under the surface (Bayrav, 1998: 174). For Piaget, on the other hand, structuralism is a method rather than a doctrine. According to him, the structure is a system of transformations, and this structure consists of "integrity, transformation, and self-regulation" (1982: 22).

To emphasize the structure, which is the main subject of structuralism, the expressions of whole or totality are used. Structure is more than the parts that make up a whole. This state of totality is not a collection of things that compose it. A single individual is not enough to create, change, or destroy a structure. One of the most important indicators of this is the use of language. Each individual uses language individually, but the meaning that comes out of this spoken word is part of a system and meaning production. Language exists at the social level due to the rules of operation. All an individual can do is to submit to this existing structure. As both an active and an unconscious concept, the structure makes the individual unimportant; that is, it destroys the subject (Kızılcelik, 2002). This attitude of structuralism that destroys the individual and the subject is also valid for historical explanations and external studies (Kızılcelik, 2002: 172).

Structuralism has been shaped around four main ideas in its process until today. The first of these is Saussure's approaches in "*Course in General Linguistics*". The second is the "*Distributional Linguistics*" studies pioneered by Bloomsfield and developed in America. In the third place are the works of the *Prague Linguistics Circle* and *Copenhagen Linguistics Circle*, the foundation of which is based on Saussure and

developed in Europe. The fourth work is the work of the "*Russian Formalists*" school (Yüksel, 1995).

Structuralism is a research method based on Ferdinand de Saussure's *Course in General Linguistics*. As the name suggests, its main subject is linguistics, but it contains the first examples of structuralist analysis. The aim of structuralism is to analyze a text in a way that includes both linguistics, rhetoric, and literature while analyzing it. The aim here is to investigate the analyzed text, the processes it went through during its creation, the effects of the narrative, and the impression it left on the reader (Parsa, 2012: 18).

Although the study of language in history dates back to ancient times, it gained its scientific quality with the publication of Saussure's *Course in General Linguistics* in 1916. Coward and Ellis stated that the most valuable work conducted in the 20th century was the scientific study of language. Its importance stems from the fact that it facilitates the understanding of how human history and social life have been shaped. Language studies, which had its most influential periods in the 1960s and 70s, continue to be a significant topic of discussion for today's social theories. Everything that is social exists in the use of language. Understanding the language will also reveal the secret under the word "human" (1985: 9-10).

Tahsin Yücel, in his book titled "Structuralism," has gathered the analysis methods of structuralism under six main headings. These six items are listed as follows:

1. The examination of the object under consideration 'by itself and for itself';
2. Treating the object as a 'system' of relations between its elements;

3. Evaluation of the object in synchronicity, not in diachrony, as a result of the necessity to always consider the function in the system in question and to base every fact on the system to which it depends;
4. As a result, diachronic problems such as origin, development, interaction, etc. should be included only after the object has been analyzed as thoroughly as possible and to the extent that methods can be developed to deal with them systematically;
5. As a result of examining the object 'by itself and for itself', adopting a 'materialist' attitude rather than a 'transcendental' attitude;
6. The fact that this approach tends to be a consistent method of analysis, not philosophical, political, or artistic teaching, and therefore has little to do with the intellectual approach (Yücel, 2005: 16).

Structuralism sees the use of language as the construction of man. Every element that makes up society is present in the language. Language studies see the individual who uses a language in the historical process as both a social and historical entity and positions it as a "subject." When we look at social realities and their formation processes, the objects that provide this continuity are "the unknown person, the language, and the person using the language." If the use of language forms a social reality, then language is the source of the construction of reality in the social field (Sözen, 1999: 112). A linguist has to find that language is included as a special system in sign phenomena. The fact that linguistics can take place as science is realized by connecting it to semiotics (Saussure, 1998: 47).

In order to understand what semiotics is, it is first necessary to explain the concept of "sign" (Vardar, 1988: 111). *"Semiotics examines everything that is*

representative and forms a whole.". There is a transition of something from the visible to the invisible, from subjective to objective, from a concrete concept to an abstract concept, and from what we know to what we do not know, and these indicators are used in people's communication (Karaman, 2017: 27).

One of the main features of semiotics is to determine its precise boundaries. The second feature is that its method is based on abstraction. While making an analysis, many meaning phenomena and wholes are made abstract through the features of contrast and similarity. The principle of abstraction is a feature used at all stages of research. From the point of view of this abstraction principle, semiotic analysis is presented in two ways as the structural and productive method. Analysis with the structural method *"explores the correlations within the indicators, in which the indicators gain value, and beyond the indicators. It analyzes contexts, explores relations, reveals the logic of discourse, and clarifies the system of values."* The aim here is not to research a subject to be shown with charts, create a structure in which one can explain the other by drawing arrows from one place, or classify the rhetoric. The main purpose is to analyze the context, search the connections, and reach the logic that exists in the discourse. In the generative method, the aim is to look at the simple relations existing within the complex order within a narrative or image and separate the levels that enrich the meaning from each other. It ranks them according to their depth. While each of these methods can be used, the main issue does not deal with figuring out what a text or a word really is. The aim here is to "exhibit observable elements whose results are in meaningful wholes." Semiotic analysis is not substance-oriented, in the sense that no effort is made to create a substance. What it does is reveal existing. However, there is no claim that it will make a complete definition as a result of all efforts (Kıran, 1990: 59).

The aim of semiotics is to define the signs, find the relations of the signs with each other, and the formation processes of the meanings attached to them. Thus, it is a theory that provides an understanding of the constructed text (Erdem, 2009: 123). The basis of the use of semiotics is the adoption of the structuralist approach (Akerson, 2005: 80). Charles Sanders Peirce and Ferdinand de Saussure pioneered semiotics. Peirce with the expression of "*Even if the whole universe is not composed of only signs, it is overflowing with signs*" states that every object we know will constitute a subject for semiotics (Altunkaya, 2012: 762).

According to Pierce, the sign enables us to act meaningfully and form thoughts. Moreover, what we call 'knowing' is actually the sum of the signs that result from our experience of the outside world and our actions based on them. This principle of Pierce constitutes the three functions of the sign. There is a thought to be interpreted, a sign constructed for an object that is the equivalent of that thought, and a sign that provides the connection with that object (Türer, 2003: 144).

Saussure defines language as "*a set of signs that express concepts*" (1998: 45). According to him, language is a whole consisting of signs. His book *Course in General Linguistics* includes the concepts of sign, signifier, and signified. "*We call the combination of the concept and the auditory image a sign.... The sign word should be used to indicate the whole, the terms signified instead of the concept and signifier instead of the auditory image should be adopted*" (1998: 109). Concepts are essential because of their interconnectedness and are based primarily on the contrast of existing relationships. Therefore, it is necessary to specify the contrast between the terms signifier and signified, and their relationship with the whole (1998: 117).

The natural environment in which people live is a whole, not a fragmented structure. For this reason, the individual divides it into parts and divides it according to their own perception (Yücel, 2005: 51). The signs that emerge as a result of this do not express that entity, but the copy of it formed in our minds. The world that the person who created the art shows us is not the same as the real world, it is the indicator of the world formed in that person's mind. That is what the artist's purpose is. Klovski, a Russian formalist, explains the purpose of the written text as changing the reader's perception of the real world and giving it another form (Yüksel, 1995: 34).

While each sign divided into sections has a meaning in itself, the meaning that occurs when they come together is very different. In this new meaning, the original meanings of the parts of the whole cannot be reached back again, even if the parts that compose it are divided again or the places of these parts are changed (Akerson, 2005: 27). According to Bayrav, the way to be followed when analyzing a work is to reverse the artist's path to create this whole. The structure is first disassembled and then reassembled. After that, it is restructured. The aim here is to know the parts and the meanings they carry that we cannot see when we are a whole being examined (1999: 59).

The interpretation of the meaning that occurs requires a certain process. Internal processes, experiences gained while living in the external world, sign systems, and memories created come together in areas such as knowing and comprehending. In this field, everything makes sense with the opposite. This is a field where special experiences are interpreted, forming deeper meanings (Parsa & Parsa, 2004: 82). The relationship between the signifier and the signified is an arbitrary one and is based on a social partnership. The reason for this is that although a signified is required for each

signifier, it is unnecessary for a signified to necessarily be expressed with a signifier for this relationship. Even in the language used in the same society, the sign that corresponds to the signifier can change. This situation is valid for any language used. If the signifier and the signified are considered as a whole, the sign need not have a cause, it can be seen randomly (Berke, 1998: 80).

Cinema is one of the elements that most affect our daily life among the mass media available in today's world. It is the most consumed art branch after music. Every age, every ethnicity, and every culture can easily access the cinema by just purchasing a ticket. This is the most critical factor for cinema to expand its sphere of influence (Parkan, 2015: 11). Since it appeals to such a wide audience, it has become an ideological structure in a short time. The world view of the protagonists in a movie, their clothes, the sounds and lights used in the movie are presented to the audience within the framework of fiction. Because of this fictionalized structure, viewers are exposed to these messages determined in political, social, and cultural terms. Thanks to the deep semantic analysis aimed by semiotics, it is possible to understand the structure of the films and the fiction they contain (Parsa, 2008: 2).

There is an overwhelming difference between 'to say' and 'what is said' in the cinema. The decisive point here is the cinema industry itself and the demands of the audience. What is desired to be created is in reality the image that each individual agrees with. Cinema determines what can be said in itself and according to its own will, and gives priority to certain subjects. It determines that some content has more cinematographic features in its own way.

Due to the point that cinema has reached, semiotics argue that the language should be reworked and the cinema should have a language of its own. However, it has become a controversial issue that cinema has a language. According to Christian Metz, good storytelling does not imply that cinema has a language. It has become a language because it is a good storyteller. Metz listed three basic linguistic features that are missing in order to prove that cinema does not have a language. First, cinema is a one-way communication channel. As a result, it ceases to be a means of transmission and becomes a means of expression. Secondly, it defines cinema as a system tool. Therefore, it has a structure that contains very few images. Signs are created by the constant renewal of stereotyped images (2012: 72).

According to Monaco, it is not easy to place the language of cinema on the plane of semiotics, whose origin is language. The language of cinema and the language of semiotics are studied with fundamentally different materials. There are two main materials to be studied in semiotics. These are the signifier and the signified. However, these two basic concepts in cinema are almost the same. The sign available in the cinema can be defined as a "short-circuited sign." This feature of it is the point that makes it difficult to discuss the language of cinema. A word seldom relates to what it signifies, while an image is directly related to it (2005: 154).

According to Metz, *"The signifier of the literal and the signified form the signifier of the connotation. This is because, in order for the connotation to have a signified, the appropriate signifier must activate the signifier and the signified of the literal meaning"* (2012: 96).

Considering that semiotics is a science of meaning, it should be known how the film constructs meaning. Knowing the rules that make watching a movie and understanding the specific meaning patterns that make that movie special are the primary goals. What the semiotic theorist wants to do is to grasp the essential meaning in the film's cinematography directly. While watching a movie, "information channels" are created. *"Motion pictures, graphic drawings containing all written material, recorded speech, music, noise, or sound effects are among these information channels."* The meaning that emerges with the mixture of these materials has an entirely different structure from the material from which it comes out (Andrew, 2010: 324-327).

Cinema is produced on two levels of meaning. These are "serial and syntactic" expressions. Once a director has decided what to shoot, (s)he has to answer two questions: how to shoot and how to present it. How to shoot and what to choose is a serial narrative. How to present or construct this, on the other hand, is syntactic expression. The most crucial point where cinema differs from other arts is the editing that falls into this syntactic category (Monaco, 2005: 159).

Reflections of the real world are used to create meaning in cinema. Cinema, which includes both a visible and a hidden world, is independent due to these two situations and offers editing possibilities that are not available in the real world (Lotman, 2012: 41-42). According to Lotman, every image of the film on the screen is a sign, has a meaning, and is a carrier of information (2012: 51). The director of the film plays with real-world forms in order to create the meaning (s)he wants. Connotation is formed depending on this form. Signs and generated codes initiate a meaning-making process; at the end, a link is established between the real and the fictional. Each established meaning is as much as the number of viewers. This diversity

is created by factors such as the cultural situation of the audience and the time period in which they live (Büker, 2012: 52).

Metz explains the connection between movies and culture through codes. Codes are structured in two ways: cultural and special codes. Every individual living in a community has thoroughly sensed these codes. So much so that the existing humanity is perceived as being created by these codes. On the other hand, special codes are a more specific and limited container of social action. As in the cinema, they have to go through a certain preparation period. Some meaningful figures specific to the cinema (*editing, camera movements, screen-specific rhetoric, the interaction between auditory and visual, etc.*) can be accepted in the class of special codes (2012: 109-110).

According to Metz, semiotics has to constantly change in the face of rapidly changing cultural characteristics. All the minor and major meanings that express the culture will be stuck in the changing culture (2012: 129). Monaco, on the other hand, defines the structure of cinema through codes. According to him, codes derive from cinema and are systems of logical relations. The existence of these codes is not consciously observed or existing rules by the director. They are phenomena that fulfill the explicit purpose of a film and have a broad expansion. Cinema also shares its codes with other branches of art. However, cinema has its own unique codes, and editing can be given as an example. While cinema shares some codes with the theatre, such as certain physical gestures, editing is specific to the cinema (2002: 172).

3.2. Greimas' Actantial Model

Russian semiotician Vladimir Propp's book "*Morphology of the Folktale*" formed the basis for the analysis of a narrative after the '60s. In this work of Propp, the

narrative is based on function. This is the act performed by the person in the tales he analyzed. According to him, the structure in fairy tales is unchanging (1985: 31-33). There are certain functions and elements in this unchanging structure of Propp. In addition, in the tales, seven action area heroes are mentioned as "*offensive*", "*donor*", "*helper*", "*requested person*", "*sender*", "*hero*" and "*false hero*" (Kıran, 2000: 118). Russian formalism defended the "form" as the main point that constitutes the identity of existence and brought a new perspective to literature. They acted with the doctrine that the decisive factor in reaching the truth is not the essence or the content but the form (Güçlü et al., 2002: 217).

Semiotic Algirdas Julien Greimas developed the "*Actantial Model*" based on Vladimir Propp's "*Morphology of the Folktale*". Greimas' semiotic studies, unlike Saussure and Propp, have two more features. He changed Saussure's concept of "sign: signifier/signified" to "sign: expression/content". With this change, it has become easier to analyze all written and visual texts (Parsa & Parsa, 2004: 90). Following in the footsteps of Propp, Greimas, examining the narratives as unchanging patterns, tried to reach the deepest ideological structure while analyzing these narratives (Parsa, 2012: 5).

Although Greimas does not completely exclude characters such as the hero or villain created by Propp, he created more general categories and identified six basic actions. These are as follows:

- 1- Object.
- 2- Subject.
- 3- Sender.

- 4- Receiver.
- 5- Helper.
- 6- Opponent.

While the first four of these six actants are included in every narrative, it does not have to be in every helper or opponent narrative. The actants in the narrative are different from the actors. The most obvious example of this difference is that the actant is not always a concrete person but sometimes an abstract concept. In the model, it does not matter what the individual is or what kind of person (s)he is. What matters is what the person does. According to Greimas, semiotics, which has not fully completed its development, is only a project. He focused on meaning in order to get it out of this frame (Sivas, 2012: 531).

There are three fundamental axes in Greimas' model, apart from the six actants. These fundamental axes are as follows:

- 1- Axis of Desire: It is the axis in which the subject and object are defined relative to each other, they are in a relationship of dependency, and the acquisitions arising from the desire are transferred.
- 2- Axis of Transmission: It is the axis in which the relationship between the sender and the receiver is seen. It is the sender who sends the subject to seek. Action results in reward or punishment.
- 3- Axis of Power: It is the axis where the power balance of the "helper" or "opponent" takes place. In addition, the subject's range of motion takes place within this axis (Parsa, 2012: 25).

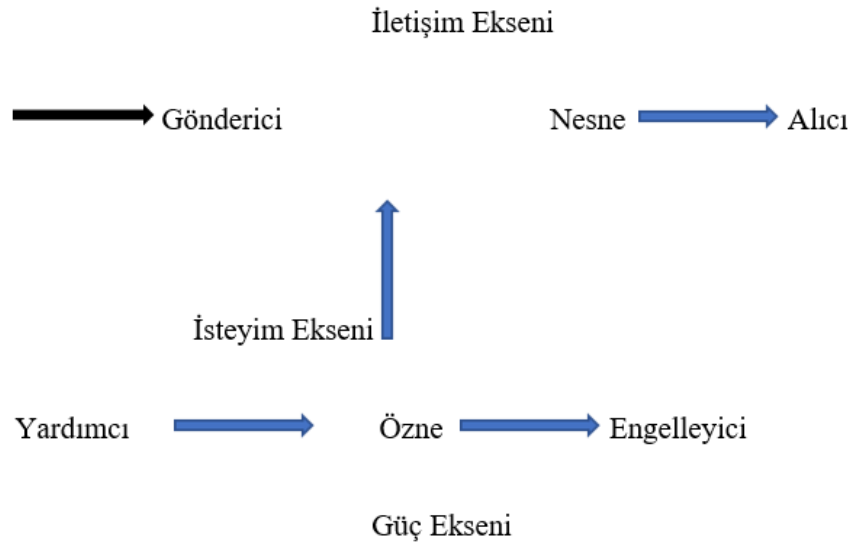


Figure 1. Greimas' Actantial Model (Kıran, 2000: 149).

It is possible to use three stages when applying Greimas' Actantial theory. The first of these is “*cinematic narrative analysis*”. It is to deal with the events in the analyzed text according to the order of occurrence and to explain how the text is narrated. It is described in four basic phases:

- 1- It is the initial phase, and the subject is directed to the action that awaits. It can be the protagonist's own consent as well as the compulsion of the sender.
- 2- Stage-Acquisition (Qualification, Empowerment): The protagonist either has sufficient characteristics or goes through certain processes in order to gain them. The sender is left alone with the withdrawn protagonist mission. It is during this phase where the protagonist can be helped or hindered.
- 3- Stage-Performance (Showing): It is the part where the main subject takes place, and the end is approached.
- 4- Stage-Sanction (Confirmation): It is the stage in which the sender evaluates the protagonist's actions and includes reward or punishment (Soydan, 2007: 9-10).

The second stage is the schema implementation of the Actantial Model. Actant relations are shown on the basis of axes of transmission, desire, and power that need to be done here. At this point, Greimas categorizes people and actions (Rifat, 1998: 174). These categories are as follows:

- 1- Subject: The person who does the action or the protagonist of the narrative.
- 2- Object: The real person or abstract concept that is the subject of the action.
- 3- Sender: The person or situation that is sent to take action.
- 4- Receiver: The person or situation that causes the action to take place.
- 5- Helper: Actor who supports the realization of the action and helps in the process.
- 6- Opponent: Actor who tries to prevent the occurrence of the action (Soydan, 2007: 11).

The third stage is the analysis of the "binary oppositions" that Lévi-Strauss focused on while working on myths. This comparison, which is based on the opposition of nature and culture, includes the examination of coded messages. In this way, it is tried to be understood how people construct their world of meaning. This examination is also valuable in terms of the analysis of ideological codes (Parsa, 2008: 16).

"Binary opposition is the system of two interrelated categories that make up the universe in its purest form. In a perfect binary opposition, everything is either category A or category B, and we begin to make sense of the world by applying such categories" (Fiske, 1996: 153).

According to Greimas, a narrative consists of three basic experiences. Although there is no pattern or a fixed path that the protagonist follows in the narratives, these

experiences can be interpreted as people's search for the meaning of life through their actions (İşeri, 2000: 16).

These general basic lines in the narratives are as follows:

- a- Supplementing Experience: It is the experience that the subject must gain in order to perform the action.
- b- Concluding Experience: It is the state of initiating the action necessary for the subject to perform the action.
- c- Honouring Experience: Recognition and approval by others of the achievement achieved as a result of the action.

3.3. Film Analyses

3.3.1. Vizontele (2001) Pater Patriae

Table 1

Vizontele

Actants	Diegetic Elements	Functions of Actants
Subject	Nazmi	Person doing the action
Object	Setting up the television sent by TRT	The main subject of the action
Sender	Mission and service	People who determine the action
Receiver	State	Those for whom action will be taken
Helper	Emin	The person who helped make the action happen
Opponent	Fikri, Siti, religious views, movie theater owner	Opinions and thoughts that prevent the realization of the action

Subject-Object: Nazmi, the subject of the film, is the mayor of the Gevaş district of Van. The object of the film is to provide the technical equipment of the television, which is newly spreading in Turkey, and to activate the television. This installation, which should have been done by the state under normal conditions, could not be realized for various reasons and was transferred to another state structure within its own structure.

Sender-Receiver: In the film, the receiver is the state and the institution. Here, the sender is the value of fulfilling the duty to the state and serving in the most appropriate way. The state assigned Nazmi, who represents a subordinate institution, the task of making television usable, and also assigned the representation of state

identity as another duty. Nazmi is the person who will both fulfill the task and serve the public and the state in this way. The movie *Vizontele* includes the sender Nazmi, apart from the state. While the first sending institution was the state, it also changed Emin to the sender status by taking him to the helper position.

Helper-Opponent: Nazmi is in the helper position in realizing what was sent by the state. However, at some point, Nazmi also settled in the sender position and a new helper emerged. In the movie, Emin, who is called "the village idiot," is the helper. Emin is a character who lives outside society, lives in his own world, and is marginalized by society as an "idiot." In fact, he is the one who is equipped with the technical support that Nazmi needs and takes one of the most critical roles in completing the mission in the final. On the other hand, the owner of the only cinema in the town and his son are taking the opponent position because of the economic problems caused by the competition, and the imam of the village because the establishment of this "devil's invention" will cause religious and moral collapses. Another opponent, Siti, is Nazmi's wife and does not want the television to be set up for the same reasons as the village's imam.

3.3.1.1. Stages of the Movie

1. **Phase-Sending (Action):** In the movie *Vizontele*, the sender assigned Nazmi, who is the subject. Nazmi acts as a subject with a sense of duty and pressure from the state institution. In the film, the state stands at the top and there is a hierarchical order built on it. With its "father" figure, the state is the only authority whose directives should be listened to. Nazmi is placed in the second row of the hierarchy as both a helper and, at some point, a sender. Through the sender, the television is delivered to the town by the

Turkish Radio and Television Corporation, the official institution of the state. As a result of the institution officials failing to fulfill their technical installation responsibility, the entire task falls to Nazmi. Nazmi tries to fulfill his responsibilities as a citizen and organizer of the town's management consciousness and family's internal dynamics. As a de facto father, he is the authority over his son, who is enlisting in the military, and the other two sons who stay at home. He is also the official manager of other government officials working for him. In this order, he has to intervene in the dynamics of the women living at home and struggle with his wife Siti and her desire to try to hinder his duty. He fulfills all the duties of the subject with the awareness of the given order and duty against the insufficient technical possibilities, physical obstacles, social pressures, and obstacles at his disposal.

2. **Stage-Acquisition (Empowerment):** Nazmi started to get stronger with the help of Emin throughout this process. Emin's technical knowledge and creativity are the biggest helper in fulfilling the sender. Emin, who is seen as a helper, is in reality the "other" for the town. Emin, who is placed in the position of 'other' among the other men of the society with his different mentality and strange behavior, is actually the only person in the village who has the equipment to perform the receiver. He tries to overcome physical impossibilities with all the means at his disposal. Physically, technical equipment needs to be placed in a high place. The team, led by Nazmi, climbs the highest point of the region, Artos Mountain, where no one has climbed before. This is where the group headed by Nazmi is strongest.

3. Stage-Performance (Showing): This is the stage where the mission itself is seen and spans the entire movie. It is the process that starts with a delegation from the state saying that they will bring "Vizontele". A television left in the town and the technical equipment to run it have now become the task itself. In the town life of 1974, there are various deficiencies in terms of material, technical personnel and technology itself. The only person in the village with all these equipment appears to be Emin, nicknamed "idiot". Emin tries to complete the missing equipment with his own creativity. In order to receive images from the television, this equipment must be placed at a high point. While trying to fulfill all these, the receiver is also tried to be prevented by a particular group. The imam of the village claims that this new technology is an "invention of the devil," and tries to impose that it is morally and socially objectionable. Nazmi's wife, Siti, also individually agrees with the village imam and supports him and struggles with Nazmi. The owner of the only cinema in the town, on the other hand, opposes this situation due to the financial damage that the individuality of television and the fact that it will enter every house will cause financial damage to his cinema. It is also seen that there are people who try to prevent the task due to their personal relations with Nazmi. The task that was tried to be fulfilled in this landscape has failed many times for various reasons.

4. Stage-Sanction (Confirmation): At the end of the movie, all difficulties are overcome thanks to the protagonists, the television is activated, and the protagonists are appreciated. All problems were solved, and Nazmi successfully fulfilled his duty.

3.3.1.2. Analysis of Axis

The subject-object relationship on the axis of desire is the activation of the television sent by the state and the efforts of Nazmi, who has to fulfill it. The order is entirely based on the hierarchy of the "father" state, Nazmi, Emin, and other men. The task is part of the male hierarchy. First of all, it is necessary to look at the settlement of the state as a sender within the male-dominated order. This situation is seen in two ways in the movie. At the beginning of the movie, the state is the father figure who sends television to the county. As a father figure, the state does what is necessary for its patronage by bringing the technological development of the day to ensure the development of the district. However, the authorities who brought the television to the district do not provide any assistance for the installation of the television and do not leave any equipment. At this point, the film gains a view that criticizes the state. The person who takes responsibility in the position of the father, where the state serves, is the family man, Nazmi. Nazmi, who is an exemplary family man and always tries to do what is good and right for his family, is seen as identical with the state because of these qualities. Therefore, in the part of the movie until it comes to the point of state criticism, he is seen as the subject of the movie and is the receiver. At the point where the state does not fulfill its responsibility, the subject of the film passes to Emin. Emin is a person who lives far from the village, has an unusual style compared to the rest of the society, and is labeled as an "idiot". While he was experiencing social adaptation problems, it was up to him to complete the task left by the state with his tendency to technology. The subject-object axis shifts at this point in the movie. The subject is now Emin and is in receiver status. With the absence of the father, who is seen as the highest point of the male hierarchy and is the state in the film, criticism is now directed at Emin, who is marginal. This is because a father's criticism should only be made over a 'marginal'.

Doing this makes the legitimacy of criticism problematic, and the father, who stands at the highest point in the patriarchal hierarchy, is still able to maintain his authority. Emin has settled into the role of the subject that has been imposed on him, and Nazmi, who manages the organization necessary for Emin to be taken seriously and fulfill the task, is now in the auxiliary position of the power axis. In the movie, in the opponent part of the axis of power, we first see Siti. Siti, Nazmi's wife, is against the coming of television. She believes that this innovation will bring evil. While she pressured her husband Nazmi not to be an intermediary for television, she also displayed an attitude against television by cooperating with the imam of the village. When the issue is examined from this point of view, it is seen that the idea of inhibition is identical to obscurantism. Siti's reasons for opposing are both the belief that television is forbidden by religion and the thought that the innovations that come with television will lead to moral deterioration. A female figure is positioned at the head of this reactionary attitude against innovation by using religion and moral degradation topics. Another opponent is the owner of the only movie theater in the village. The stance of the cinema owner in front of the television is entirely due to capitalism-based concerns. He objected to this situation because of the negative effects of television, which will be placed in every house, on his own economy. He was left alone as an opponent and did not cooperate with other opponents led by Siti. His opposition is shown as the legitimate concern of a man who is only responsible for providing for his family. The reactionary female figure was isolated, and in this way, the reactionary attitude was made more visible. Another opponent of the axis of power is Fikri. Fikri opposed television with an utterly cynical approach. According to him, it is completely unnecessary for such a novelty to be sent to the village. It is not possible for the society in which he lives to perceive this innovation and benefit from it. With his attitude towards the state and society, it is seen

that Fikri is weakened based on his moral deficiencies as an individual, just as Emin's marginal structure softens the criticism against the state. It is not possible to criticize the state "father" or to belittle anything he did. It is only possible to do these when one is a marginal personality or an individual who goes beyond the moral norms determined by society. Following the activation of the television, the film made its finale when Nazmi and Siti received the news that their son had died in the military. It is possible to explain this finale in two ways: First, the state demands sacrifices from the individuals in the society for the continuation of its existence as a sovereign power, and this request is rewarded. Secondly, authority creates pressure on society by producing consent through its institutions. Societies fulfill their responsibilities towards the state on an individual basis. This is seen as a social price to pay.

The existing binary oppositions in the movie are as follows:

Good	Bad
Men	Women
Reactionaryism	Progressivism
Capitalism and Public Enmity	Social Benefit
Friend	Enemy
Justified	Unjust

Conclusion: The father figure is one of the building blocks of the patriarchal order. The father is head the executive staff of hegemonic masculinity, which is idealized within the order. Father is the one who protects, guides and provides economically. At the point where Emin, who is portayed as the marginalized protagonist and a family man, represents the state, two main characters that stand out as the hand and voice of

Pater Patriae appear. Nazmi is already close to the ideal man in terms of positioning, and his actions are at an acceptable point. On the other hand, Emin is a marginalized person. However, the legitimization of a man's presence and acceptance in society with this structure that he has assumed is not an acceptable situation. For this reason, Emin's marginal attitude was rendered invisible by serving the society, and therefore the state, at the stage of the problem's resolution.

3.3.2. Maskeli Besler: Intikam Pesinde (The Masked Five: Seeking Revenge) (2005). We'll Steal if That Doesn't Work

Table 2

Maskeli Besler: Intikam Pesinde

Actants	Diegetic Elements	Functions of Actants
Subject	Masked Five	Persons doing the action
Object	Brother Salih's finding money for his son's surgery	The main subject of the action
Sender	Benevolence and loyalty	People who determine the action
Receiver	Brother Salih and his son	Those for whom action will be taken
Helper	The internal dynamics of the Masked Five	Ideas that help make action happen
Opponent	The internal dynamics of the Masked Five	Intra-group clumsiness, funny disagreements that prevent the realization of the action

Subject-Object: In the movie *The Masked Five*, the subject consists of five different people, as the name of the movie suggests. Tezcan, Murat, Kamil, Zeki, and

Bahattin undertake the task of subject-object both as individuals who perform the action and form the group. When they decide to carry out the robbery, which is the main topic of the action, in order to find the money needed for the treatment of Brother Salih's son, the five-person structure, which is the subject, turns into an object by realizing the main topic of the action. The individual relations they have as subjects become objects the moment they are put into action.

Sender-Receiver: The sender in the movie is the Masked Five, their benevolence and loyalty. On the other hand, Brother Salih is seen as the receiver. In reality, all the actions seem to be done for the treatment costs of Brother Salih's son, but the main purpose is their loyalty to Brother Salih because of the good behavior he showed them in prison.

Helper-Opponent: As five individuals who grew up in an orphanage, they did not involve third parties in their work, especially in helping and being opposed. They have become both helpers and opponents of each other in their own internal dynamics.

3.3.2.1. Stages of the Movie

1. **Phase-Sending (Action):** *In the movie, The Masked Five*, the sender appears as the benevolence and loyalty debt within the subjects, and the hierarchical order disappears at this very point. As it can be understood from here, the sender does not always have to be a different person. As can be seen, the sender and the subject of the movie *The Masked Five* are the same. The shared values of the group lead them to the task itself. Their first mission is to ask for money from Tekin, who was raised in the same orphanage as them but was adopted by a wealthy family. However, Tekin is a selfish character who has created victimization by robbing the bank he owns. He scornfully refused the help requested from him. This rejection led the protagonists to a second mission. This task is to rob Tekin's bank out of anger and irritation. They commit the robbery, but then they are robbed by other robbers. This event requires the preparation of a third act for the protagonists. The third act is to rob Tekin's company safe. However, they had to feed the stolen money to the lion in the zoo they entered by mistake after the robbery. This failure naturally requires the fourth action. The fourth act is to kidnap Tekin and demand a ransom.
2. **Stage-Acquisition (Empowerment):** Although they do not have more than moral values as a group, they become as strong as possible in terms of ideas and plan all these actions in turn. Although they have a criminal past and know that a criminal act will put them in a tough situation, they are motivated by their spiritual endowments. It is vital for them to be good, not guilty. However, they wore masks with the obligation to set a boundary between committing a crime and being themselves. This is a line drawn

between themselves and their criminal identity. Both during the robbery and Tekin's abduction, these masks are on their faces.

3. **Stage-Performance (Showing):** At this stage, the action itself is seen. The group of five people mobilizes all the means they have to find the money they needed. Because of their little financial means, they rely on their abilities, which include illegal activities, which is their only distinguishing attribute. On the other hand, their most significant source of motivation is their desire to do a good job. Performance stage also provides information about the mentioned group hierarchy. Tezcan and Kamil are the aggressive characters of the group. While Murat appears as an idea generator, Bahattin is a man of action. He is the person whose voice is heard in the implementation of the idea. Zeki, on the other hand, is a general unifying character, although he is seen in the background. He emerges as a remover of the gaps between the idea and the practice. Although the man of action is Bahattin, problem solutions usually come from Zeki. The idea at the stage of asking for money from Tekin is the common idea of the group. The action is carried out together and under equal conditions. As an opponent, we come across Tekin himself. This is a disappointment to all of our protagonists. However, in the robbery and kidnapping actions, the ideas belong to Murat, and the implementer is Bahattin. Tezcan and Kamil, on the other hand, are seen as opponents. Zeki is the problem-solver in both cases. He takes the role of helper by coming up with more practical solutions. The movie named *Maskeli Besler: Intikam Pesinde* consists of three different acts. Although the triggering action is the failure to receive the money requested from Tekin, asking for money is also an action in itself. Therefore, the

performance stage appears throughout the entire movie. This is because performance is the stage where the protagonists perform the actions. In every mission, each protagonist works together, yet with their own unique contributions. In the robberies and Tekin's abduction sections, various actions of the protagonists are seen within the framework of comedy, which is the genre of the movie. Despite a lot of clumsy and awkward moves, luck is on their side in all three actions, where the luck factor is usually Zeki. These clumsy and awkward attitudes during the robberies belong to Tezcan and Kamil. They became short-term opponents by being locked in the safe during the bank robbery and getting drunk while robbing the company safe. At the stage of kidnapping Tekin, their clumsiness became the opponent. While Murat was the owner of all ideas, Bahattin became the planner and implementer. It is Bahattin who prevents the use of excessive violence, although all three of their actions are crimes. In his own way, he encourages relative violence. He is the one who suggested that instead of using a blank gun or shooting Tekin in the bank robbery, he should be kidnapped. Zeki, who was supposed to stay in the car during the company robbery, came and rescued them from outside the window where they were stuck while escaping from security. On the other hand, it was Zeki again who opened the door from an unknown place to the quartet who tried to enter the house to kidnap Tekin.

4. **Stage-Sanction (Confirmation):** This section shows the protagonists' post-mission status. It is the part where they are ready to be punished for the crimes they have committed as senders and the protagonists who carried out the action. The state of well-being that motivates the act of sending has

occurred, albeit through crime, and punishment is inevitable. Even if their kidnapping process for Tekin was unsuccessful, they ensured that the police were involved and that Tekin was also punished.

3.3.2.2. Analysis of Axis

When we look at the subject-object completion and attachment relations that we see in *Axis of desire*, an evaluation should be made on the money-related relations of the Masked Five. Here, the sender is considered to be benevolence and fidelity, while the receiver is to find the money for the surgery of the Guardian Salih and his sick son. However, the essence of the issue lies in the impositions of the capitalist order. The man, who is seen as the representative of the working and dominant order in the public sphere, is responsible for finding the money. The expression of this is done by using the feelings of benevolence and loyalty and the sanction power of traditional values. The ideally defined hegemonic man, defined by the patriarchal order, is the protector of values and order. While the characters of the movie are obliged to find the money for the operation, which is the object of the movie, it is seen that the traditional roles of respect for the father figure represented in the movie are continued. The father figure is Salih, who protected and watched over them in prison. The characters, who grew up in an orphanage, found the concept of family under the patronage of a father. The mother figure is isolated, and it is emphasized that children who are not raised by a woman can commit crimes, but still take place in society as a value protector. The main thing is that they are under a father figure and that they can reach a sufficient point as a man, even without a mother. As Demren claims in his discussion of patriarchy, the formation of masculinity is a process that starts with the mother at birth, but all roles are learned from the father, and social symbols and codes are actually carried by the patriarchy.

Devotion to the father figure is inevitable for children who grew up in an orphanage and for the male individual who is far from family socialization. In the movie, Salih has a daughter, but she is only in the position of a young and helpless older sister. Thanks to her beauty, she makes Murat fall in love with her and stays silent behind this love. On the axis of transmission, we encounter the phenomenon of legitimizing crime other than money. In the process of fulfilling the feelings of loyalty and benevolence that appear as a sender, a crime is committed. Here, there is a choice over crime and values. For the guard Salih, the object of finding money is directly connected to the receiver Salih with the sender values and emotions. The axis of power, on the other hand, is the point that regulates the relations of the object, subject, sender and receiver quartet. The fact that it is regulatory is that we see its own internal dynamics as both helper and opponent. As a reference to the characteristics of the comedy genre, there are many clumsiness, mishaps, and misunderstandings in the film. All this creates the element of comedy, while at the same time giving a soft look to the criminal act. It has been tried to ensure that the criminal act is acceptable by ascribing childishness to the protagonists. At the same time, this clumsiness and setbacks also become opponents for the group. On the other hand, we see the missing female figure throughout the movie as a helper in the character of Zeki. Zeki is the undertaker of roles such as protecting, guiding and producing solutions, which are mostly evaluated over women. Although there is no female figure among the movie protagonists, there is a hidden placement through the roles.

The existing binary oppositions in the movie are as follows:

Day	Night
Good	Bad

Innocence	Crime
Skilfulness	Clumsiness
Support	Obstacle
Friend	Enemy
Honesty	Dishonesty
Loyalty	Betrayal

Conclusion: Five different men, all of whom fit the definition of masculinity and remain in the boundaries of the social field, that is, who possess qualities such as being macho, hot-blooded, tough, loud, aggressive and reasonably coarse-mouthed but compassionate without being overly so and who love without ever expressing it and protect others with these positive emotions. Then, what does this film legitimize? What can a hegemonic male, who is drawn so carefully, do wrong? As seen in the study, one of the important criteria of the ideal man is to provide for himself and his family economically. The biggest shortcoming of our characters is that they could not realize this economic gain and the concepts of being a member of a family and being fathers. These are the subjects that need to be legitimized. The solution to the economic stalemate is to commit robbery, and the solution to a family that doesn't exist is to find a substitute family for which to commit robberies. Even the universally criminalized theft can be made acceptable if the stakes are related to a family and the continuation of that family. Here, the character's punishment as a result of the act is carefully trivialized. The act of robbery has been legitimized via the socially accepted duties attributed to men, and the inadequacies of male individuals were made to be acceptable.

3.3.3. Yahşi Batı (2009) Long Live the Sultan

Table 3

Yahşi Batı

Actants	Diegetic Elements	Functions of Actants
Subject	Aziz Bey ve Lemi Galip	Persons doing the action
Object	Delivery of a diamond sent to the US president as a gift	The main subject of the action
Sender	Nationalism, sense of duty, and responsibility	People who determine the action
Receiver	The Ottoman Empire and Sultan	Those for whom action will be taken
Helper	Suzan van Dyke and the Indian chief Kizilkayalar	The idea and person who helped make the action happen
Opponent	Indians, Bandits and Sheriff William Lloyd	People that prevent the realization of the action

Subject-Object: The relationship between the subject and the object of the film is between Aziz and Lemi Galip and the gift diamond they are trying to deliver to the US president. Aziz and Lemi Galip try to carry out the act of delivering the gift, which is the object of the film, with the task given to them by the authority.

Sender-Receiver: It is the sense of duty and responsibility developed against the authority that decides the action in the film. This consciousness is realized against the Ottoman Sultan. In addition to the sense of duty and responsibility, Nationalism, which is directly linked to the sense of duty and responsibility repeated over the Ottoman Empire, also constitutes the sender.

Helper-Opponent: Suzan van Dyke and the Indian chief Kızılkayalar are seen as helpers in the film. Suzan and Chief help the protagonists at various points in their efforts to find the diamond. Opponents are the bandits who stole the diamond, the Indians who delayed its finding, and Sheriff Lloyd, who wanted to capture the diamond and keep it for himself. Here, the Indian chief Kızılkayalar is seen as both a helper and an opponent.

3.3.3.1. Stages of the Movie

1. **Submission (Action):** The action, which is the object of the film, and which takes Aziz Bey and Lemi Galip from Istanbul to America, is the sense of duty and the value of responsibility. The task given by the Sultan must be fulfilled under all circumstances. However, in the following parts of the film, the main action that feeds the object appears as nationalism. The motivation that drives both protagonists with a sense of duty and responsibility is actually the feeling of nationalism. The respect for authority is also fed by this feeling. The fact that the protagonists show defensive attitudes as a result of the film being set in a foreign country and from time to time expressing the prejudice against the Ottoman Empire is proof of this. There are cases where world-famous brands such as Coca-Cola and Kentucky Fried Chicken are shown as the inventions of the protagonists in the movie and portrayed as stolen from us by the Americans. A dialogue in the movie is another remarkable point. The dialogue at the 13.56th minute of the movie is as follows:

Aziz Bey: *"Well, we come from Istanbul. And you know, it is rumored that the Indians are also Turkish..."* Although the film is a period film reflecting the Ottoman

period, Turkish Nationalism is also embedded in it as a contemporary film. In addition, some old street delicacies such as sherbet and paste were tried to be sold, and Ottoman and Turkish motifs such as oil wrestling were included.

2. Stage-Acquisition (Empowerment): This stage shows the protagonists trying to get the diamond back after it was stolen by bandits. Aziz Bey and Lemi Galip, whose money was stolen by the Indians right after the diamond was stolen by the bandits, first of all have to earn money to live. For this purpose, they start selling a beverage they invented. After that, they go into the business of selling food. Afterwards, Aziz Bey plays the role of a lawman who caught the "Wanted" outlaws, and Lemi Galip tries to get the rewards by playing the wanted bandit. In addition to their efforts to find money, they also find weapons for their struggle. Weapons are as important a detail as money in their struggle. Moreover, Suzan van Dyke, who is seen as a helper in the movie, is also a woman who uses weapons well and contributes to the power of the gun at this point. The Indian chief Kızılkayalar is another helper on the road to diamond. His efforts to help are seen through the winning of the diamond by gambling.

3. Stage-Performance (Showing): At this stage, the action itself is seen. Aziz Bey and Lemi Galip, who collect the money, weaponry and personal aid they need, begin their work to seize the diamond. Here, they face Şerif Lloyd as their opponent. The sheriff wants the diamond for himself. The protagonists of the movie make various attempts, structured with comedic elements. These attempts, often built on cunning, have often failed. One of the attempts to reach the diamond is the act of winning the diamond in gambling by the Indian chief Kızılkayalar. However, this attempt also fails,

and so Kızılkayalar takes place as an opponent as well as a helper. The second major initiative is a competition event. The prize of the competition is the diamond. So it is imperative for our protagonists to win this competition. The competition is based on oil wrestling, which is still valid. Aziz Bey is the person who is competing. At the end of the race, he wins the diamond, but the diamond has been replaced with a fake. The competition for real diamonds takes place between Aziz Bey and Şerif Lloyd. In the end, Aziz Bey wins the competition. The diamond is back where it belongs.

4. **Stage-Sanction (Confirmation):** The diamond fell into the hands of our protagonists and was handed over to the American president. The protagonists of the movie have received the necessary appreciation and are directed to a new mission.

3.3.3.2. Analysis of Axis

The object-subject relation on the axis of desire in the film is the relation of Aziz Bey and Lemi Galip to deliver the diamond to the President of the USA. Aziz and Lemi, who are left without money and help in a foreign country, try to both overcome these deficiencies and spread their cultural essence. Here their main emotion is seen as fulfilling the task. However, it is the feelings of patriotism and nationalism that underlie and motivate this task. They have to fulfill the duty assigned to them in the most correct way on behalf of the country and nation. Nationalism is one of the complementary elements of masculine power, which is the owner of the public sphere. According to Enloe, nationalism is a subject experienced through men. Nationalism is a masculinized memory. As a man, the internalized sense of protecting the homeland is the real motivator. The duty to represent the honor and dignity of the nation is in the hands of

men, and failure to fulfill this duty is regarded as the humiliation of the nation. The sender-receiver relationship in the axis of transmission of the film also creates a sense of duty linked to nationalism. Receiver is the action that the Ottoman Sultan gave to Aziz and Lemi on behalf of the nation, through the sense of duty and responsibility. It is in question that the sender, that is, the duty and responsibility consisting of nationalism, is assigned to the subject. The axis that establishes the subject-object relationship is the axis of transmission. The reason why the subjects Aziz and Lemi feel duty and responsibility is their feelings towards the Ottoman Empire and the values they represent. Their task is not to deliver the diamond to its place, but to think that the national reputation will be fulfilled as a result of this delivery. Axis of power, on the other hand, are those who regulate the balances of the subject-object and sender-receiver quartet. The axis of power consists of the subjects' helpers and opponents. In the movie, Indians are seen in both the helper and opponent positions. The first opponent we see in the movie is the bandits who steal the diamond from the subjects. The diamond here represents national dignity and must be reclaimed. On the other hand, Indians also steal subjects' money. The absence of money is the second obstacle to the task for the subjects. The other opponent of the movie is the sheriff of the town. He sees the diamond as a capital interest and keeps it to himself until the end of the movie. The diamond represents a material value for the sheriff. In the helper elements of the film, Indians, who initially appear as opponents, are seen. The Indian chief attempts to get the diamond back. This request for help comes from the subjects. The binding element is based on the possibility that the Indians are of Turkish descent, and assistance is requested over the possibility of sharing the same homeland. Suzan Van Dyke, the only female character featured in the movie, serves as the main helper. However, while she was given the role of helper, she was loaded with masculine features. She uses a gun

like a man and dresses like a man. Here, it is seen that the idea of acting and appearing like a man in order to take part in the male world is a pre-acceptance. Moreover, she also has mustaches as a physical feature identified with men. In fact, it is not desirable for a woman to have a mustache, but it can be an acceptable physical feature if it represents a man. In the later scenes of the movie, she gets rid of this mustache when it comes to her emotional intimacy with the character Aziz. Because she no longer needs to act like a man. She came under Aziz's protection and was relegated to a secondary position as a woman. At the end of the movie, he completely gave up on men's clothes and the role of helper was reduced to a minimum.

The existing binary oppositions in the movie are as follows:

Day	Night
Good	Bad
Law	Crime
Caucasian	Native American
Majority	Minority

Conclusion: Although crime is not the primary element of the movie, the weapon, which is a tool of the criminal, is portrayed as the extension of masculinity. Its use in solving existing problems has been normalized. A man's actions or how he realized those actions are not really significant if he did them to survive or to protect or control the people or events for which he is responsible. This is because they are rendered invisible within the plot of the movie. The most important weapon of this matter of "rendering invisible" are the concepts that are thought to be identical with masculinity, such as origins, ancestors, lineage, or nationalism. The Sultan of the Ottoman Empire

gave a task. At this point, the father figure acts. Responsibility towards father-authority must be fulfilled. On the other hand, nationalism is the other driving force behind legitimacy. If the nation is asked by its father, who protects and favours it, to protect certain values such as honour and reputation, then the destructiveness of a weapon may become acceptable.

3.3.4. Kolpacino: Bomba (2011) What if I Wore a Skirt?

Table 4

Kolpacino: Bomba

Actants	Diegetic Elements	Functions of Actants
Subject	Özgür	Persons doing the action
Object	Getting rid of blackmail	The main subject of the action
Sender	Fear of his wife and family	People who determine the action
Receiver	Özgür himself	Those for whom action will be taken
Helper	Özgür's friends	The idea and person who helped make the action happen
Opponent	Özgür's friends	People that prevent the realization of the action

Subject-Object: Özgür takes place as the subject in the film. Özgür is trying to get rid of the blackmail he is exposed to in his forbidden relationship. The object of the film is these efforts to escape. The whole movie is based on how Özgür tries to overcome the physical and psychological pressures he has experienced during this process. As both he and his friends try to find a solution to the issue, they encounter different new problems.

Sender-Receiver: Here, Özgür's sender is his fear of his wife and family. Özgür is the receiver of the action, as what may happen to him if his relationship is revealed will directly affect Özgür's life.

Helper-Opponent: In the movie, Özgür's friends are both helpers and opponents. His friends, who act selflessly with Özgür to save him from the difficult situation he is in, also appear as opponents with the mistakes they have made. Özgür's friends are the reason for all the mishaps that happen to him, apart from blackmail.

3.3.4.1. Stages of the Movie

1. **Phase-Sending (Action):** The main action in the movie is Özgür's escape from blackmail. However, Özgür falls into a position where he can lose his financial and especially moral gains due to blackmail. Özgür, who cannot realize the life that his wife is used to with insufficient financial conditions under the abstract pressure of a rich father-in-law and a successful father, has to overcome the financial burden of blackmail. In addition to the risk of not being able to fulfill his duty economically, the difficult situation he will fall into socially is his main motivation. "Masculinity," his motivation to exist as a man, is compromised. On the one hand, he was blackmailed by a woman, and on the other, he was dressed in women's clothes in order to be humiliated while trying to get rid of this blackmail. As can be seen, exposing a man in women's clothing is the worst possible situation for him and the last point that will harm his masculinity.
2. **Stage-Acquisition (Empowerment):** The protagonists in the movie could not enter the empowerment phase to gain acquisition throughout the movie. The only empowerment in the movie is that Özgür and his friends come

together after the blackmail and plan some actions to solve the situation. However, they could not realize these plans throughout the whole movie and they experienced even worse situations.

3. **Stage-Performance (Showing):** This stage of the movie is the stage where the main action takes place. After the blackmail, Özgür gathers his friends and meets with the blackmailer in order to solve the problem. They then fall into a trap at the meeting point, disguised as women and subjected to a second blackmail by having their images taken. The only way they can get rid of this second blackmail is to get the necessary amount of his father-in-law's money with a bank game. As a result of the failure of this attempt, he is left with a bomb hanging around his neck.
4. **Stage-Sanction (Confirmation):** The difficult situations he enters throughout the movie do not let go of him at the end of the movie as well. It is not possible here for the protagonist, who is generally accustomed to seeing, to get rid of the difficulty he is in. At the end of the events, Özgür and his friends seem to be saved and the villains seem to have found their punishment, but in the real final scene, it is seen that Özgür was deceived by one of his friends and his wife learned everything.

3.3.4.2. Analysis of Axis

The relationship between the film's subject and object is Özgür's escape from the blackmail he was exposed to. The blackmail is about demanding money by using images of Özgür, a married man, with another woman, against his wife and family. In this case, the subject of the film is Özgür, the object is the act of getting rid of blackmail and these constitute the film's axis of desire. Özgür seeks help from his friends to get

out of this difficult situation he is in and tries to solve the problem in his own way. As subjects, the important issue for Özgür and his friends is “masculinity” and the resolution of events must be done within themselves and in a manly manner. Özgür is experiencing hierarchical difficulties by taking place under the wealth of a father and a rich father-in-law, whom he respects as a male individual. In the patriarchal order, one of the most crucial factors of being a man is the necessity of a man to support his own house. The man's inability to have this capitalist freedom in the public sphere makes him subordinate to other men. Not being able to realize himself under the father, who has settled in the hegemonic masculinity figure idealized by the patriarchal ideology, is a sign of a masculinity crisis. As a complement to this deficiency, it is seen that verbal or physical violence is used to realize the act of being a man. This interference of men with other men who are not like him is described as masculinity and is an important feature that we encounter throughout the film. The violence, especially verbal, that Özgür, the subject, applies to his driver shows the state of the hierarchy. The driver is Özgür's employee as a position, but he cannot think as well as Özgür does and makes mistakes. As a result, they are punished as 'the other'. A second masculinity crisis for Özgür is that he is blackmailed by a woman. The film's implicit female character blackmails him for economic gain. However, this situation comes to an end with the blackmailing woman being deactivated. The act of blackmail continues, but the blackmailer figure is loaded on a man this time. As it is seen, the female character is the bad person who initiates the blackmail, but even in the case of putting a man in a bad situation, he cannot be accepted as the main character. A man can only face another male character. In the axis of transmission of the film, the sender is Özgür's fear of his family's reaction if the blackmail threat is fulfilled, and the receiver is Özgür himself. This is the axis of transmission of the film and defines the sender-receiver relationship.

However, the sender is not limited to fear of the family's reaction. As a man, on the one hand, he has difficulty in providing for his family, on the other hand, a threat to the male stance creates a crisis for the character. He did not fulfill the loyalty he should have felt to his family, and he was faced with the danger of the space he established as a man. If the threat in blackmail is fulfilled, he will be blamed by his wife, he will be wronged, and in the face of his father figure, he will experience the pressure of being a man who cannot save himself from a difficult situation. The axis of power of the movie is the helper-opponent relationship. In the movie, the helpers and the opponents are the same people. For Özgür and his friends, the solution to the problem is violence. However, in the face of their violent reaction, they are punished with violence by another group. What is important here is the content of the violence. Özgür and his friends are punished by disguising themselves as women. Here, it is seen that being like a woman is a punishing situation for a man. The harsh attitudes that are seen as peculiar to men are eliminated by being feminine. The equivalent of not being a man is being a woman, and that is the worst thing to experience. This is why they are the opponent in the axis of power for the characters who are punished in various ways due to their insistence on resorting to violence. Helping each other to prevent blackmail by making continuous plans ends with their own opponent roles.

The existing binary oppositions in the movie are as follows:

Good	Bad
Night	Day
Machismo	Gentlemanliness
Superior	Subordinate
Femininity	Masculinity

Conclusion: This is the film in which the “other” men and masculinities deal with the hegemonic man the most often. The matter of rendering crime invisible also occurs in this movie. Its primary difference from the others is that the point of focus is not the crime but the punishment. Male characters are punished by being dressed in female clothing. And this is one of the most severe punishments a man can face in the patriarchal order. For a man who defines himself through being hot-blooded and macho, wearing a wainscot creates a severe trauma. The one who holds power and is dominant punishes those who oppose him by having them "be a woman". For the dominant male, "anyone who is unlike himself can only have feminine qualities".

3.3.5. Cakallarla Dans: Sifir Sikinti (2014) When I Strike, I Score and the Rest is Easy

Table 5

Cakallarla Dans: Sifir Sikinti

Actants	Diegetic Elements	Functions of Actants
Subject	Hikmet and his friends	Persons doing the action
Object	Finding Mihriban's surgery money	The main subject of the action
Sender	Hikmet's love for Mihriban	People who determine the action
Receiver	Mihriban, his mother, and then the subject himself and his friends	Those for whom action will be taken
Helper	Hikmet and his friends	The idea and person who helped make the action happen
Opponent	Hikmet, his friends, Crazy Recep, and Zagor	People that prevent the realization of the action

Subject-Object: The subject of the film is Hikmet, who falls in love with a woman who cannot speak, and the object is the act of finding the money for the surgery necessary for the woman to speak. The subject-object relationship begins when the mother asks Hikmet to find the money for the surgery for her daughter Mihriban.

Sender-Receiver: The sender in the movie is Hikmet's love for Mihriban. Hikmet, who has not been able to establish successful relationships with women until then, turns to the act of finding money for both the woman he loves and her mother. Here, the receiver is Mihriban and her mother who direct the subject to the verb.

Helper-Opponent: In the movie, the helpers are Hikmet's friends and neighbors. As the opponent, both Hikmet himself and his friends Deli Recep and Zagor are seen. The characters of the film, which organizes a football tournament to find money, both help the object and become opponents in front of the realization of the object, with their wrong actions and decisions.

3.3.5.1. Stages of the Movie

1. **Phase-Sending (Action):** Hikmet, who falls in love with a woman he sees on the ferry, takes it upon himself to relieve Mihriban's distress caused by her inability to speak. For the realization of the object, the sender is Mihriban's mother. The receiver she uses is the love of Hikmet for her daughter. It is later revealed that the need to find money for the surgery is a fraudulent activity. The object to which Ahmet, who is the subject, is directed, is replaced by another object. The new object is now both to find the fraudsters and get their money back, and to get out of the difficult situation in order to find the money.
2. **Stage-Acquisition (Empowerment):** Hikmet and his friends organize an inter-neighborhood football tournament to collect the money for the surgery. During the tournament, the money from the sponsor is given by Hikmet to Mihriban's mother as an operation cost. Thus, the subject and his friends are fulfilling the responsibility placed on them.
3. **Stage-Performance (Showing):** In the performance axis of the film, the change of the object is seen. When they lose the money they gave for the surgery to the fraudsters, this time they have to win the football tournament and pay the money that came from the sponsor. For this, the winner must be

themselves. However, the characters of Recep and Zagor stand in front of them as opponents. Both characters want to get back the money they gave illegally by using illegal means again. The main characters of the movie prefer to run away.

4. **Stage-Sanction (Confirmation):** At the end of the movie, no act of approval is seen for the protagonists, resulting in the capture of characters who begin their escape illegally.

3.3.5.2. Analysis of Axis

The axis of desire of the film, which consists of subject-object, can be analyzed in two different ways. First, their methods of solving their problems need to be evaluated. Here, the relationship between men and sports stands out. The first verb used as a problem solver is sports, which is one of the conditions of being a man, and football, which has a serious place in the social sense. Being active in sports is considered one of the most important indicators of hegemonic masculinity. Knowing and understanding football in particular is one of the determinants of the ideal position of a man. Football is also one of the legitimized ways for men to solve their problems with violence. The characters in the film are presented as characters who are far from ideal hegemonic masculinity and on the verge of a masculinity crisis. The characters are seen as a reflection of the phrase "*generally, they cannot express themselves, are spiritually dead, unsuccessful, obsessed, paranoid, aggressive, impotent, abusive, depressed, committing crimes, and feeling guilty*", which Ulusay calls the masculinity crisis, which started to appear in Turkish cinema after the 2000s. Men who are in therapy for their crimes against society are economically and socially unsuccessful, always using slang words in their speech, and aggressive characters. Playing football, which enables to

reach idealized masculinity, and being directed to win over the male body, kept the existing crisis in the background. Another issue that determines the relationship between subject-object is man and the use of space. The outer or public space, is under the control of men. In the movie, which takes place in a district of Istanbul, it is seen that the characters try to prove their superiority in their own spaces through masculinity. For the characters who were born, raised, and lived in the same neighborhood, this neighborhood constitutes all of its public spaces. All kinds of masculinity experiences have taken place and are happening in this space. They believe that their space or place protects them. It is not possible for them to be harmed in this space. After all, space is where they represent and are represented. At the end of the movie, the idea that the neighborhood they are in will be differentiated by urban transformation has been the determining factor in the characters' decision to flee. Now that space will become an alienated space, not the place where they form their public spaces and where they are superior. In the axis of transmission consisting of sender-receiver, the subject of the sender is Hikmet's love for Mihriban. For Hikmet, who has never been with a woman before, establishing a family and taking responsibility for it is a crucial part of the process of becoming a man. There is a need to overcome the masculinity crisis in which he is in, with the institution of marriage, which is one of the most important complements of the patriarchal order. It is not possible to leave the ideal masculinity under a crisis and the cycle needs to be completed. As he fell in love, his responsibility for marriage began, and it became his duty to find the money for the surgery of the woman he loved. However, at the point where the object shifts in the movie, Mihriban, who is the receiver, and her mother defraud Hikmet. In reality, there is no surgery. When Hikmet learned about this, his first reaction was to be surprised at how he could be defrauded, and disappointment towards his love and marriage dreams remained in

the background. The situation in question here is the act of cheating a man by a woman, and this is hard to accept. Mihriban and her mother, two of the three female characters in the movie, are seen as a mother-daughter gang that defrauds dozens of men. The female characters, who remain in the subordinate position in the film, also appear as criminal women. They deceived tens of men with the promise of love and took their money by various methods. However, the axis of the object has been shifted in the film, since it is unacceptable for a man to fall into a powerless position against women, in terms of masculinity construction. Therefore, the sender and receiver are differentiated. After a certain stage of the film, the sender is the act of paying back the money given to them illegally, and the receiver is the character of Zagor, who provides this money. The man is not positioned at the level of the woman, but at the level of the other man. Helpers on the axis of power are the friends of Hikmet. On the other hand, both Hikmet and his friends are seen in the opponent position. Characters who are helpers by supporting Hikmet in providing the money for the surgery and by applying these ideas collectively also became opponents by making mistakes during decision-making and implementation.

The existing binary oppositions in the movie are as follows:

Good	Bad
Night	Day
Woman	Man
Legal	Illegal

Conclusion: As per the definition of hegemonic masculinity, the strength and sportiveness of the male body are the expected features. In the movie, this feature appears as a problem solver. However, the solution to the problem is actually an element of crime. Again, crime appears before us as a subject, and it is rendered invisible. The tool that is being used here is football. In today's world, football and masculinity are almost completely overlapping elements. Football, which has become a giant industry, is in a position where it classifies man on the basis of playing it, being knowledgeable about it, and being interested in it. Football is also another indication of masculinity's ownership of the public sphere. Whether it is between countries, between cities or between neighbourhoods, it has made the public space available to men. It's definitely not a place for women. Although it is a much more peaceful problem solver than the gun, it is an important identifier of the other in the hierarchy existing within masculinity. On the field, the winner is the side that approaches the solution of other problems.

3.3.6. Recep İvedik 5 (2017) Am I a Nationalist? Or a Racist?

Table 6

Recep İvedik 5

Actants	Diegetic Elements	Functions of Actants
Subject	Recep İvedik	Persons doing the action
Object	Winning medal	The main subject of the action
Sender	Recep İvedik	People who determine the action
Receiver	Turkey	Those for whom action will be taken
Helper	Recep İvedik, Akif, Nurullah, and friends of Recep İvedik	The idea and person who helped make the action happen
Opponent	Other characters participating in the Olympics	People that prevent the realization of the action

Subject-Object: The subject of the film is Recep İvedik, who undertakes the task of taking the Turkey convoy to the Eurasia Youth Olympics held in Skopje instead of his deceased friend. The object is that the convoy wins a gold medal for Turkey.

Sender-Receiver: At the beginning of the movie, Turkey is seen as the sender and receiver. However, as the male athletes had to withdraw from the competitions due to food poisoning, Recep İvedik undertook the task of winning medals and became the main sender. The receiver, on the other hand, continued to be Turkey, and the subject-object relationship continued through the receiver's purpose.

Helper-Opponent: The opponents in the movie are the head of the convoy and the athletes of other countries in the medal struggle. After the athletes got sick, the head

of the convoy was neutralized by Recep Ivedik when he wanted to withdraw Turkey from the competitions. His hands, feet and mouth were tied and he was imprisoned in a room. Therefore, athletes of other countries remained as opponents. As the helpers, Aykut, the assistant of the head of the convoy, and friends called by Recep Ivedik to participate in the competitions are seen.

3.3.6.1. Stages of the Movie.

- 1. Stage-Sending (Action):** Recep Ivedik undertook the task of taking the national team convoy to the Olympics to be held in Skopje, the duty of his deceased bus driver friend. The male athletes of the group got poisoned from the food they ate at a restaurant where Recep Ivedik took them during the lunch break. Therefore, it is no longer possible for them to participate in competitions. Turkey can now only be represented by female athletes. Thereupon, the head of the delegation decides to withdraw the entire team from the Olympic games.
- 2. Stage-Acquisition (Empowerment):** Recep Ivedik, who blames himself for this setback experienced by the group, calls his friends instead of the sick athletes and allows them to participate in the competitions with false documents.
- 3. Stage-Performance (Showing):** There are competitions in the performance stage of the movie. The team manages to win gold medals in various branches with both male and female athletes.
- 4. Stage-Sanction (Confirmation):** At the final of the movie, they also manage to win the most important competition of the Olympics. This enables Recep Ivedik, who is the subject and also the sender, to realize the

acquisition of the object. The task given by the receiver has been successfully completed.

3.3.6.2. Analysis of Axis

In the axis of desire, which consists of subject-object in the film, the subject is Recep Ivedik and the object is the act of winning a medal for Turkey. While examining the subject-object relationship, it is seen how nationalism is highlighted by using the male body. After the illness of the male athletes in the Turkish National Team, the task of representing the country for them, which was undertaken by the subject, was assigned to the male body through sports. It is nationalism that motivates medal-winning, that is, the object. One of the important criteria of the construction of masculinity is nationalism. In gender roles, men are the protectors and maintainers of the nation, in other words, the nation is the man himself. Najmabadi argued that the land on which the nation lives is female and that it is a male's job to protect this land. The woman is in need of protection by the man in the interior, which she is thought to belong. Looking at its secondary position, it is seen that according to this view, every means should be used for the protection and glorification of the nation. In order to achieve this, it is necessary to highlight other features that are loaded on men. Accordingly, another important element of being a man is the use of the body. Being physically strong is considered a necessity. This superiority, which is assumed to be biologically innate, is an element of the idealized state of hegemonic masculinity in the patriarchal discourse that constitutes the culture. The main message of the film is that this assumed power is used for national values and feelings, and that the hegemonic male protects and glorifies the homeland that contains the female, that is, the nation, by using his body. During the filming, Recep Ivedik encounters especially the athletes of

the Greek and Russian teams and is also in a struggle outside the field. The political oppositions between Greece-Turkey and Russia-Turkey are fully reflected in the film. It is seen that there is usually a cultural struggle with Greece. Recep Ivedik's defense that Greek food is actually Turkish food is an example of the cultural struggle. He also inflicts physical violence on both Greek and Russian athletes. The axis of transmission, consisting of sender-receiver, is again based on nationalism and the use of the body. Turkey, the receiver, that mediates the subject's reaching the object, is loaded on the nationalistic feelings and body strength of the character of Recep Ivedik, who is both the subject and the sender. It is seen that another remarkable element in axis of transmission is the legitimization of crime. The helpers called by the subject as a result of the illness of the male athletes participated in the competitions with a fake license. This situation did not arise in the process and the finale of the film. Accordingly, if the issue is the protection and glorification of the homeland, a crime is presented as an acceptable situation. In this case, although it is a crime, it can be ignored. Another criminal element is to make the Russian athlete guilty by secretly doping. Crime is ignored in this scene, too, and moreover, Turkey is rewarded with victory. In the movie, female athletes who do not get sick also participate in competitions. However, the objections of female athletes to the new and illegitimate squad are suppressed by Recep Ivedik and they are forced to obey. Although the female characters are featured in their achievements, they are invisible in the film process. Looking at the helpers-opponents that make up the power axis, there are Nurullah, Akif, and Recep Ivedik's friends as helpers. Nurullah is seen as being on the side of the subject from the beginning. Akif, on the other hand, steps in after the head of the convoy is neutralized. Throughout the film, he is in the position of the supporter of both the subject and other helpers. He is involved as a partner in crime, including the issuance of fake athlete licenses and the

doping trap of the Russian athlete. This action of the head of the convoy, who is the opponent, takes place in two ways. First, he objects to the existence of the subject and tries to disable it because of its illegal existence. Secondly, he decided to withdraw his team of athletes who fell ill from the competitions. Both positions are disabled and rendered ineffective by the intervention of the subject.

The existing binary oppositions in the movie are as follows:



Good	Bad
Day	Night
Woman	Man
Legal	Illegal
Turkey	Greece
Turkey	Russia

Conclusion: This film is one of the most important examples of legitimizing crimes. In the patriarchal order, concepts such as nation and homeland are large and important concepts that are identified with women. Any method or action, including committing crimes, can be justified in order to represent the nation, protect its honour and reputation, and ensure its continuity. Issuing forged documents, and doing so on an international platform, normalizes this crime. The important thing is for a group of men to become victorious with the love of the country and nation and to honour the flag. Another problematic area in the film is the thin line that separates nationalism from racism. If you are not one of us, you are one of the others, and if you are one of the others, you are not one of us. As a result of this line of thinking, there are no problems with committing crimes or even applying verbal and physical violence.

3.3.7. Organize İşler: Sazan Sarmalı (2019) My Happy, Small and Criminal Neighbourhood

Tablo 7

Organize Isler: Sazan Sarmali (Money Trap)

Actants	Diegetic Elements	Functions of Actants
Subject	Asım	Persons doing the action
Object	Finding those who defrauded Nazlı and Bahadır	The main subject of the action
Sender	Asım's love for his daughter Nazlı	People who determine the action
Receiver	Nazlı and Bahadır	Those for whom action will be taken
Helper	Asım's men	The idea and person who helped make the action happen
Opponent	Saruhan and his men	People that prevent the realization of the action

Subject-Object: In the film, we see the character of Asım, the head of a criminal organization in Istanbul, as the subject. The object of the film, on the other hand, is the act of eliminating the victimization of Asım's son-in-law as a result of being defrauded on the wedding day. The object is loaded to Asım by his daughter. Nazlı is a character who has lost contact with her father. However, she turns to his father, a criminal character, to find the scammers.

Sender-Receiver: Asım accepts this action because of his love for his daughter, who does not see him. Finding the one who defrauded his groom will make his groom

and therefore his daughter happy. The sender of the action is Asım's love for his daughter, and the receiver is Nazlı and her fiancé Bahadır.

Helper-Opponent: Asım's helpers in the movie are the men who work for him in the crime organization he directs. Saruhan, the head of another criminal organization, is seen as the opponent. Saruhan is not directly after Asım, he is after that man to relieve the victimization of the person who was defrauded by one of Asım's men. However, Saruhan's desire to catch him also creates an obstacle for Asım.

3.3.7.1. Stages of the Movie

1. **Stage-Sending (Action):** Asım unconditionally agrees to fulfill this request for help, which comes to reconcile with his daughter, who is currently not seeing him. Also, he confronts his daughter's fiancée not as a criminal but with a different identity. The goal is not only to find the scammer, but also to fix the image of being the "bad dad" he was accused of by his daughter.
2. **Stage-Acquisition (Empowerment):** In the strengthening stage of the movie, Asım asks his men to find out who committed the fraud. Asım himself and his men begin to investigate another criminal identity, using their own criminal identity in the Istanbul underworld.
3. **Stage-Performance (Showing):** At this stage of the film, the actions taken by Asım and his men to find the fraudster take place. They find the scammers using their various links. On the other hand, Saruhan finds the scammer among Asım's men, whom he took it as his duty to look for. It is the stage where things get complicated.

- 4. Stage-Sanction (Confirmation):** At the end of the movie, the cheater is found, Saruhan's obstructive attitude is stopped, Nazlı and Bahadır reconcile, and the movie ends with a happy ending.

3.3.7.2. Analysis of Axis

When we look at the axis of desire, where the subject-object relationship is established in the film, we first come across Asım's father character. Hegemonic masculinity, which is drawn by the patriarchal ideology, determines the stages that a man must fulfill in order to complete the ideal. One of these stages is that the man gets married and establishes a family, supports this family both financially and morally, and fulfills his responsibilities. However, the character of Asım in the movie could not fulfill this role. Initially did not use a socially acceptable way of making money to support his family and adopted an illegal world. Since this situation was not accepted by his wife, he left his wife, and daughter and lived the life he chose. His problems with Nazlı, who is now an adult, begin at this point. The subject has gone beyond the social male norms. However, since the subject is a man, it is not possible to criticize it directly. This criticism was made over his daughter and softened by Asım's unconditional love. His love for his daughter and the fact that there was nothing he could not do for this cause were used to justify his irresponsible attitude towards his family. When Asım meets Nazlı's fiancée, he plays the role of a doctor in order to be in a socially accepted status. This is what is really expected of him as a father of a daughter. Another legitimization is the legalization of crime. It is a crime to defraud Nazlı and Bahadır. On the other hand, the methods used by the subject and his men to find the perpetrators of this crime are not based on legal grounds. Asım is already the head of a criminal organization and this is the main subject of his problems with his daughter. However,

his identity as a father, and the fact that he fulfills his responsibility to his daughter, to his family, makes his crimes seem less important than other crimes. Verbal or physical violence used in the fraud detection process becomes invisible under the importance of purpose. The relationship between the subject and the object also constitutes the axis of transmission that determines the relationship between the sender and the receiver. In the empowerment and performance stages, which begin with sender's directing the subject to action, the gender distinction of the use of space is also seen. The criminal, protagonist character runs a criminal organization in Istanbul and has acquired a special place for it. Primarily, the prominent position of the man is seen in the use of his own space. Throughout the film, the experience of both the place and the city is carried out by the male characters. The female characters live in the space directed by Asım. The only exception here is Asım's life partner, Lerzan. Lerzan experiences the outdoors, but always has Asım by her side. An individual's body is his/her point of existence and therefore it is a space. Asım has his daughter's name tattooed on his body, on his heart. In one scene of the movie, the exit of the men group from the place is shown. The stage is presented as a bodily show in which Asım walks in the front and the rest are lined up in a hierarchical order. This is seen as the spatial superiority of the male body. Not only their own bodies or private spaces, but also the general experience of the city is under the monopoly of male characters. The spaces used in all the scenes of the movie consist of male-dominated spaces such as the coffee house, the dark crime places of the city, and workplace warehouses. The axis of power of the movie consists of Asım's helpers and Sarı Saruhan himself and his men, as opponents. Saruhan, who is an opponent, is the head of another criminal organization. Just like Asım, he uses his own criminal organization to solve a fraud case. He does not refuse the request of a person defrauded by one of Asım's men, and tries to find the swindler. Although Saruhan does not have

a direct blocking action against Asım, their paths cross because the person he is trying to catch is Asım's man.

The existing binary oppositions in the movie are as follows:

Good	Bad
Day	Night
Woman	Man
Legal	Illegal
Love	Hate
Lie	Truth

Conclusion: The film is not only based on the legitimization of a crime, but also on the general normalization of crime. Once again, here we see the relationship between men and the public sphere and the comfort in this relationship. Although the main venue is a small space in a big city, it is owned by men. Both the way of controlling and protecting the space and the way he goes out of the space strengthens the image of the man as the owner of the public space. The exit from the area is presented to the audience in slow motion and in a hierarchical way, with the leading character in front and the others walking behind him. This image is unconditionally male-dominated. The message here is, "I am the owner of both my own space and the public space". In the movie, the area where the characters live is actually a complex of buildings where crime exists, and criminals live. However, when defined in such a straight way, crime becomes a reality and must be punished. The easiest way to prevent this from happening is to introduce social values. The area has been transformed into a neighbourhood where people living in a small courtyard act as proper neighbours and laugh and cry together,

which is something that modern people remember with longing. A sweetness and nostalgic perspective has been attributed to the crime scene. The crimes committed are shown as a necessity for the continuation of this warm place.



CONCLUSION

Analysing the results of the study in two different ways is important in terms of comparing the answers to the problem of the study and the results obtained as a result of the analysis of the films.

First of all, it is necessary to examine whether the year 2000, which is the start of a new century, and the change of power structure in 2020 had any effects on movies. The study was carried out by examining the 21-year period after 2000, rather than comparing the films before and after 2000. The year 2000 was a beginning of a new century for the whole world. In addition, it was a process in which rapid technological developments entered our lives and social structures came to differ according to the characteristics of each society. As society changes, the individual changes, and as the individual changes, her society changes. On the other hand, Turkey started to be governed by a conservative government with the general elections held in 2002. These two important factors make it necessary to examine Turkish cinema after 2000.

However, when the films are examined through the construction of masculinity, patriarchal ideology and the masculinities created by it, all of which constitute the main problem of this study, it can be concluded that masculinity is one of the most resistant ideologies. The perspective of independent films, which first emerged in the 1990s, attempted to go beyond the mainstream and the discourse of the dominant. However, this feature could not be preserved after 2000 and it left its place to the consumption of popular culture. The problematic aspects of being a man were examined in the movies produced during the 90s and this era was studied by many academicians under the title of "masculinity crisis in cinema". However, when we look at the cinema after 2000,

this crisis was addressed by the patriarchal ideology and the hegemonic male model it created, which were tried to be explained throughout this study. The method of dealing with the crisis was to reproduce, protect and maintain its own dominant ideology by using comedy films.

As seen in the film analysis, masculinity is a concept built repeatedly on the dominant structure of patriarchal ideology. Considering the ideological importance of cinema, it is seen that each scene is aimed at creating, reproducing, preserving and ensuring the continuity of the dominant. Cinema spreads its ideology with the genres in it, in line with the desires and needs of all sections. Comedy is one of the genres that best spread this ideology because of its structure, which diverts people's attention away from the problems, relaxes them, and, most importantly, makes them laugh. The easiest thing for a human being is to form consent while laughing.

Six of the seven films examined have male models who commit crimes. However, all of the crimes committed were aimed at protecting the state, family institution, or women. For this reason, the man is not punished in any way. In other words, when the act of protecting and guarding, which is a man's duty, is fulfilled, he is bound to a mechanism above the law. The crimes committed are articulated within the comedy structure and ultimately creates consent for not being punished. It is known that law is a social institution. It is a set of written rules and has sanctions. The power of the invisible sanction of an ideology that can rise above such a serious institutionalism on the social structure is worth questioning.

The patriarchy created as an ideology by the masculine structure and the hegemony of its ideal man is a structure above all social institutions and shapes them

through their dominant discourses. Comedy films shot in Turkish cinema after 2000 have had an important place in the construction of the fictionalized, ideal, and hegemonic man. In all seven films examined, the elements that shape a man were emphasized, the masculinity crises were eliminated, and the male hegemony, which was blurred in this way, was reconstructed in various ways.

From the beginning sentence to the last sentence of this study, the saying 'One is not born, but rather becomes, a woman' by Simone de Beauvoir has been accepted as being said not only for women but also for men, and the construction process of masculinity has been tried to be defined. Every society that has emerged in different ways in the historical process has created its own gender structures within its own structure. This structure is an unequal process for almost all societies in which the patriarchal order, namely men, is in the primary position. However, as a result, masculinity, like femininity, is created and constantly reproduced by society to maintain its primary position through various methods. All institutions of society are also essential parts of this process. All the social roles that society imposes on genders are the result of these long processes and these institutions. Although it is not possible to know the starting point, it does not seem possible to explain the complete formation, even if we accept that there is an easy and simple explanation such as accepting that man is the hunter and food provider due to his physical advantages, as discussed in the physical anthropology section of the discipline of anthropology. Why were men and women shaped in this way, and why was this inequality formed in such a way? The answer to this question is considered a topic for another discussion. However, this distinction has been realized, and an unequal world has been formed.

The important thing here is to try to understand how this unequal structure is formed in the processes and institutions mentioned. Moreover, there is another critical issue that this unequal structure is seen not only between men and women but also within men themselves. The man who has the hegemony idealized by the patriarchal order puts pressure on other men who are not like him and on the various masculinities exercised by them. There are significant differences between the social acceptance views of a white-collar male, physically accepted, middle-aged, having a high level of job opportunity, military service, heterosexual, having a family, and a male transgender individual. Not only for the transgender male, but also for the same age group, heterosexual, having a job, and having a family, the point of view of a man who is just an immigrant or has a different skin color is different from the view directed towards the hegemonic man.

A group made a distinction, determined the ideal, created a superiority over it, and as a result created pressure on all femininities and other masculinities. With the seizure of power, all institutions have produced, preserved, and reproduced the ideology of this power, and are still producing it. School, religious institution, law, family, economy, or media constitute the perpetuation power of this hegemony. Among these institutions, the media is one of the most critical elements of this power.

The media, which is a vital center of information, is one of the most important weapons of the current hegemony, thanks to which the individual follows the whole world, learns what, when, or how. Whether it is written or visual materials, it strives to ensure the continuation of what is available under the name of the realities of daily life. If the daily is the decision of the hegemonic, that is, the one who has power, it may be possible to deduce from this that the media is in the hands of the hegemonic. The subject

of this study is the production of the pressure of the hegemonic man, which is our subject, on other masculinities, by the cinema, which is an important branch of the media. This is because, as seen in the study, the point where the cinema stops has an important place in creating an ideology.

The common results of the seven films examined in the study are briefly mentioned at the beginning of the conclusion section. The purpose of choosing films with male-dominated staff is not to examine the unequal situation of women against men but to reveal how men and masculinity are idealized. Another purpose is to try to reflect the idealized man's conflict with other masculinities.

In the table that emerged as a result of this examination, the common points seen are the answer to the question of how the ideal man in the conceptual framework emerges and is supported. In fact, at first glance, especially the male types who play the leading role are far from being ideal on the face of it. It is observed that roles are constructed on male types who do not have a profession, do not have a profession even if they do, and have not been able to establish a family life. However, this is only the visible side of the movies. First of all, the definition of what the ideal should be is made over the non-ideal. When the conditions of hegemonic masculinity are not fulfilled, difficult situations to be faced with the hegemonic one have been revealed. It is seen that all means, including the legitimization of crime, are used in order to fulfill the characteristics of a man, such as being protective, caring, responsible, heterosexual, working, doing sports, and appearing in masculine public. Making fake identities for the sake of national purpose, stealing money for the treatment of a sick child who has taken responsibility and placed in the concept of family, or using weapons for the honor

of the empire are examples of this situation. Again, we can see the emphasis on being a man in the use of the body and spaces.

Another reality that emerged as a result of the whole examination is the existence of the masculine, that is, the state, which has the greatest hegemony. As in the concept of "state father", hegemony is a concept that is imposed on the male. It is not surprising that the state, whose main task is to protect and watch, punish those outside its own rules, whose word should be listened to and whose rules should be followed, is identified with men. The masculine created the state, the state idealized masculinity, put it into practice, kept it alive, and continues to reproduce it. From this point of view, it does not seem very possible to distinguish between the state and the man. When we look at the example of the legitimation of crime, we can also see how the hegemonic punishes those who are different from itself. Crime is not an act approved by society. However, a man can even risk committing a crime in order to comply with the rules set in his own world. The important thing is to protect and apply the drawn values with the foreseen conditions. On the other hand, the state which fulfills these conditions, namely the father, punishes the crime.

As can be seen, the process carried out to assume a masculine role, maintain it, or reproduce is a process that is wholly interdependent but full of contradictions. Nevertheless, being a man is something that is being reconstructed repeatedly, despite all its confusion and contradictions. It is an ideology-themed movie in which roles are played in every aspect of daily life, both physically and emotionally, in and by society.

BIBLIOGRAPHY

- Abisel, N. (1994). *Türk sinemasında aile, Türk sineması üzerine yazılar*. Ankara: İmge Publishing.
- Abisel, N. (2005). *Türk sineması üzerine yazılar*. Ankara: Phoenix Publication.
- Adanır, O. (2012). *Sinemada anlam ve anlatım*. İstanbul: Say Publishing Group.
- Akbulut, H. (2008). *Kadına melodram yakışır: Türk melodram sinemasında kadın imgeleri*. İstanbul: Bağlam Publication.
- Akça B. E., & Tönel, E. (2011). Erkeklik çalışmalarına teorik bir çerçeve: Feminist çalışmalardan hegemonik erkekliğe. In İ. Erdoğan (ed.), *Medyada hegemonik erkeklik ve temsil*. İstanbul: Kalkedon Publications.
- Aksoy, İ., & Can, C. (2016). *PESA International Journal of Social Studies*, 2(3).
- Aksu, B. (2009). Rüyası örümzün çünkü eşyaya siner. In A. Alkan, *Cins Cins Mekan* (p. 63-75). İstanbul: Varlık Publications.
- Aktaş, S. (2018). İdeolojik bir aygıt olarak sinema: "Top Gun" film anlatısında egemen ideolojinin temsili. *Beykent University Journal of Social Sciences*, 11(2).
- Altunkaya, H. (2012). "Beyhude Ömrüm" adlı hikâyenin Greimas'ın eyleyenler modeline göre incelenmesi. *International Periodical For The Languages, Literature, and History of Turkish or Turkic*, 7(4), 761-771.
- Andrew, Dudley, J. (2010). *Büyük Sinema Kuramları* (Z. Atam Çev.). İstanbul: Doruk Publication.

Arendt, H. (1970, 2011). *On Violence*. İstanbul: İletişim.

Arık, H. (2009), Kahvehanede erkek olmak: Kamusal alanda erkek egemenliğinin antropolojisi. In A. Alkan (der.), *Cins cins mekân*. Varlık Publications.

Atay, T. (2004). Erkeklik en çok erkeği ezer. *Toplum ve Bilim*, 101.

Atay, T. (2012). *Çin işi japon işi: Cinsiyet ve cinsellik üzerine*.

Aydoğan, D. (2020). *Erciyes Journal of Communication*, 7(1), 1-24.

Aytaç, Ö. (2004). Kapitalizm ve hegemonya ilişkileri bağlamında boş zaman. *Cukurova University Journal of Social Sciences*, (28), 115-138.

Batur, A. (2002). “Mizah=Gülmece”. Gülmenin Kitabı, Compilation, YGS Publishing, İstanbul.

Bayhan, V. (2013). Beden sosyolojisi ve toplumsal cinsiyet. *Journal of East-West Thought*.

Berger, J. (1995). *Ways of Seeing* (Y. Salman Transl.). İstanbul: Metis Publishing.

Bergson, H. (1996). *Laughter: An Essay on the Meaning of the Comic* (Y. Avunç Transl.). İstanbul: Ayrıntı Publications.

Bergson, H. (2014). *Laughter: An Essay On The Meaning Of The Comic* (D. Çetinkasap Transl.). İstanbul: Türkiye İş Bankası Cultural Publications

Berktaş, F. (2004). Kadınların insan haklarının gelişimi ve Türkiye, sivil toplum ve demokrasi konferans yazıları. *İstanbul: Bilgi University Non-Governmental Organizations Education and Research Unit*, (7).

- Bhasin, K. (2003). *Gender Roles* (K. Ay Transl.). Istanbul: İstanbul Women's Solidarity Foundation Publications.
- Blumen, L. J. (1994). The existential bases of fower relationships: The gender role case. In H. L. Radtke, H. J. Stam (eds.), *Power/Gender* (Social Relations İn Theory And Practise) (pp. 109-125). London: Sage.
- Bora, A., & Üstün, İ. (2010). *Sıcak aile ortamı: Demokratikleşme sürecinde kadın ve erkekler* (4. Edition). Istanbul: Tesev.
- Bozok, M. (2009). Erkeklik İncelemeleri Alanındaki Başlıca Kuram ve Yaklaşımların Sosyalist Feminist Bir Eleştirisine Doğru. VI. National Sociology Congress, October 2009, "Social Transformations and Sociological Approaches", Adnan Menderes University, Aydın.
- Büker, S. (2012). *Sinemada anlam yaratma*. Istanbul: Hayalperest Publications.
- Bülbül, H. (2014). Erkek kimliğinin oluşumundaki faktörler: İktidar, emek ve arzu. In *Toplumsal cinsiyet ve medya*. Ankara: Detay Publication.
- Burton, G. (1996). *More Than Meets The Eye: An Introduction to Media Studies* (N. Dinç Transl.). Istanbul: Alan Publications.
- Butler, A. M. (2011). *Film Studies* (A. Toprak Transl.). Istanbul: Kalkedon Publications.
- Butler, J. (2010). *Gender Trouble: Feminism and the Subversion of Identity*. Istanbul: Metis.

Çayırcıoğlu, D. (2014). Sinemada kamusal/özel alan örneği: Demir Leydi. *Fe Dergi: Feminist Eleştiri*, 6, 68-77.

Çelik, Ö. (2008). *Ataerkil sistem bağlamında toplumsal cinsiyet ve cinsiyet rollerinin benimsenmesi*. (Unpublished Thesis). Gazi University Institute of Social Sciences, Ankara.

Cerrahoğlu, Z. (2019). Sinemada temsil kurmak: Mustang (2015) filmi üzerine bir inceleme. *Sinefilozofi Dergisi*, Special Edition.

Çoban, B. (2006). *Louis althusser*. B. Çoban (Ed.), *Kadife Karanlık* (pp. 89-116). Istanbul: Su Publishing.

Connell, R. W. (1990). The state, gender and sexual politics: Theory and appraisal. *Theory And Society*, 19.

Connell, R. W. (1998). *Gender and Power: Society, the Person, and Sexual Politics* (C. Soydemir Transl.). Istanbul: Ayrıntı Publications.

Connell, R. W. (2000). *The man and the boys*. University Of California Press.

Connell, R. W. (2002). *Gender*. Cambridge: Polity.

Connell, R. W. (2005a). *Masculinities* (2nd Edition). Usa: University Of California Press.

Connell, R. W. (2005b). The social organization of masculinity. In S. Whitehead, F. Barrett (eds.), *The masculinities reader* (pp. 30-50). UK, USA: Polity.

Connell, R. W., & Messeschmidt, J. (2005). *Hegemonic masculinit, rethinking the concept*. Usa: Sage Publications.

- Coward, R., & Ellis, J. (1985). *Language and Materialism*. Istanbul: İletişim Publishing.
- Croteau, D., Hoynes, W., & Milan, S. (2012). *Media/society: Industries, images and audiences*. Los Angeles: Sage Publications.
- Cüceloğlu, D. (2014). *İnsan ve davranışı*. Istanbul: Remzi Kitabevi.
- De Saussure, F. (1998). *Course in General Linguistics* (B. Vardar Transl.). Istanbul: Multilingual.
- Deaux, K., & Major, B. (2004). Social psychological model of gender. In M. S. Kimmel, A. Aronson (eds.), *The gendered society reader* (pp. 72-74). New York: Oxford University.
- Dedeoğlu, S. (2000). Cinsiyet rolleri açısından kadın ve aile. *Toplum ve Bilim Dergisi*.
- Demren, Ç. (2008). Kadınlık dolayımıyla erkeklik öznelliği. *Cumhuriyet University Journal of Social Sciences*, 32(1), 73-92.
- Diken & Laustsen. (2004). *Filmlerle Sosyolojisi*. Metis Publishing.
- Dolunay, Ş., & Karmaz, E. (2020). Mekânın zaman, beden ve cinsiyet ile etkileşimi üzerine bir değerlendirme. *Abant Journal of Cultural Studies*, 5(10), 1-12.
- Duran, A. B. (2012). Antonio gramsci ve hegemonya. *Electronic Journal of Social Sciences*, 11(39), 309-321.
- Ecevit, Yıldız ve Ayşe Ayata. 2011. "Toplumsal Cinsiyet Sosyolojisine Başlangıç ve Siyaset ve Katılım." p. 2-29 ve 64-82, in Toplumsal Cinsiyet Sosyolojisi, ed.

Yıldız Ecevit ve Nadide Karkıner. Eskişehir: Anadolu University. Downloaded in July 16, 2017

Edwards, T. (2006). *Cultures of masculinity* (Electronic Version). New York: Routledge.

Enloe, C. (2007). *Globalization and militarism: Feminists make the Link*. Rowman & Littlefield Publishers.

Erkılıç, H. (2011). Türk sinemasında hegemonik erkek(lik): Kahramandan anti kahramana erkeklik temsil(ler)i. İçinde İ. Erdoğan (ed.), *Medyada hegemonik erkek(lik) ve temsil* (pp. 239). İstanbul: Kalkedon Publications.

Ersoy, E. (2009). Cinsiyet kültürü içerisinde kadın ve erkek kimliği (Malatya Örneği). *Firat University Journal of Social Sciences*, 19(2).

Ertürk, Y. (2004). Considering the role of men in gender agenda setting: Conceptual and policy issues. *Feminist Review*, 78.

Erus, Z. Ç. (2006). *Amerikan toplumunun bir yansıması olarak hollywood çocuk filmlerinde aile, medyada olmayanlar* (C. Bilgili Der.). İstanbul: Beta Publications.

Evrin, Sevim, (1972), *Şahsiyet Alanında Psikososyolojik Bir Kavram Olarak Rol Sorununa Giriş*, İstanbul: İstanbul University Faculty of Arts.

Fiske, J. (1996). *Introduction to Communication Studies* (S. İrvan Transl.). Ankara: Pharmakon Publications.

Giddens, A. (2012). *Sociology*. İstanbul: Kırmızı Publishing.

- Gilmore, D. (1997). The Manhood Puzzle. In C. B. Brettell, C. F. Sargent (eds.), *Gender cross-cultural perspective*. New Jersey: Prentice Hall.
- Gledhill, C. (1992). *A contemporary film noir and feminist criticism, women in film noir* (7th Edition) (E. A. Kaplan Ed.). Landon.
- Goffman, E. (2018). *The Presentation of Self in Everyday Life* (B. Cezar Transl.). Istanbul: Metis Publishing.
- Goldberg, H. (2010). *The Hazards of Being Male: Surviving the Myth of Masculine Privilege* (S. Budak Transl.). Ankara: Bilim ve Sanat Yayınları.
- Gramsci, A. (1993). *Historical materialism and international relations* (S. Gill Der.). Cambridge: Cambridge University Press.
- Grindon, L. (2011). *The hollywood romantic comedy: conventions, history, controversies*. West Sussex: Wiley - Blackwell.
- Güçhan, G. (1992). *Toplumsal değişme ve türk sineması, kente göç eden insanın Türk sinemasında değişen profili*. Ankara: Mge Kitabevi.
- Güçhan, G. (1996). *Türk sineması, kadınlar, kalpler ve erkekler: Türk sineması üzerine düşünceler* (S. M. Diçer Prep.). Ankara: Doruk Publication.
- Güçhan, G. (2004). 1990'lı yılların türk sinemasında kadının toplumsal cinsiyet rolündeki değişmeler. In A. Güçhan (ed.), *Kadın çalışmalarında disiplinlerarası buluşma* (pp. 39-51). İstanbul: Yeditepe University Sempozyum Bildiri Metinleri.

- Güler, B. (2019). *Antonio Gramsci'de hegemonya kavramı ve günümüz siyaset felsefesine etkisi*. Published Thesis: Uludag University Institute of Social Sciences Department of Philosophy, Bursa.
- Hall, S. (2002). *The spectacle of 'the other'. Representation: cultural representations and signifying practices* (5th Edition). Usa: Sage Publications.
- Hıdır, N. (2015). *Erkeklik kimliğindeki değişimlerin sorgulanması*. Published Master's Thesis, Ege University, Institute of Social Sciences, Department of Women's Studies, İzmir.
- Holt, D. B., & Thompson, C. J. (2011). Man-of-Action Heroes: The Pursuit of Heroic Masculinity in Everyday Consumption In İ. Erdoğan (ed.), *Medyada hegemonik erkeklik ve temsil* (pp. 429-465). Kalkedon Publications.
- Howson, R. (2006). *Challenging hegemonic masculinity*. Routledge.
- <https://www.youtube.com/watch?v=pPWaG-lFg1U>
- İri, M. (2016). *Türk sinemasında erkeklik performansları*. Istanbul: Derin Publications.
- İşeri, K. (2000) Yolcu ile yılan adlı masalın göstergebilimsel çözümlemesi. *Ana Dili*, 18, 12-27.
- Kabadayı, L. (2016). İyi adam-kötü adam son dönem türk sinemasında erkek karakter ve stereotipleşme. İçinde H. Kuruoğlu (ed.), *Erkek kimliğinin değişe(meye)n hâlleri* (ss. 167-191). İstanbul: Nobel Publications
- Kalaycıoğlu, E. (1984). *Çağdaş siyasal bilim*. Istanbul: Beta Publications.

- Kandiyoti, D. (2011). *Cariyeler, bacılar, yurttaşlar: Kimlikler ve toplumsal dönüşümler*. Istanbul: Metis Publishing.
- Kandiyoti, D. (2013). *Cariyeler Bacılar Yurttaşlar (Kimlikler ve Toplumsal Dönüşümler)*. (4th Edition). (A. Bora, F. Sayılan, Ş. Tekeli, H. Tapınç, F. Özbay Çev.). Istanbul: Metis Publishing.
- Kara, E. Ö. (2016). Sinemanın Küresel Yolculuğu. *Global Media Journal: Turkish Edition*, 6(12).
- Karaduman, S. S. (2009). *Televizyon haberlerinde egemen ideoloji ve farklı kimliklerin temsili*. Published Thesis: Ege University Institute of Social Sciences, İzmir.
- Karaman, E. (2017). Roland Barthes ve Charles Sanders Peirce'ın göstergebilimsel yaklaşımlarının karşılaştırılması. *Journal of Istanbul Aydin University* 34, 25-36.
- Kasimoğlu, A. (2015). Milliyetçiliğe dair çözümlemelerde toplumsal cinsiyet olgusu. *Yalova Journal of Social Sciences*, 5(10), 241-273.
- Kaypakoglu, S. (2004). *Toplumsal cinsiyet ve iletişim*. Istanbul: Naos Publications.
- Kazancı, M. (2002). Althusser, ideoloji ve iletişimin dayanılmaz ağırlığı. *Journal of Ankara University Faculty of Political Sciences*, 55-87.
- Kazancı, M. (2003). Althusser ile ideoloji üzerine yapılamamış bir söyleşi. *Ankara University Journal of Communication Studies*, 37-53.
- Kazancı, M. (2006). Althusser, ideoloji ve ideolojiyle ilgili son söz. *Journal of Istanbul University Faculty of Communication*, 67-93.

- Keller Fox, E. (2007). *Reflections on Gender and Science* (F. B. Aydar Transl.). Istanbul: Metis.
- Kepekçi, E. (2012), Hegemonik erkeklik eleştirisi ve feminizm birlikteliği mümkün mü? *Kadın Araştırmaları Dergisi*, (11) 59-86.
- Kimmel, M. S., & Kimmel, M. S. (2008). *Guyland: The perilous world where boys become men*. New York: Harper.
- Kimmel, M. S., Hearn, J., & Connell, R. W. (Eds.). (2004). *Handbook Of Studies On Men And Masculinities*. Sage Publications.
- Kıran, A. E. (1990). *Dilbilim-göstergebilim ilişkileri*.
- Kıran, A., & Kıran, Z. (2000). *Yazınsal okuma süreçleri*. Ankara: Seçkin Publications.
- Kramer, L. (2010). *The sociology of gender: A brief introduction* (3rd Edition). Oxford University Press.
- Kudat, A. (2006). *Satılık erkeklik: Tarihten günümüze erkek cinselliğinin istismarı*. Doğan Kitap.
- Kümbetoğlu, B. (1996). Gizli işçiler kadınlar ve bir alan araştırması. In N. Akgökçe, S. Çakır (eds.), *Farklı feminizmler açısından kadın araştırmalarında yöntem* (pp. 230-238). Sel Publication.
- Levy, D. P. (2007). Hegemonic masculinity. In M. Flook, J.K. Gardiner, B. Pease, B. Pringle, K. Routledge (Der.), *International encyclopedia of men and masculinities*. New York.

- Lotman, M. Y. (2012). *Semiotics of the Cinema* (O. Özügöl Transl.). Ankara: Nirengi Publishing.
- Lull, J. (2001). *Media, Communication, Culture: A Global Approach* (N. Güngör Transl.). Ankara: Vadi Publications.
- Macionis, J. J., & Plummer, K. (2008). *Sociology a global introduction* (4th Edition). England: Pearson Education Limited.
- Macmullan, T. (2001). What is male embodiment? N. Tauna (ed.), *Revealing male bodies*. Bloomington: Indiana University Pres.
- Marcause, H. (1985). *Eros and Civilization: A Philosophical Inquiry into Freud*. İstanbul: Idea Publicarions.
- Marx, K., & Engels, F. (1992). *The German ideology: Feuerbach* (S. Belli Transl.). Ankara: Sol Publications.
- Mead, T. A. (2004). Sex and temperament in three primitive societies. In M. S. Kimmel, A. Aronson (eds.), *The gendered society reader* (2nd edition). Newyork: Oxford Universty.
- Metz, C. (2012). *Essai sur la Signification au Cinéma* (O. Adanır Transl.). İstanbul: Hayalperest Publication.
- Monaco, J. (2002). *How To Read A Film: Movies, Media, and Beyond* (E. Yılmaz Transl.). İstanbul: Oğlak Yayıncılık ve Reklamcılık.
- Mooney, J. (2000). *Gender, state and the social order*. Great Britain: Macmillan.

- Mora, S. (2006). *Cinemachismo masculinities and sexuality in mexican film*. Austin: University Of Texas Press.
- Moran, B. (2017). *Edebiyat kuramları ve eleştiri*. Istanbul: İletişim Publishing.
- Mulvey, L. (1993) Visual Pleasure and Narrative Cinema (N. Abisel Transl.). 25. *Kare*, 3, 38-46.
- Nagel, J. (2000). Masculinity and nationalism: gender and sexuality in the making of nations In *Vatan, millet, kadınlar* (A. Bora Transl.). Istanbul: İletişim Publishing.
- Nagel, J. (2016). Masculinity and nationalism: gender and sexuality in the making of nations. İçinde A. G. Altınay (ed.), *Vatan, millet, kadınlar* (pp. 65-101). Istanbul: İletişim Publishing.
- Neale, S. (2000). *Genre and hollywood*. New York: Routledge.
- Oğuz, G. Y. (2011). Aksiyon filmlerinde iyi ve kötünün temsili: Die Hard üzerine bir inceleme. *Selçuk İletişim*, 7(1), 148-160.
- Oktan, A. (2008). Türk sinemasında hegemonik erkeklikten erkeklik krizine: yazı-tura ve erkeklik bunalımının sınırları. *Selçuk İletişim*, 5(2), 152-166.
- Onaran, A. Ş. (1994). *Türk sineması* (1st Volume). Kitle Publications.
- Onaran, A. Ş. (1999). *Sinemaya giriş*. Istanbul: Maltepe University Press.
- Onur, H., & Koyuncu, B. (2004), “Hegemonik” erkekliğin görünmeyen yüzü: Sosyalizasyon sürecinde erkeklik oluşumları ve krizleri üzerine düşünceler. *Toplum ve Bilim*, (101), 31-49.

- Orhon, E. N. (2005). 1980 Öncesi ve Sonrası Türk Sinemasında Yer Alan Erkek Karakteri ve Erkek İmgesindeki Değişim. *Yeni Düşünceler*.
- Oskay, Ü. (1978). *Toplumsal gelişmede radyo televizyon*. Ankara: Ankara Üniversitesi Siyasal Bilgiler Fakültesi Yayınları.
- Ottosson, T., & Cheng, X. (2012). *The representation of gender roles in the media*. University West.
- Outhwaite, W. (2008). *The Blackwell Dictionary of Modern Social Thought*. Istanbul: İletişim Publishing.
- Özbay, C. (2013). Türkiye’de Hegemonik Erkekliği Aramak. *Doğu Batı (Toplumsal Cinsiyet)*, 16(63), 185-204.
- Özbay, C. (2018). *Neoliberal erkekliğin sosyolojisine doğru: Rent boy’lar örneği*.
- Özbay, C., & Baliç, İ. (2004). Erkekliğin ev halleri. *Toplum ve Bilim*, 101, 89-103.
- Özbay, C., Terzioğlu, A. ve Yasin, Y. (Haz.). *Neoliberalizm ve mahremiyet Türkiye’de beden, sağlık ve cinsellik*. Istanbul: Metis Publishing.
- Öztürk, S. R. (2000). *Sinemada kadın olmak*. Istanbul: Alan Publications.
- Parkan, M. (2015). *Brecht estetiği ve sinema*. Istanbul: Yazılama Publications.
- Parlaktuna, İ. (2010). Türkiye’de cinsiyete dayalı mesleki ayrımcılığın analizi. *Ege Akademik Bakış*, 10(8).
- Parsa, A. (2008). *Mutluluk paradoksu: Greima’nın eyleyensel örnekçesiyle*. Ege Üniversitesi.

- Parsa, S., & Parsa, A. (2004). *Göstergebilim çözümlemeleri*. İzmir: Ege University Press.
- Piaget, J. (1982). *Structuralism* (F. Akadlı Transl.). Istanbul: Dost Publications.
- Pitkin, H. F. (2014). *The Concept of Representation* (S. Erkoç Transl.). Ankara: Sakarya University Cultural Publications.
- Rakow, L. (1995). *Feminist Approaches to Popular Culture: Giving Patriarchy Its Due*. (Comp. S. İrvan, M. Binark).
- Real, T. (2004) *Boys Don't Cry* (Z. Koltukçuoğlu Transl.). Istanbul: Kuraldışı Publications.
- Renzetti, C., & Curran, D. J. (1999). *Women, men, and society*. Boston: Allyn- Bacon.
- Ryan, M., & Kellner, D. (2010). *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film* (E. Özsayar Transl.). Istanbul: Ayrıntı Publications
- Şahinalp, S. D. (2010). *Türkiye 'de gülmenin dönüşümü 1970 ve 2000 'li yıllarda komedi filmlerinin karşılaştırmalı bir analizi*. Published Thesis: Istanbul Bilgi University, İstanbul.
- Saigol, R. (2016). Militarization, Nation, and Gender : Women's Bodies as Arenas of Violent Conflict. In A.G. Altınay (ed.), *Vatan, millet, kadınlar* (pp. 227-260). Istanbul: İletişim Publishing.
- Sancar, S. (2009). *Erkeklik: İmkânsız iktidar, ailede, piyasada ve sokakta erkekler*. Istanbul: Metis Publishing.

- Sancar, S. (2011). *Erkeklik: İmkansız İktidar (Ailede, Piyasada ve Sokakta Erkekler)*. (Second Edition). Istanbul: Metis Publishing.
- Sancar, S. (2012). *Türk Modernleşmesinin Cinsiyeti (Erkekler Devlet, Kadınlar Aile Kurar)*. Istanbul: İletişim Publishing.
- Sancar, S. (2013) *Türk modernleşmesinin cinsiyeti: Erkekler devlet, kadınlar aile kurar*. Istanbul: İletişim.
- Sayer, H. (2011). *Toplumsal cinsiyet eşitliğine erkeklerin katılımı*. Published Thesis: Ksgm, Ankara.
- Segal, L. (1992). Competing Masculinities (I): Manliness — The Masculine Ideal (V. Ersoy Transl.). *Birikim*, (35), 38-49.
- Selek, P. (2008). *Sürüne sürüne erkek olmak*. Istanbul: İletişim.
- Şerik, Ç., & Kılınçarslan, Y. (2019). Sovyet sinemasında ideolojik aygıt olarak çocuğun temsili. *International Journal of Social Studies*, 12(65).
- Serpil, K. (2012). *Kültürel çalışmalar ve sinema*. Istanbul: Kırmızı Kedi Publications.
- Silverman, K. (2006). *The Threshold of the Visible World* (A. Onacak Transl.). Istanbul: Ayrıntı.
- Şimşek, A., Öner, R. V. (2015). Türkiye’de hegemonik erkeklik: medyada ve hukukta izler, dönüşümler ve olasılıkları. *Global Media Journal*, 6(11), 447
- Smelik, A. (2008). *And the Mirror Cracked: Feminist Cinema and Film Theory* (D. Koç Transl.). Istanbul: Agora Kitaplığı.
- Smith, B. (2007). *The psychology of sex and gender*. USA: Pearson Education.

- Sözen, E. (1999). *Söylem: belirsizlik, mübadele, bilgi/ güç ve refleksivite*. İstanbul: Paradigma Publications.
- Sözen, M. (2014). 100 yaşındaki sinemamızın rengi ve tınısı. *Modern Zamanlar*, (33), 2-9.
- Sözer, Ö. (1993). *Kadın ve benzeri bir kadın ütopyesi*. İstanbul: Varlık Publications.
- Süheyla, B. (1998). *Yapısal dilbilim*. İstanbul: Multilingual Publications.
- Tahsin, Y. (2005). *Yapısalcılık*. İstanbul: Can Sanat Publications.
- Tan, Mine, (1979), *Kadın: Ekonomik Yaşamı ve Eğitimi*, Ankara: Türkiye İş Bankası.
- Taş G. (2016). Feminizm üzerine genel bir değerlendirme: kavramsal analizi, tarihsel süreçleri ve dönüşümleri. *Akademik Hassasiyetler*.
- Timisi, N. (2011). Sinemaya feminist müdahale: Laura Mulvey’de psikanalitik seyirciden teknolojik seyirciye. In M. İri (Der.), *Sinema araştırmaları: Kuramlar, kavramlar, yaklaşımlar* (pp. 161-186). İstanbul: Derin Publications.
- Timothy, C, (2008). *Film eleştirisi el kitabı* (A. Gürata Çev.). Ankara: Dipnot Publications.
- Tura, S. M. (2007). *Freud’dan Lacan’a psikanaliz*. İstanbul: Kanat Kitapları.
- Türer, C. (2003). *Charles Peirce’ün pragmatik felsefesi* (S. Doğu Ed.). İstanbul: Üniversite Publications.
- Uluocak, Ş., Gökulu G., Bilir, O., Karacık, E. N., & Özbay, D. (2014). *Toplumsal cinsiyet eşitsizliği ve kadına yönelik şiddet*. Ankara: Paradigma Akademi Publications.

- Ulusay, N. (2004). Günümüz Türk sinemasında erkek filmleri'nin yükselişi ve erkeklik krizi. *Toplum ve Bilim*, 101, 159-160.
- Uluyağcı, C. (2001). Sinemada erkek imgesi: Farklı sinemalarda aynı bakış. *Kurgu*, (18), 29-39.
- Üskül, E., & Özlem, Z. (2008). *Türkiye'de evlenmenin evrimi*. İstanbul: Beşir Publications.
- Üşür, S. S. (1997). *İdeolojinin serüveni: Yanlış bilinç ve hegemonyadan söyleme*. Ankara: İmge Kitabevi Yayınları.
- Vardar, B. (1988). *Açıklamalı dilbilim terimleri sözlüğü*. İstanbul: ABC Publications.
- Vatandaş, C. (2007). Toplumsal cinsiyet ve cinsiyet rollerinin algılanışı. (35), 29-56.
- Whitehead, S. M., & Barrett, F. J. (2005). The sociology of masculinity. In S. Whitehead, F. Barrett (eds.), *The masculinities reader* (pp. 1-26). UK, USA: Polity.
- Williams, R. (1990). *Marxism and Literature*. İstanbul: Adam Publications.
- Yaylagül, L. (2010). *Kitle iletişim kuramları*. Ankara: Dipnot.
- Yoder, J. D. (1999). *Women and Gender: Transforming psychology*. NJ: Prentice-Hall.
- Yüksel, A. (1995). *Yapısalcılık ve bir uygulama*. İstanbul: Gündoğan Publications.
- Yüksel, E. (2013). Bir savaş anlatısı olarak nefes: Vatan sağ olsun ve hegemonik erkeklik krizi. *Ankara University Fe Journal*. 5(1), 15-13.
- Yuval, D. N. (2007). *Cinsiyet ve millet*. İstanbul: İletişim.

Zeybekoğlu, Ö. (2010). Toplumsal cinsiyet rolleri bağlamında türk toplumunun erkeklik algısı. *Ethos: Felsefe ve Toplumsal Bilimlerde Diyaloglar*, 3(1).

Zupancic, A. (2011). Komedi: Sonsuzun Fiziği. İstanbul: Metis Publishing.

