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REPRESENTATION OF FEMININITY AS “EVIL” IN CINEMA

Büşra HACISALİHOĞLU
114611018

Assistant Professor Bülent SOMAY

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SİNEMADA DİŞİLİĞİN ŞEYTANLAŞTIRILARAK TEMSİLİ

Büşra HACISALİHOĞLU

114611018

Dissertation Supervisor : Bülent SOMAY

Jury Member : Melis BEHLİL

Jury Member : Feride ÇİÇEKOĞLU

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ÖZET

Anahtar Kelimeler: *dişillik, feminizm, feminist film teorisi, temsil, dişil şeytanlık*

Bu tez çalışması çeşitli dönemler ve ülkelerden erkek yönetmenler tarafından üretilen üç sinema filmini odağına alarak bu filmlerde yaratılan kadın temsillerini, bu kadınların bir suçla var edilip akabinde çeşitli biçimlerde cezalandırılma süreçlerini incelemektedir. Bir itiraz etme, üretme ve düşleme alanı olarak sinema yeni bir dünyanın kapılarını açma umudunu kendi içinde barındırırken bir yandan da varolan düzenin, algının, anlayışın kendini sürdürmesi için alan ve olanak sunar. Sinemada kadın temsilleri dendiğinde ise karşımıza kimi sorunları beraberinde getiren bir tablo çıkacaktır çünkü ‘kadınların özneliği’ sinemada da tıpkı siyasette, medyada, kamusal alanda, gündelik hayatın kendini ürettiği mekânlarda olduğu gibi bir tehdit olarak sunulabilir. Bu tez çalışması belli ortak özellikler taşıyan *Agora* (Amenabar, 2009), *The Crucible* (Hytner, 1996) ve *Camille Claudel* (Nuytten, 1988) filmlerini analiz ederek kadınların öznelliklerini, tehdit olarak görüldüklerinde kadınlıkları üzerinden nasıl ‘şeytanlaştırıldığına’ odaklanacaktır. Farklı yıllardan ve ülkelerden olan bu üç film konuları itibarıyla farklı dönemleri anlatmalarına rağmen sırasıyla kâfir, cadı ve histerik olmakla suçlanan ve akabinde cezalandırılan kadınları odağına alarak tehdit olarak görülen, şeytanlaştırılan kadınlığı anlatma çabasını taşıyacaktır.

ABSTRACT

Keywords: *femininity, feminism, feminist film theory, Representation, Femininity as Evil*

This thesis explores the representations of femininity, and the various processes of accusation and punishment of women by male decision-makers through analysing three male-directed movies which have been produced in different countries and different times. Cinema, opens up a spaces for resistance, production, and imagination but at the same time acts as a tool to maintain the existing understanding and social order. "Subjectivity of women" in cinema has been treated as a threat to patriarchal system, so that the representations of femininity caused controversial understandings. This research analyses three movies *Agora* (Amenabar, 2009), *The Crucible* (Hytner, 1996) and *Camille Claudel* (Nuytten, 1988) which have several characteristics in common in terms of representation of femininity.

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INTRODUCTION

Throughout my feminist activism, I was involved specifically with the issue of femicide. When I looked at the political meanings of femicide I have realized that women were represented as evil in media, law and public sphere. Most of the time women were murdered by their closed-ones; their fathers, husbands, ex-lovers. This murders come with an accusation against murdered women which legitimizes perpetrators' actions. Such as a woman who asks for divorce is labelled as cruel, whore, dishonest and unfaithful. This labelling creates the perception that these women "deserved being murdered". This perception is maintained by media, state, law and public opinion. Certain laws protect the perpetrators or sometimes their sentences are reduced. For instance, a man who murdered his wife received good conduct abatement due to wearing suit to the court and showing regret. The laws and implementations of laws has been monitored by male authorities and even all legislation process had selected only males as the baseline. When considered from this point of view and the lights of today's attitudes, it might be said that there have been some regulations which violates vested rights of women all around the world.

While this happens in courts, media also legitimizes these murder through accusing and exposing women with their news-making. The discourse of mass media has acted as a main apparatus of male authorities. In addition to public sphere, the patriarchal traditions and norms had condemned women into the houses and domestic works. These practices had narrowed down their social roles to wife and mother and it has always denied their free wills and their rights to decide on their fates. Women have been shut out of the public sphere. Moreover, it has meant that there has been an understanding to downsize women's participation in society and to limit their possibilities in every field. Following this point of view, women has been treated as secondary, lesser, dependent, sinner, sinful and also evil.

The legitimization of femicide is supported with discourses that demonstrate women as evil. By evil, I mean discourses that accuse women who are insurgent, defiant, making their own decisions and has their own passions. I use the term evil intentionally because these women are isolated from the society due to their resistances. I deliberately avoided to use the term witch, because throughout history, the meaning of evil changes and term evil corresponds accusation mechanisms like witchcraft, madness, disbelief and dishonour.

For several years, I have been interested in the relationship between cinema and feminism. I wondered about the relationship between the representation of evilized women in history and cinema. Representation is not limited to media and law; cinema has also dealt with femininity as evil. Portraits of punished and evilized women are also screened in cinema. "Femininity as evil" has multiple meanings in every sphere of life. So when we study "Femininity as Evil in Cinema" we encounter representations in law, public opinion, media and also history.

Throughout the history, the dominant voice has always been supported and functioned by patriarchy. Historiography has served many special instances for this dominant voice, and even the historiography has been entirely fed by male authorities. Writing of her own history in all areas of life had been the most important struggle of women. In the public sphere, women had struggled against state, legal system and also mass media. Firstly, it might be said that the state and its apparatuses have been manipulated by the male bodies throughout the history. Nowadays, the participation of women to politics has been achieved by the virtue of struggles of women all around the world. The power of image and visual materials has become very significant. The introduction of feminist filmmaking has also affected general understanding of cinema.

The possibility of expressing themselves in the cinema had been one of the most important struggles that has made women's mark in history of feminism. Women have tried to seek for alternative ways for releasing the pressure of male authorities on themselves by making films. Beyond these struggles, regrettably the representation of femininity and the evaluation of representation have surely

been manipulated by the patriarchal bodies which have been effectively functioned in all areas of everyday life. These patriarchal bodies have effectively worked on the film industry. It might be truly articulated that the film industry has worked as prototype of everyday life. The literature about participation of women to cinema has showed that women had strictly excluded from the industry for long years. Furthermore, there has been effective stereotypes defending that men are better than women in making movies.

Women making films is as old as the history of cinema. Women used cinema as a resistance mechanism against patriarchy and founded feminist cinema. While focusing on the femininity as evil it is very important to look women's cinema. Cinema like other spaces that everyday life functions, is not independent of patriarchy's domination. Very similarly cinema produces its own stereotypes. In order to conduct a deep analysis of these stereotypes, and the representation of femininity as evil; the first section of the thesis focuses on history of women's participation in cinema both in front of and behind the scenes. One of the motivations of this research is to show how evilized women (as depicted in films) opened up spaces to themselves within the cinema that narrates their stories. For understanding women's presence in cinema, Martha Lauzen's *It's a Man's (Celluloid) World: On-Screen Representation of Female Characters in Top 100 Films* is a great source, and I will interpret her findings with questions of Bechdel Test, and film graphics that passed the test.

In order to open a theoretical discussion and space for the purposes of this thesis, I will be looking at the historical development of feminist film theory. In that sense, it is important to look at the second wave feminism as a key to understand the emergence of feminist film theory. This is partly because the mottos and suggestions of second wave feminism opens up discussions for the feminist film theory. This is why, it is not a surprise that at the time of second wave feminism women started to use cinema as a space of their own. The first feminist documentaries and films are made at that exact time. This is the reason why we should look women's participation behind the scenes. When we analyze

the first examples of feminist cinema, and women's engagement with cinema, we can also re-establish the representation of evilized women. Through the feminist film theory, we can unmask the images that were created for evilized women.

In the following section, I focus on feminist film theory, and its theoreticians. I specifically deal with the "problem" of representation in this section by analysing the works of Laura Mulvey's and Anneke Smelik's theories.

Throughout the thesis, I will centre my analysis not on the cinematography, but the narratives. Cinematography can provide very useful analysis, but for the purposes of this thesis I will use narrative analysis. Cinematographic analysis can provide different readings but for this thesis discourses and narratives in the films are essential. My main curiosity is how stories of historical women are narrated through cinema.

In this research, I am focusing on three films that are produced in different times and countries. All of the films are directed by male directors. The main reason behind my selection is that all these three films are adapting evilized women from history into screen. *Agora* tells us the story of how Hypatia of Alexandria was evilized, and maybe also one of the firsts femicide. *The Crucible* takes us to the witch hunts of middle ages where women were executed at Salem courts. With we will witness to the story of a woman sculptor whose art and talent was left behind the shadow of a man's name. They all tell the stories of evilized women, but here the differences lay in how the judgement and punishment of their femininities functions. Women in history were always judged, punished and evilized when they wanted to make their own decisions, and resist injustice in their lives. Sometimes they were accused of being a witch, sometimes being a nonbeliever, and sometimes being mad.

In 70s, the theory of feminism has started to rise and it has easily created its own space in film theory. This theory has used the visual culture as a tool of social change. It had encouraged women to plan, produce, share their works, and also resist. The patriarchal system which have invariably manipulate have found opportunities of judging, labelling and also castigating. One of the most rigid types of castigating is labelling femininity as evil. Throughout history, there have

been various examples of labelling femininity as evil. At the same time the history of cinema has given a huge numbers of examples how femininity is represented as evil. Women who have left destroyed emotionally and seductive women are some of these various examples. When we look at the history of cinema, we should easily confront thousands of these types of representation. The topic of representation has been one of the most effective points of feminist film theories because the representation has always served for the male authorities. Laura Mulvey, Anneke Smelik, Ann Kaplan, Mary Ann Doane, Elizabeth Cowie, Anette Kuhn have been one some of important theorists who tried to make a contribution to feminist film theory. This thesis will start from the story of representation of women in cinema and then its theoretical framework would be shaped by the works of Laura Mulvey, Martha M. Lauzen and Anneke Smelik. In the next chapters, it will try to analyze the femininity as evil in the movies of *Hypatia* (2009), *The Crucible* (1996) and *Camille Claudel* (1988). All of these three films had been directed by the male directors. The attitudes of these male directors towards the topic of femininity as evil had become more of an issue because the femininity has been labelled as evil by the male authorities in daily life.

CHAPTER 1: THEORETICAL FRAMEWORK



Jeanne Dielman, 23 quai du commerce, 1080 Bruxelles (1975) –
Chantal Akerman

1.1. Women in Cinema

*“When people ask me if I am a feminist filmmaker,
I reply I am a woman and I also make films.”*

Chantal Akerman, David Wood Interview in BBC
Films, October-2003

The participation of women in cinema and media has been subject of multiple researches for many years, and their main focus have been the representation of female characters. The representation of femininity and female characters in cinema has been situated in the intersection of age, ethnicity, occupation, and visual representation. The age, ethnicity, occupation, physical appearance are some of the main attributes which have directly affected the representation of femininity in cinema.

Stories that are centred around women have a quite new history in the cinema. Women's participation in cinema opened up new discussions -both in academia and cinema- about representation. Today, critiques based on representation fail lots of films. The problem of representation is as important as how films tell a story, and how characters are positioned. For instance, the number of women that appear in a film does not necessarily guarantee that the film has gender equality.

In order to conduct a detailed analysis of women's existence in cinema, I will use Martha Lauzen's works and reports on 100 films of the year. In addition to that I will use Bechdel test which questions the gender equality in films based on questions asked about the presence of women in films. Martha M. Lauzen is one of the most important researchers who has made studies of on-screen representations of females in United States. Her research has thoroughly revealed the representation of female characters by analysing top 100 films of specific years. According to *It's a Man's (Celluloid) World: On-Screen Representation of Female Characters in Top 100 Films of 2011*, the female characters has been accounted for 33% of all characters in the top 100 domestic grossing films. The percentage of female characters is an important point but there have been much more effective features. For instance, the same research has revealed that female characters are younger than their male partners and they have had more identifiable marital status. Further findings have given a clue for the perspectives which story is told by. Only 11% of protagonists are female, 78% are male and 11% are male/female ensembles. In 2013, the same research has expanded its framework. Beyond the age and occupation of female characters, "the speaking characters" were generally males and females has been accounted for 30% of all in 2013 and it has meant that there has been a decrease according to data of 2011 (Lauzen, 2012:1).

In order to understand the involvement of women in cinema, it is also important to look how female characters affect the storyline. For instance, females have comprised 29% of major characters which have appeared in more than one scene and they have been instrumental to the action of the story in 2014 (Lauzen,

2013: 1). According to data of 2014, the main inequality has appeared in occupation. Male characters were more likely than females to be identified only by a work-related role, such as doctor or business executive and only 34% of females have been identified by a work-related role. Furthermore, female characters have been more likely identified by a personal life-related role such as wife or mother (Lauzen, 2015: 3). This finding is very important because it gives the idea that the motherhood or wifehood are represented as the only reasons for being women. According to Ann Kaplan, the Hollywood cinema perpetuates the oppressive patriarchal myths like the good mother, the bad mother or witch, the heroic mother, the silly, weak or vain mother. Kaplan argues that there has been parallels between the mythology and literature in Western Culture (Kaplan, 1990: 128). The good mother, the bad mother or witch, the heroic mother, the silly, weak or vain mother have had immense influence which have reshaped the all patriarchal myths.

The good mother lives only for her husband and children. The bad ones which is called as witch have maintained the control of her life and she has generally punished for her violation of the desired patriarchal ideal where women are expected to be silent. The heroic mother maintains herself for the sake of her husband and children, as a sacrificial figure. The silly, weak or vain mother has been appeared in comedies and she has been humiliated and mocked by her husband and children (Kaplan, 1990: 128). These categories have reconstructed and helped the implementation of the patriarchal myths.

When we try to understand women's presence in cinema we must also look at the Bechdel Test, founded by Alison Bechdel. The test consists of three questions. These three basic questions show us the reality of films in terms women's presence. The three questions are the following: Does it have two or more women in it, who have names? Do they talk to one another? Do they talk to one another about something other than a man?

At first these questions may seem very simple, however they are enough to fail lots of big budget box office movies. The first question measures the capacity of audience's remembrance of the women characters, and with this way we can

determine the existence of women characters. The second question about the act of talking with each other is about showing the women's positioning in the story. This specific questions gives us the answer of whether the women are instrumentalized to proceed men's stories or not. The last question provides us perspective about women's potentials to intervene and construct their own stories and their own characters in the film. This last questions tell us that having more than two women in the film is not enough. Women characters need an opportunity to talk about something other than a man. This kind of development may cause a change in film language. Today, when we look at films who reach to millions like Star Wars and Lord of the Rings, we see that they fail the Bechdel test.

When we look at the numbers and the qualitative values in terms of participation of women in cinema, we see gaps in terms of representation. It is important to look at representation of women in cinema through an intersectional perspective. Age, race, occupation, gender and sexuality are all components of how women are represented in cinema. In terms of the relationship between storytelling and representation there are layers of questions that we can ask. Who is the speaking character? Who is the silent character? Who tells the story? Whose voice is heard? How the story is told? How the story ends for the female characters? Who is more represented than the other? In what ways the story and representation is feminist? How can we interpret male-directed movies as feminist? Is it possible to read a film as intersectional feminist? The feminist film theory opens us new spaces and questions like above. It also aims to change the male dominated film industry. In the following section, I will focus on second wave feminism especially because its huge impact on cinema. The second wave feminism enabled feminist film theory and feminist film making.

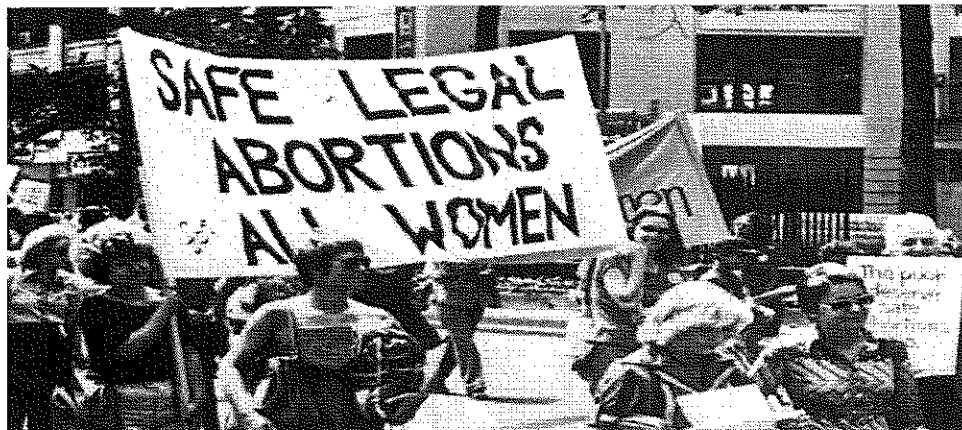
1.1.2. Second Wave Feminism and Early Feminist Film Theories

*"To be honest, I am not especially pleased to be slotted
as a 'woman filmmaker', but it's okay with me.
Plus, I see the relevance and the strength of having*

distinctive subject and drift for promotional purposes.'¹

Ann Hui, Sarah Parks and Andy Wills Interview, 2012

Women have been involved in film-making since the invention of the cinema but feminist film critic or the pattern of women's cinema as such is more recent, dating from the late 1960s and early 1970s (Butler: 2002; 3). The first wave feminism was mostly about the right to universal suffrage. They were demanding the political rights for women. Second wave feminism on the other hand, focused on the motto of "personal is political." They demanded recognition in everyday life, and fight for the social rights. During this time period, second wave feminism has brought new key concepts to feminist literature. Some of the published books include Kate Millet's *Sexual Politics* (1970) pushed back the borders of what had previously been considered to be 'political' by focusing attention on the personal, psychological and sexual aspects of female oppression (Heywood: 2007; 232). Millet had also mentioned that patriarchy prevailed not through coercion but also consent and women have been socialized into accepting



an inferior social status (McCabe, 2004: 6).

¹ https://homemcr.org/app/uploads/old_site/media/Film/Editorials/AnnHuiInterview.doc.pdf, cited on 15.08.2017.

One of the most influential writings had belonged to French writer Simone de Beauvoir. In the book of *Second Sex* which is one of the most well-known, she had remarked 'being woman':

"One is not born, but rather becomes, a woman. No biological, psychological or economical fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch which is described as feminine. Only the intervention of someone else can establish an individual as an Other" (de Beauvoir, 1949:1984:295).

The discourse of becoming woman had given new perspectives to feminists. In the light of this perspective, feminists have focused on their femininity as a social and cultural matter. They focused on the idea that gender has an effective impact in the everyday life. Common thoughts have ensured that gender is socially and culturally constructed. Furthermore, there should be some distinctions between biological sex and gender. According to Shohini Chaudhuri, second wave feminists and also Simone de Beauvoir had clarified the distinction between biological sex and gender.

"Gender is a matter of culture, acquired through social conditioning, rather than being 'natural' or innate. It led them to distinguish, for example, between the word 'female', which specifies biological sex, and the word 'feminine', which describes a *social* gender role. De Beauvoir herself was determined to shatter the myth of 'the eternal feminine' that, she claimed, human civilization has produced. An essence that women are meant to embody, the 'eternal feminine' sometimes refers to a biological essence, at others to a spiritual one. It attributes qualities such as inferiority, gentleness, and emotionality to women, and assumes them to be innate and fixed. For de Beauvoir, on the other hand, no essential characteristic should determine how one becomes a woman" (Chaudhuri, 2006:16).

The culture has emphasized that there have been a strict hierarchy between sexes. Women is seen as a biological inferiority. What are the reasons behind this common thought? According to Janet McCabe, the reason of why the woman should be biologically inferior or the 'other' in the strong discourse of Beauvoir had not been explained by natural science or psychoanalysis. At this point, she had clarified that the thoughts of Beauvoir had have basis of patriarchal culture because it is responsible for generating and circulating self-confirming parameters

that institute gender hierarchy and sexual inequalities (McCabe, 2004: 4). In addition to this, Beauvoir had also argued that all through history, woman has been denied full humanity, denied the human right to create, to invent, to go beyond mere living to find a meaning for life in project of ever-widening scope (Walters, 2005: 98).

The writings of Beauvoir had a great impact on other women writers. One of the most important was Betty Friedan who had revised the thoughts of Beauvoir. Betty Friedan's idea of 'feminine mystique' had spread from popular culture to print journalism, film representation and star discourse. She has also demonstrated that 'feminine mystique socializes women into willingly accepting roles as wives and mothers without question (McCabe, 2004: 5). Through this conjuncture, connection between the second wave feminism and the feminist film theory had to be worked up. It can be surely said that the main goal of second wave feminism had encouraged women to ensure the consciousness of gender.



Second wave feminism's main concern was to raise consciousness about gender inequality in public life, and it has indicated a more far-reaching and perhaps revolutionary process of social change (Heywood: 2007; 232). The political agendas of the second wave involved the substantial agreement between different feminists on the main issues of feminism. By the time, feminist activism, in addition to the development of various communication networks, came to represent women's liberation at its broadest and most vital base (Whelelan, 1995: 14).

This expected revolutionary process of social change affected the film theory and the realm of cinema. In those days, feminists of second wave referred to images of women on films, and they wrote extensively on the politics of representation (McCabe, 2004: 7). Intensive discussions on women's representation had changed the political rhetoric. The common understanding of cinema narratives and also media have constructed women as sex objects and the feminist interventions into this understanding was the starting point of feminist film theory (McCabe, 2004: 7). Feminist film theory and criticism sought not only to understand the stratagems of sexism but also to encourage positive attitudes towards womanhood and an optimistic view about social changes that directly could affect the situation of the women in society (Erens, 1990: 2).

The combination of feminism and film theory has been a controversial issue for years. According to Laura Mulvey, "the collision between feminism and film theory is a part of a wider explosive meeting between feminism and patriarchal culture" (Mulvey, 1989: 111).

Writing on the politics of representation has become more popular in 1970s. In this period one of the most well-known books and articles were written. They have criticized the stereotypical representation of women. Joan Mellen, Marjorie Rosen, Molly Haskell have worked on the issue of political reflection. They had emphasized that it is very important to focus on stereotypes which restrict femininity. Moreover, they had established a mutual relationship between positive role models of femininity and female audiences. It might be surely said that there has been a vital connection between the two:

"Joan Mellen's *Women and their Sexuality in the New Film* (1974), and Molly Haskell's *From Reverence to Rape* (1974). All from the US, Rosen, Mellen and Haskell belong to a strand of feminist criticism that has become known as 'Images of Women', which takes a sociological approach to texts: relating the female characters to historical reality, describing how they form stereotypes and whether or not they offer positive role models for their female audiences" (Chaudhuri, 2006: 8).

Thus, Patricia Erens stated that both works have chronicled the changing image of women in Hollywood films, and both have used sociological approaches which

highlighted how the female characters related to the history of era, how these characters were stereotyped, how active or passive they were, how much screen time they were allotted and whether they served as positive or negative models for women in the audience (Erens, 1990: xvi).

According to Rosen, Hollywood was understood as an institution that geared toward the production of patriarchal ideology, and powerful carrier of its values and ideas. Moreover, these stereotypical images of Hollywood gave the female audiences little chance for authentic recognition. Rather than giving a recognition, Hollywood produced a false consciousness for women. Women had identified with the fantasies and stereotypical images of Hollywood (McCabe, 2004: 8). The images and representations of women in Hollywood was totally dominated by the effects of patriarchal culture. In her book of *Popcorn Venus: Women, Movies & American Dreams* (1973), Rosen has also mentioned that the female stars besides the female filmmakers of Hollywood. She emphasized that the star embodies patriarchal fantasies while eliminating male fears, 'celluloid aphrodisiacs- talking, walking and comforting a patriarchal society. Moreover, she made an important link between text and context in which the female stars emerge as a site of contestation (Mccabe, 2004: 8).

Another influential work was *From Reverence to Rape* (1974) by Molly Haskell. Her work has a great importance because she analyses all types of representation of women from the silent era to Hollywood in 1970s. As Mccabe has cited from Haskell that Hollywood had produced female myths of subjection and sacrifice from the Victorian virgins of the 1910s and 1920s to the deified sex goddesses and sultry *femmes fatales* of traditional male fantasy Beyond this statement, she had thought that cinema has historically functioned to mask female achievement and promote the male point of view (Mccabe, 2004: 8-9).

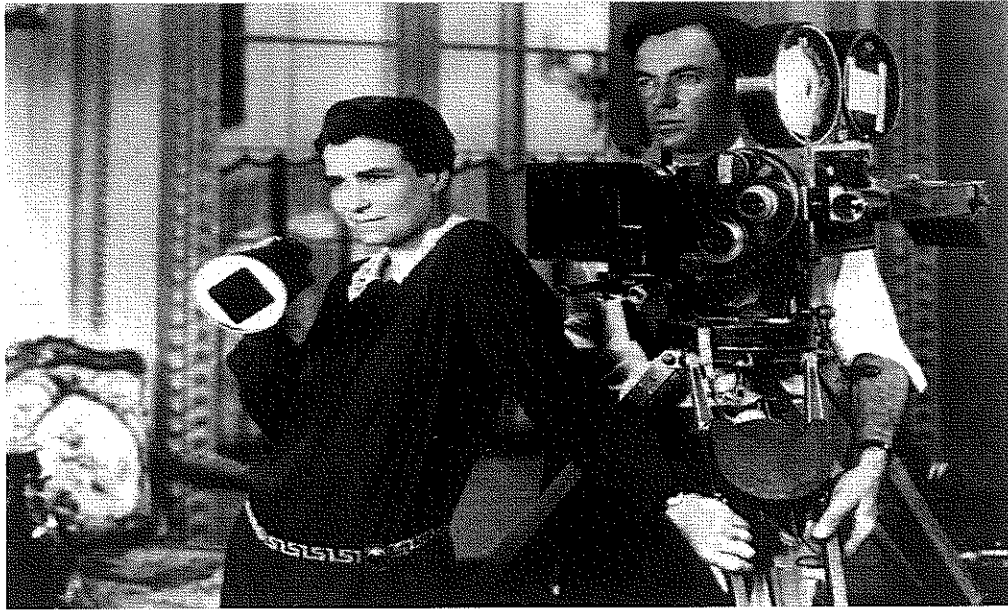
1.1.2. Brief History of Women in Cinema

*"You've come a long way baby...
And it's all been downhill."*

Molly Haskell

Analyzing history of women in cinema shows that there have always been obstacles for women. In the article of *Film, Feminism and the Avant-Garde* (1989), Laura Mulvey continues to trace the history of women in cinema. According to her, the first women film festivals had the hopes for finding lost women directors and dispelling discrimination and marginalization of women. On the other hand, she presents that before the film industry attracted big money, some women had chance to find place in Hollywood. Although the work of women directors in pioneering days has been lost, Dorothy Arzner and Ida Lupino were literally the only women to direct films regularly in Hollywood until 1970s (Mulvey, 1989: 113). The Women Film Pioneers Project traces the stories of other women in cinema like Alice Guy, and Lois Weber.²The images of some women in Hollywood had not been enough to change the general situation.

² <https://wfpp.cdrs.columbia.edu/>, cited on 15.08.2017.



Dorothy Arzner

The involvement of women in cinema opened up new spaces and discussions. There had been intensive developments related with the women's cinema and feminist film theory in 1970s. The documentaries were one of the first examples of feminist cinema. In 1971, the first generation of feminist documentaries like *Growing Up Female* (Reichet and Klein 1971), *Janie's Janie* (Mulford et. All 1970), *Three Lives Millet* (1970) and *The Woman's Film* (Alaimo and Smith 1971) were produced (Doane et al., 1984: 3). *Growing Up Female* (1971) which was directed by Julia Reichter and James Klein included various women from different age, race and socio-economic classes in Xenia, and it draw attention to inequities between women and men (Baker, 2011).



GROWING UP FEMALE

A film by JULIA REICHERT & JAMES KLEIN

GROWING UP FEMALE shows the contribution of the American woman through a personal look into the lives of six females. They are largely from 4 to 35, and their backgrounds vary from poor black to upper-middle class white. We see in action how many forces shape them: Their parents; teachers; guidance counselors; the media and advertising; sex abuse and the institution of marriage. It is a compelling film that demands one to respond.

"The most comprehensive and sociologically ambitious film to come out of the current women's movement is GROWING UP FEMALE. The points made are valid and need to be shared, thought and talked about."

MEDIA AND METHODS

"This is an excellent, frightening documentary study of how in the process of growing up, girls are continuously kept prisoners of oppressive social structures."

SATURDAY REVIEW

"I was much moved by this film and its genuine picture of ordinary American women. In its considered truthfulness there is a sad and simple peace, and a lesson about the lives of us all."

THE NEW YORK REVIEW OF BOOKS

"GROWING UP FEMALE charts the channel from the nursery to the breakfast table. This is a unique and beautiful film. I strongly urge everyone—men and women—to see it."

FLO KENNEDY

"Having GROWING UP FEMALE is one of those painful experiences that's good for you. With a minimum of comment, the film shows how female human beings are transformed into passivity, mental sluggishness and self-contempt. I wish every high-school kid in America could see this film."

SUSAN SONTAG

"The first major documentary about the experience of being a woman in America today. Because it is persuasive and honest it fills a vast gap in what has previously been available to us. Strong, sometimes harrowing in its picture of self-contempt, the film entices new viewers."

FILM LIBRARY QUARTERLY

"A true and piercing look at American womanhood today."

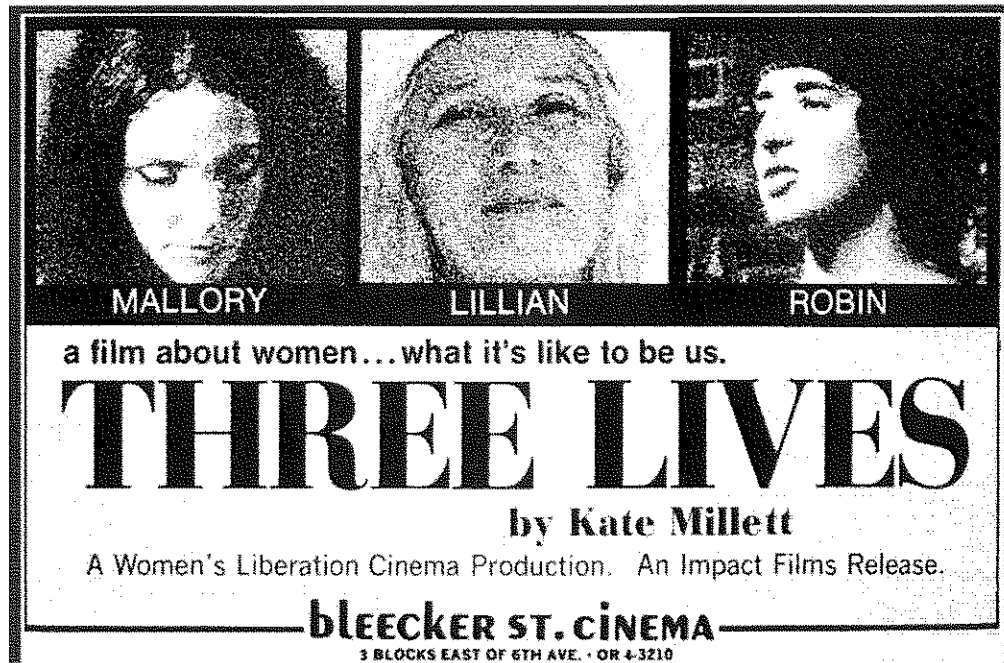
GLORIA STEINER

Passaic 1972 and Montreal 1972 International Film Festivals; Whitney Museum, New York; American and Canadian Psychiatric Association Conventions; National PBS Telecast Special, 1974; British National Film Theatre, 1974, 1975; American Sociological and Psychological Association Conventions; Canadian Women's Film Festival. **GROWING UP FEMALE** is in the collections of over 300 universities and libraries.

16mm, 6/w, 50 minutes
RENTAL: \$40 (plus \$5 handling); SALE: \$400.
Special Rental Rates: \$40
High Schools and Churches—\$40
Moviemat and Community Groups—\$20.

Growing Up Female (1971) – Julia Reichter, James Klein

Janie's Janie which was based on the story of *Jane Giese* had been also one of the most influential examples of feminist documentary. In this documentary, the audience witnesses the life of a working-class woman. The patriarchal authorities –the father and the husband- have a great impact on her. The film of *Janie's Janie* has a hope of developing her own personality and story for a woman. *Three Lives* which was directed by Kate Millett gives voices to three different women who talk about their lives. Three female subjects and the male-dominated society in which they grew up had been successfully turned into a screenplay (Canby,1971). Talking about their lives as women was a radical step for this time period. Furthermore, the talking subjects were generally male in 70s. The female characters created their own reality by talking about their lives, and this is an important step for challenging male-dominated film industry.



Three Lives (1971) - Kate Millett

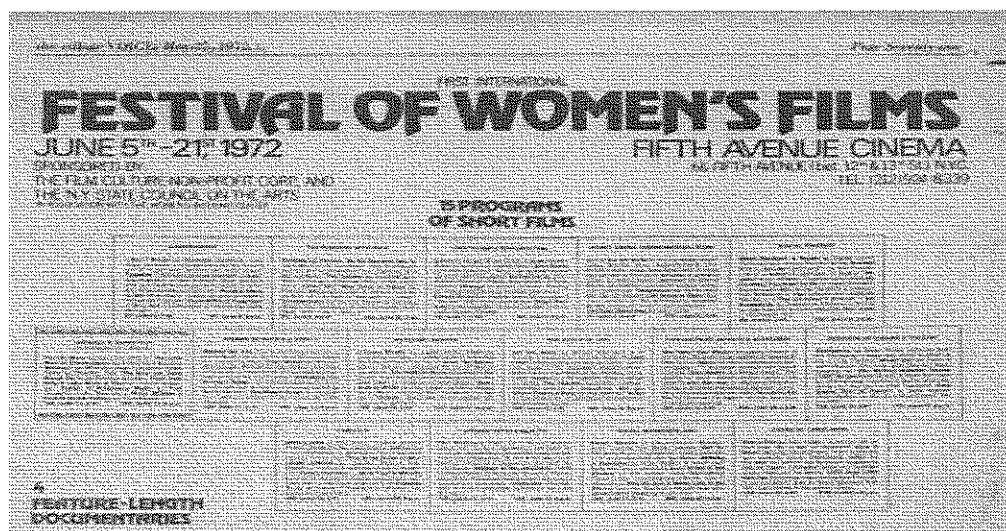
The Woman's Film which was directed by Judie Smith, Louise Alaimo and Ellen Sorren focuses on individual interviews with white, black and Chicano working women in their homes talking about their pre-marital days (Beh, 1971).

Producing feminist documentaries and features had great importance on general understandings of narrative cinema. These unique instances which was produced by feminists were political tools that had taken the lead for feminist film criticism and feminist film theory.

These feminist documentaries or the documentaries that give voice to women influenced new initiatives in cinema. One of the most important steps was feminist film festivals. Feminist film festivals offered an opportunity for all women. It created an area for producing films about women, for women, and they aimed to reach wider audiences. From the beginning of the feminist film festivals, women have an opportunity to meet each other and make workshops to educate women in these fields. It gives an opportunity to discuss cinematic experience and feminist movement at the same time. It had encouraged women to produce and share the products. The existence of feminist film festivals is an important

challenge to change male domination in industry. It had created environments for solidarity and communication between women.

The first two women's film festival had been organized in New York and Edinburg in 1972 (Mulvey,1989: 113). In the same year, *Women and Film* magazine which composed of women and film-making issued by *Siew Hwa Beh* and *Saumie Salyer* in Chicago (Doane et al.,1984: 3). In the second issue of *Women and Film*, they have declared that they were not trying to add a chapter to academic film criticism, they were trying to change our situation 22).



The First International Festival on Women's Films – 1972

In the following years, there had been various numbers of film festivals which included women's films. *Toronto Women and Film Festival*, *Washington Women's Film Festival*, *Season of Women's Cinema at National Film Theatre in London*, *Buffalo Women's Film Conference*, *Chicago Films by Women*, *Second New York International Festival of Women's Films* were some of these festivals. Furthermore, in 1979, *Alternative Cinema Conference* had brought together over 100 feminists in the media for screenings and theorizing within the left. *Camera Obscura*, *Women and the Cinema*, *Women in film Noir*, *A Feminist Journal* were the very attractive publication for these years (Chaudhuri, 2006: 3). These publications brought out the silenced history of female filmmakers, scriptwriters, editors, documentarian and actresses in cinema industry. In the following section

in order to focus on feminist film theory I will try to analyze the works of feminist film theorists Laura Mulvey and Anneke Smelik in detail.

1.2. Feminist Film Theorists

1.2.1. Laura Mulvey's "Visual Pleasure and Narrative Cinema"

Laura Mulvey is a feminist film theorist who is mostly known for her essay called "Visual Pleasure and Narrative Cinema" (1975). Between 1974 and 1982 Laura Mulvey co-wrote and co-directed with Peter Wollen, six projects which were related with the discourse of feminist film theory, semiotics, psychoanalysis and leftist politics. In addition to that they tried to understand the position of women in relation to patriarchal myth, symbolic language and male fantasy (Filmmor Women Cooperative, 2005). There is a reciprocal influence between the writings of Mulvey and the films she directed with Peter Wollen. The two had tried to forge an alliance between the radical tradition of the avant-garde and the feminist politicization of images and representation (Mulvey, 1989: ix).

The first of these six films was *Penthesilea* (1974) and it have looked at the image of the Amazonian women in myth and the iconography of women as warrior in five sequence (BFI, 2003). Laura Mulvey had enuclated that both the Amazon myth and Allen Jones's collection of pin-ups tell a story of male castration anxiety and how it can be projected on the female image and produces a fascination with phallic femininity. (Mulvey, 1989: ix)



Penthesilea (1974) - Laura Mulvey, Peter Wollen

Their following works has been *Riddles of Sphinx (1977)*. Feminism, motherhood and sexual differences have been issued in seven numbered chapters. *Riddles of Sphinx* have consisted of fragmented and psychoanalytic stream of consciousness narrative for examining society and culture from the perspective of women (Warren, 2014). It can be said that there has been a polemical and iconoclastic connection between the article of *Visual Pleasure and Narrative Cinema* and the *Riddles of Sphinx*. It was struggling to find ways of looking at film and pleasure in the cinema that would challenge an assertion of the male gaze in or through the camera's work, and it has been also an attempt to take an initial step into positive cinema (Mulvey, 1989: ix).



Riddles of Sphinx (1977) - Laura Mulvey, Peter Wollen

In 1980, Mulvey and Wollen have made a movie about Amy Johnson who was the first woman fly solo from Great Britain to Australia (*Women Make Movies*, 2005). Amy has questioned the look of the camera in its role as sculptor of passive femininity (Mulvey, 89: ix).



AMY! (1980) - Laura Mulvey, Peter Wollen

In 1983, the movie of *Frida Kahlo and Tina Modotti* have given a new point of view to the divergent themes and styles of two contemporary and radical women artists working in the upheaval aftermath of the Mexican Revolution (Women Make Movies, 2005). In the same year, Laura Mulvey and Peter Wollen had co-write the catalogue text for the exhibition of *Frida Kahlo and Tina Modotti* held at the Whitechapel Gallery. In this text, they put an emphasis on the marginality posed by this exhibition. The attention shifts away from the actual historical context in Mexico that influenced Tina Modotti and Frida Kahlo, and moves towards the debates which have developed around feminist aesthetics (Mulvey, 1989: 83). Furthermore, they have drawn attention to questions about representation and the politics of images.

The exclusion of women from area of culture and high art has been always common (Mulvey, 1989: 84). In this situation, the motto of 'the personal is political' becomes crucial because it rejects the traditional exclusion and repression of the personal in male-dominant politics. Moreover, it asserts the political nature of women's private individualized oppression (Mulvey, 1989: 89).



Frida Kahlo and Tina Modotti (1983) - Laura Mulvey, Peter Wollen

Crystal Gazing (1981) has overtones of the oppositions to the political instability and the restrictions caused an economic recession by Thatcherism. In the *Crystal Gazing* (1981), Laura Mulvey and Peter Wollen discuss this subject from their own perspective.



Crystal Gazing (1981) - Laura Mulvey, Peter Wollen

It can be said that the writings of Laura Mulvey has opened up new horizons in feminist film theory. In 1970, Miss World Contest had been held in

London. There had been a group of feminists hiding leaflets, water-pistols, stink-bombs and bags of flour in their clothes and they had secreted themselves among the audiences. When the signal was given, they had hurled their missiles at the stage. Their protests had been broadcasted live and they had gained highest viewing ratings that year. One of these feminists was Laura Mulvey. The starting point of the demonstration was the women's body that had a great importance on political struggle and Mulvey had said that women's struggle to gain rights over their bodies could not be divorced from questions of image and representation (Mulvey, 1989: xii). This protest has provided an area to write the article of "The Spectacle is Vulnerable: Miss World" (1970). The style of writing of this article has been different, Jimenez had written a first person account of events and Mulvey had written an impersonal comment of their action. In the last instance, the article had been discussed with the whole group, collectively edited and published anonymously (Mulvey and Jimenez, 1989:3.) It can be said that the involvement of London's Women Liberation and demonstration of Miss World Contest has surely effected Mulvey's feminist film theory.

According to Mulvey and Jimenez, Miss World Contest has not been an erotic exhibition; it has been a public celebration of traditional female road to success. (Mulvey and Jimenez, 1989:3) They had put emphasized on that the condition of contestant women had been the condition of all women, born to be defined by their physical attributes, born to give birth, or if born pretty, born lucky; a condition which makes it possible and acceptable, within the bourgeois ethic, for girls to parade, silent and smiling, to be judged on the merits of their figures and faces (Mulvey and Jimenez, 1989:3).

Furthermore, the most thoroughgoing explicit introduction of neo-Freudian psychoanalytic theory to feminist film studies, and the single most inescapable reference in the field is Laura Mulvey's "Visual Pleasure and Narrative Cinema" published in *Screen* in 1975 (White, 2000:116). *Screen* has been one of the most fundamental academic publication which affected the television and film studies. The publishing of this article had a great repercussion in both feminist movement and critical tradition. According to Laura Mulvey, the

cinema offers a number of possible pleasures. The *scopophilia* which means pleasure in looking is one of the most important one of these pleasures. The statement of *scopophilia* is grounded to *Three Essays on Sexuality* by Sigmund Freud and it occurs as component instincts of sexuality which exists as drives quite independently of the erotogenic zones (Mulvey,1989:16). *Peeping Tom* (Powell 1960) was one of the most striking examples of this thought. In the film of *Peeping Tom*, there have been a man who could not reach sexual satisfaction.

“An extreme example of this is a Peeping Tom, whose sexual satisfaction is wholly dependent on this activity. Although mainstream cinema is obviously designed for public exhibition, Mulvey suggests that it effectively positions its spectators as Peeping Toms: the darkened auditorium gives each spectator the illusion of being a privileged voyeur, peeping in on a private world, separate from the rest of the audience” (Chaudhuri, 2006: 34).

Mulvey stated that she was interested in the relationship between the image of woman on the screen, and the ‘masculinization’ of the spectator position, regardless of the actual sex (or possible deviance) of any real live movie-goer (Mulvey,1988:69).

This statement has also clarified the unequal and biased way of understanding of society and history of cinema. For changing this biased and unequal situation, she had used the ‘psychoanalysis’ as a tool. Furthermore, dominant cinema has deployed unconscious mechanisms in which the image of woman functions as signifier of sexual difference, confirming man as subject and maker of meaning (White, 2000:117). In this situation, there have been two sides; the male which is active and the female which is passive and consequently the male gaze has occurred, and women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness (Mulvey,1989:19).

At this point, it is necessary to refer Freudian theory. Mulvey alluded to Freud who identified a pre-Oedipal ‘phallic phase’ in girls later repressed when they develop their femininity. Throughout women’s lives, there are frequent regressions to this phallic phase, leading their behavior to alternate between

‘passive femininity’ and ‘regressive masculinity’ (Chaudhuri, 2006; 40).

According to Laura Mulvey:

“there are three different looks associated with cinema: that of the camera it records the pro-filmic events, that of the audiences as it watches the final product and that of the characters at each other within the screen illusion. The conventions of narrative film deny the first two and subordinate them to the third” (Mulvey,1989:25).

In the narrative structure, too, the male drives the story forward, while the female has a passive role, linked to her status as spectacle (Chaudhuri, 2006; 35)

According to Shohini Chaudhuri, the political use of psychoanalysis has a great impact on Mulvey’s theory and also she has emphasized the political use of psychoanalysis.

“This political use of psychoanalysis enables her to turn her focus from the mere description of woman as spectacle to the male psyche whose needs the spectacle serves” (Chaudhuri, 2006:33).

Mulvey argued that the institution of cinema is characterized by a sexual imbalance of power and psychoanalysis may be used to explain this (White, 2000:117). According to her theory, there have been an advanced representation system, and the cinema has carried the ways the unconscious structures ways of seeing and pleasure in looking (Mulvey,1989:14). In addition to that, it can be said that the system has provided an opportunity to sustain the situation of dominant ways of seeing and one-sided pleasure in looking. The terms of ways of seeing and pleasure in looking has been totally bound up with Jacques Lacan’s theory of “The Mirror Stage as Formative of the *I* Function.” According to Lacan, the human child, at an age when he is for a short while, but for a while nevertheless, outdone by the chimpanzee in instrumental intelligence, can already recognize his own image as such in mirror (Lacan, 2005:94).

Laura Mulvey has thought that the mirror stage theory of Lacan have had a great importance on pleasure in looking;

“Jacques Lacan has described how the moment when a child recognizes its own image in the mirror is crucial for the constitution of the ego. Several aspects of this analysis are relevant here. The mirror phase occurs at a time when children’s physical ambitions outstrip their motor capacity, with the result that their recognition of

themselves is joyous in that they imagine their mirror image to be more complete, more perfect than they experience in their own body. Recognition is thus overlaid with misrecognition: the image recognized is conceived as the reflected body of the self, but its misrecognition as superior projects this body outside itself as an ideal ego, the alienated subject which, re-introverted as an ego ideal, prepares the way for identification with others in the future. This mirror moment predates language for the child. It is an image that constitutes the matrix of the imaginary, of recognition/misrecognition and identification, and hence of the first articulation of the *I*, of subjectivity" (Mulvey,1989:17).

Mulvey emphasized the mirror stage, ego ideal, and these mechanisms works through cinema. Sitting at the auditorium, fascinated by the images on the screen, the spectator's awareness of themselves as a separate entity temporarily dissolves, they become like an infant whose ego boundaries are yet to be formed (Chaudhuri,2006; 34). Furthermore, Laura Mulvey had clarified that the cinema seems to have evolved a particular illusion of reality in which this contradiction between libido and ego has found a beautifully complementary fantasy world and in reality the fantasy world of the screen is subject to law which produces it (Mulvey,1989:18). In conjunction with this, she had revealed that:

"...sexual instincts and identification processes have meaning within the symbolic order which articulates desire, and desire which born with language allows the possibility of transcending the instinctual and the imaginary but its point of reference continually returns to traumatic moment of its birth: the castration complex" (Mulvey,1989:19).

The article of "Visual Pleasure and Narrative Cinema" (1975) received a broad repercussion in time. The main argument of this article states that the narrative cinema produces an agent of the look, and the female as the object of spectacle through mechanisms of voyeurism and fetishism.

According to Ann Kaplan, pleasure in cinema has been created through the inherently voyeuristic mechanism that comes into play here more strongly than in the other arts. At this point, voyeurism corresponds to the erotic gratification of watching someone without being seen oneself and it has been also active

perversion practiced primarily by men with the female body as the object of gaze (Kaplan, 1983:14). The masculinity of viewing and exclusion of femininity from narrative cinema has evoked many debates within feminist theorists (Chaudhuri, 2006; 44).

In 1981, Laura Mulvey had updated her celebrated article and published *Afterthoughts on "Visual Pleasure and Narrative Cinema inspired by King Vidor's Duel in the Sun"* (1946). In this article, Mulvey's main argument has been the relationship between the image of woman on the screen and the masculinization of the spectator position regardless of the actual sex of any real live movie-goer (Mulvey, 1989: 29). She mentioned that female spectator and identifications affected by female character occupying the centre of the narrative arena:

"There is an overlap between the two areas, between the two areas, between the unacknowledged dilemma faced in the auditorium and the dramatic double bind up there on the screen. Generally, it is dangerous to elide these two separate worlds. In this case, emotions of those women accepting 'masculinisation' while watching action movies with a male hero are illuminated by the emotions of a heroine of a melodrama whose resistance to a correct feminine position is the critical issue at the stake. Her oscillation, her inability to achieve stable sexual identity, is echoed by the woman spectator's masculine 'point of view'. Both create a sense of difficulty of sexual difference in cinema that is missing in the undifferentiated spectator of Visual Pleasure" (Mulvey, 1989:30).

In the article she pointed out that the female spectator would have possibility to engage in a form of 'transvestite' identification which involves alternating between genders (Chaudhuri, 2006: 44). Laura Mulvey continues to work on feminist film theory.

2.2.2. Anneke Smelik and Female Subjectivity in Cinema

One of the most influential theorist who had effected the feminist film theory is Anneke Smelik. She has published a great number of articles and books

about feminism, film theory, visual technology, gender and sexuality, body and identity.

According to Anneke Smelik, cinema is a cultural practice where myths about women and femininity, and men and masculinity, in short, myths about sexual difference are produced, reproduced and represented (Smelik, 1998:7). Furthermore, the gender roles can be easily identified by the representations in cinema and the unequal representations of femininity and masculinity can be immediately perpetuated. For this reason, the emergence of feminist film theory remains essential to film theory.

All the impressions of second wave feminism and common feminist dynamism during this time period had moved to look from the perspective of femininity. At this point, Anneke Smelik has alluded to 're-visionary' approach which means a sort of cinema version of 'her-story'. This had led to rediscovery of forgotten women directors, script writers, producers and actresses and a reappraisal female stars (Smelik, 1998:8). Smelik referred to the subjects of femininity, narrative cinema, the possibilities of feminist cinema, lesbian films but it can be said that she had directed her attention to the question of how the gender of filmmaker makes a difference for the representability and representation of female subjectivity. She had tried to theorize the female subjectivity of filmmaker rather than female spectator. Changing focus point had made a difference in feminist film theory (Smelik, 1998: 28).

Female subjectivity within cinematic discourse and representation had been used with negative terms. For instance, according to Laura Mulvey, the female subject enounced as masculine. In the thoughts of Ann Kaplan, the female subject had been put into position of marginal. Mary Ann Doane articulated the female subject as masochistic. Furthermore, Teresa de Lauretis analysed the female subject as a non-subject in her feminist approach (Smelik, 1998: 29) All of these theorists articulated the female subjectivity as something negative. The male dominated film theory and also actual cinema industry have created this situation but Anneke Smelik has drawn attention to the gender of filmmaker.

To clarify her theory, Smelik had given some thoughts to 'female author' in auteurism. The concept of auteur which was in some ways the expression of existentialist humanism inflected by phenomenology have become more popular during 1950s and 1960s. At this time period, auteurism was the product of a cultural formation which included film magazines, ciné-clubs, the French cinématèques and film festivals, and it had been fuelled by the screening of newly available American films during the Liberation period (Stam, 2000: 83). Moreover, the 'camera-pen' formula had valorised the act of filmmaking; the director was no longer merely the servant of a pre-existing text but creative artist in his/her right (Stam, 2000: 83). The movement of auteurism had different aspects in United States. Robert Stam quotes from Andrew Sarris that "the way a film looks and moves should have some relationship to the way a director thinks and feels (Stam, 2000: 89).

From this point of view, the tradition of auteurism only focused on the creativity of filmmaker. At this crucial point, Anneke Smelik gave a new point of view. She had articulated that the concept of individual genius of filmmaker has been implicitly masculine one. The auteur school precluded any conceptualization of female authorship in cinema as well as the actual presence of women directors. Moreover, there was not one female director who counted as author in the texts canonized by the *cinéma des auteurs* (Smelik, 1988: 30). In her theory, Smelik had moved the concept of auteur to different time periods of cinema. For theorizing the female subjectivity of director, she exemplified women's cinema. Although all critics tended to classify all female filmmakers under feminism for instance directors as diverse as Ulrike Ottinger, Helke Sander and Margarethe von Trotta have been subsumed by the same, non-descript title of 'women's cinema' (Smelik, 1998: 37).

CHAPTER 2: THE “EVIL” HYPATIA: REPRESENTATION OF
FEMININTY AS EVIL IN *AGORA*

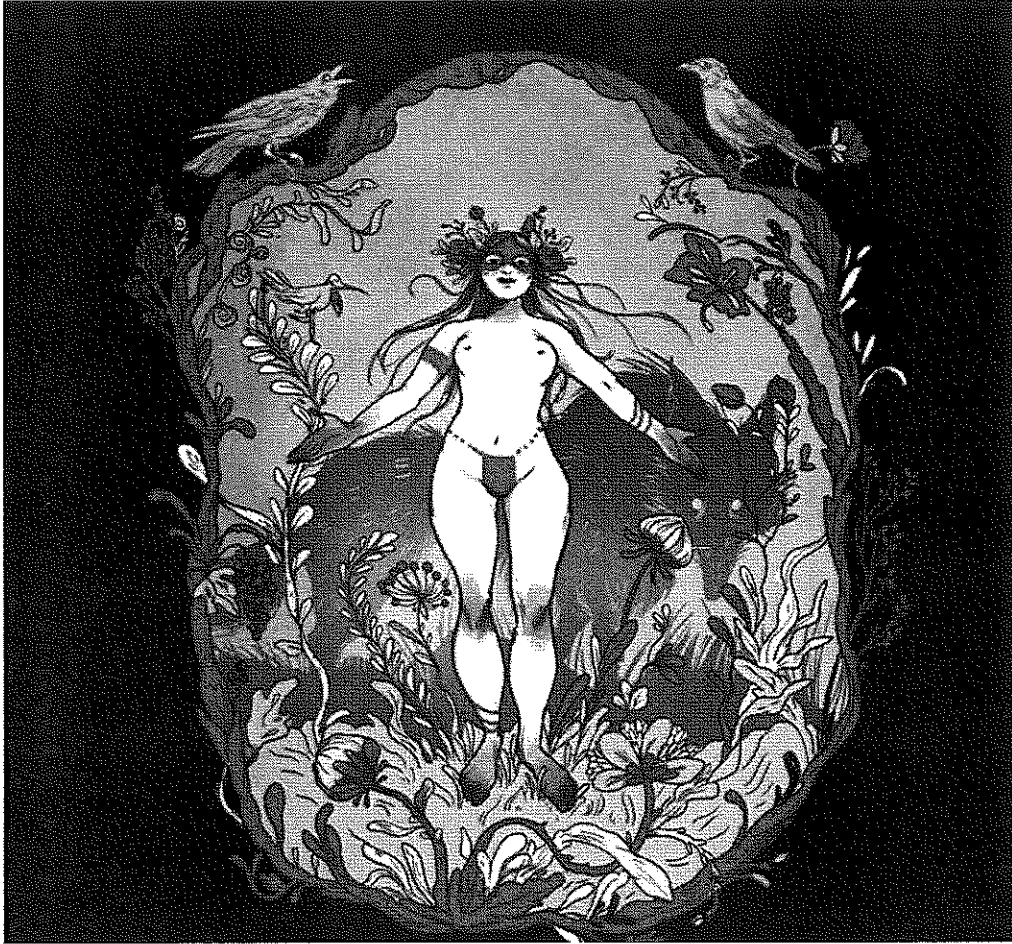
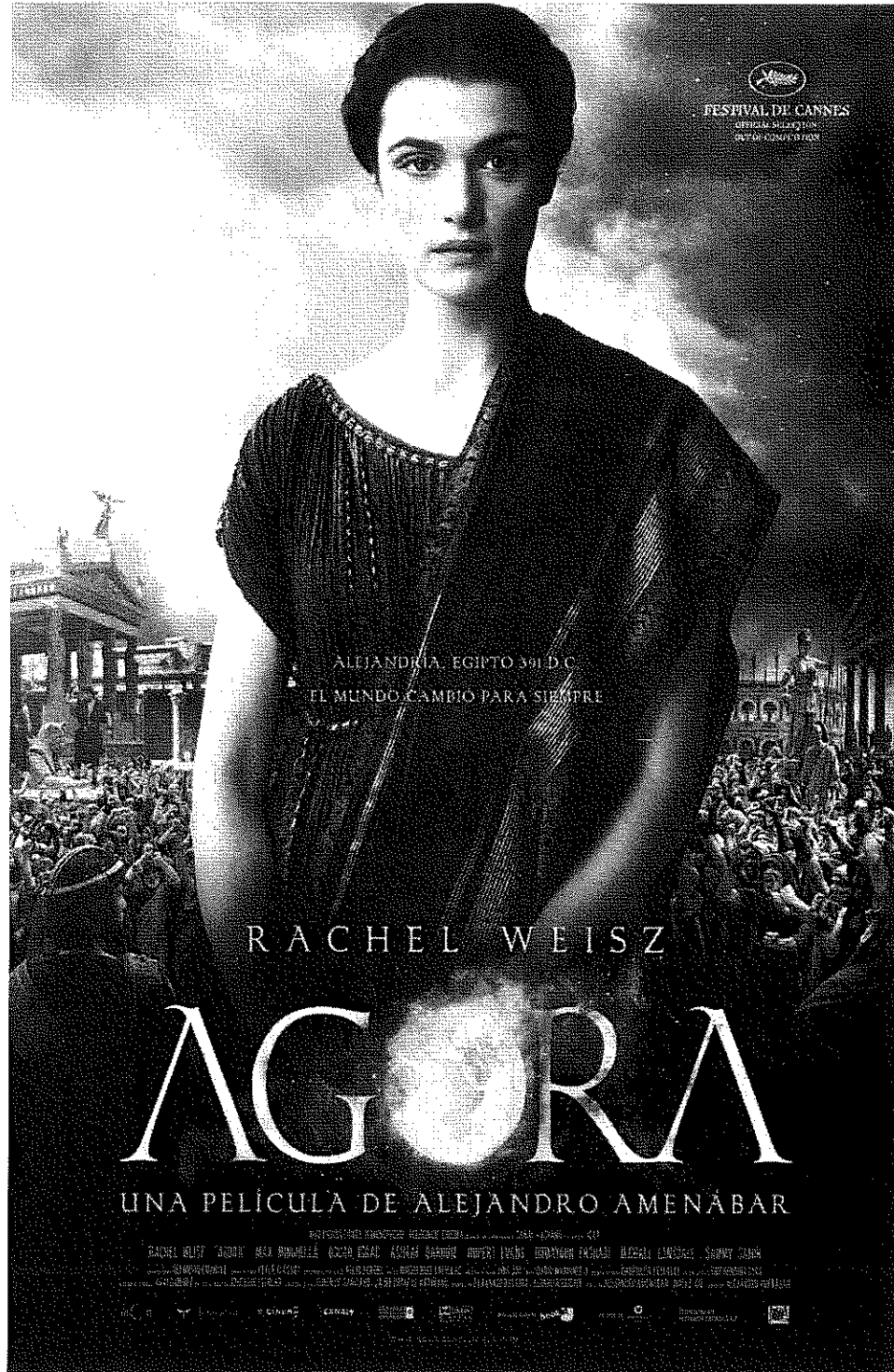


Illustration by Zeynep Özatalay

2.1. *Agora* (2009) by Alejandro Amenabar



"Fables should be taught as fables, myths as myths and miracles as poetic fantasies. To teach supersitions as truths is a most terrible thing. The child mind accepts and belives them, and only through great pain and perhaps tragedy can he be in after years relieved of them."

Hypatia of Alexandria, (c370-415)

Alejandro Amenabar's Agora is based on the precious story of Hypatia of Alexandria. It was co-written by Alejandro Amenabar and Mateo Gil. It had been directed by Alejandro Amenabar who had previously worked on films such as; *Himenoptero* (1992), *Luna* (1995), *Tesis* (1996), *Abre Los Ojos* (1997), *The Others* (2001), *Vanilla Sky* (2001), *El Sonador* (2004), *Mar Adentro* (2004). Amenabar was born in Chile, right before Pinochet's dictatorship they had fled to Spain.

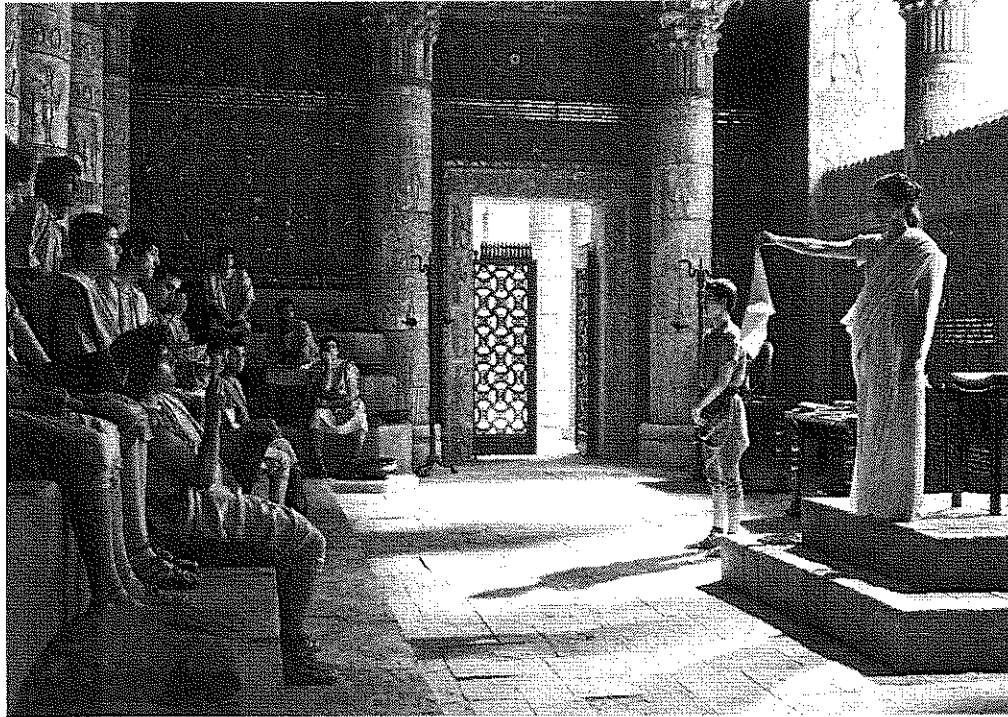
In 2008, he shot *Agora* in Malta between March and June. It was also screened at very famous film festivals such as Cannes Film Festival, Toronto International Film Festival, Seattle International Film Festival, Göteborg International Film Festival, and Sarlat Film Festival (Imdb, 2009). The cast of film had been composed of many talented actors. Rachel Weisz, Max Minghella, Oscar Isaac, Ashraf Barhom, Michale Lonsdale were some of them.

Technical infrastructure has great importance in the historical drama. Amenabar's *Agora* is a significant portrait of ancient times. It shows a great sequence of Hypatia's life. The community life, the place of religion and science in society, the perception of God are succesfully reflected in the story. Furthermore, the place of women in science and society is succesfully screened throughout the story.

In terms of representation of femininity, *Agora* has two narratives. One narrative focuses on the strong female character of Hypatia of Alexandria, and the other reflects the understanding of multilayered society structure. The narration of film has vellicated on a linear. It follows a linear line, starts with crisis in Alexandria and ends with death of Hypatia. The character of Hypatia, her motivation, her weakness, and her resistance are narrated transparently. The most

crucial point is that the castigation of a woman was initiated by the consensus of males.

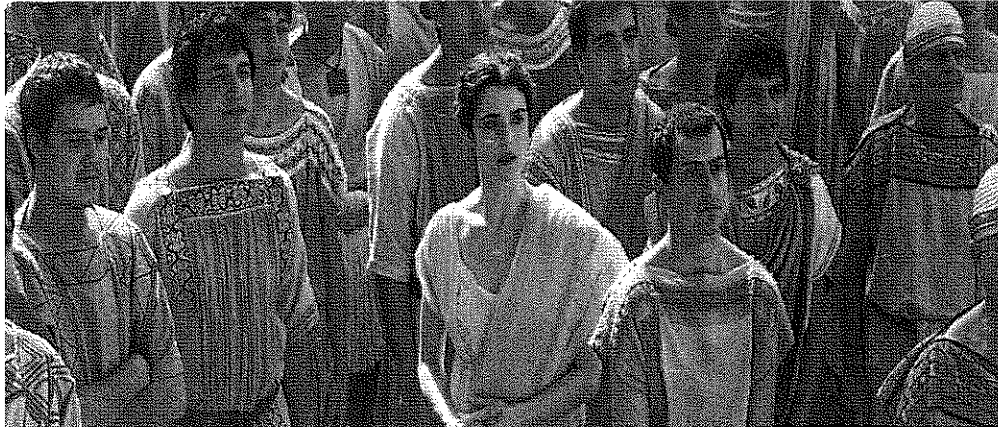
In this part, I examine how Hypatia as a woman is represented and evilized through the narrative of the film. In the first place, the historical personality of Hypatia of Alexandria is emphasized through the story. The film starts with the brief historical situation, the collapse period of the Roman Empire at the end of the IV century D.C. The period when the pharos and the library of Alexandria were still the bright stars of empire. The library of Alexandria not only refers to culture and knowledge, but also is a place for religion and the traditional pagan practices. In the film, Paganism, Judaism and forbidden but unpreventable Christianity are represented as if they co-exist together in the city of Alexandria. The opening scene starts with the lecture of Hypatia on universe and solar system. In the lecture some of the male students are future bishop of Cyrene and future prefect of city which shows us the elite of the city participates to Hypatia's classes. Besides the elite, we see slaves in the class as well. She interacts with her students, and puts some question marks in their minds, specifically about the functioning of the universe.



At this point, we need to look closely to Hypatia's biography, in order to understand and read how the film represents femininity. In the article of *Hypatia of Alexandria* which is written by A. W. Richeson, Hypatia's life story is told as the following:

"The first woman mathematician regarding whom we have positive knowledge is the celebrated mathematician-philosopher Hypatia. The exact date of her birth is not known, but recent studies indicate that she was born about A. D. 370 in Alexandria. This would make her about 45 years of age at her death. Hypatia, it seems, was known by two different names, or at least by two different spellings of the same name; the one, Hypatia; the other, Hyptachia. According to Meyer,¹ there were two women with the same name living at about this time; Hypatia, the daughter of Theon of Alexandria; the other, the daughter of Erythrios. Hypatia's father was the well-known mathematician and astronomer Theon, a contemporary of Pappus, who lived at Alexandria during the reign of Emperor Theodosius I. Theon, the director of the Museum or University at Alexandria, is usually considered as a philosopher by his biographers." (Richeson, 1940:73)

At this time period, the city of Alexandria was quickly grown into a center of culture. They used the knowledge of the ancient world. The museum of Alexandria was the heart of the city. It was used as a university. In the Library of Alexandria more than a half-million scrolls was housed (Zielinski,2010).



2.1.1. Femininity of Hypatia

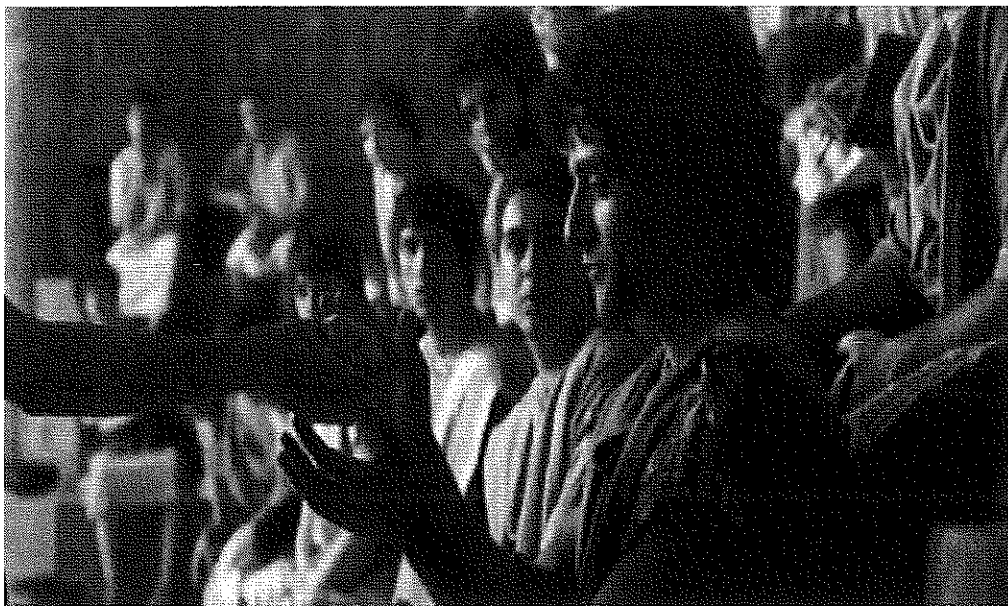
The director Amenabar has mentioned that Hypatia's existence was very meaningful in the sense that she wanted to be treated as an equal to men and she was very prominent figure in the city (Holleran, 2010). In the film, the femininity of Hypatia is narrated through declaration of love of two close men. One of them was her brilliant student Orestes and the other was her slave Davus who after becomes a soldier of Christians. These scenes of showing and declaring love are very important in the narrative of the film. This is why in the following paragraphs I will analyze these particular moments.

In the film, Orestes declares his love at a very crowded theatre and plays flute for her. Orestes receives vigorous applause. People recommend her father that he should marry Hypatia with him. Her father Theon responds to these suggestions as such;

"Hypatia subject to a man, with no freedom to teach or even speak of her mind? The most brilliant philosopher I know having to give up her science. No, that would be death to her."

Hypatia's father's words interrupts the narrative about femininity that comes with declarations of love. These words tell us another aspect of Hypatia's femininity which includes her passion towards science.

Her response to Orestes' musical declaration of love is one of the most important scenes of the film. In class, she gives him her bloodied menstrual rag, telling him that there is little harmony or beauty in the blood of her cycle. This revealing act splinters our comfortable preconceptions of femininity and sets Hypatia apart from usual societal expectations. This is another interruption of the narrative of lovers' and this time Hypatia constructs her own narrative of her femininity. It certainly ends Orestes's pursuit of her and their relationship becomes more of confidantes rather than romantic partners (Paul, 2013:230). The menstruation has been represented as something disgusting, something hidden and avoidable. This scene creates more powerful representation of femininity. Hypatia's resistance as a woman becomes more meaningful because it comes directly from Hypatia in front of male audiences. Male audience has two meanings in the scene that the male students and the male audience who are watching the film.



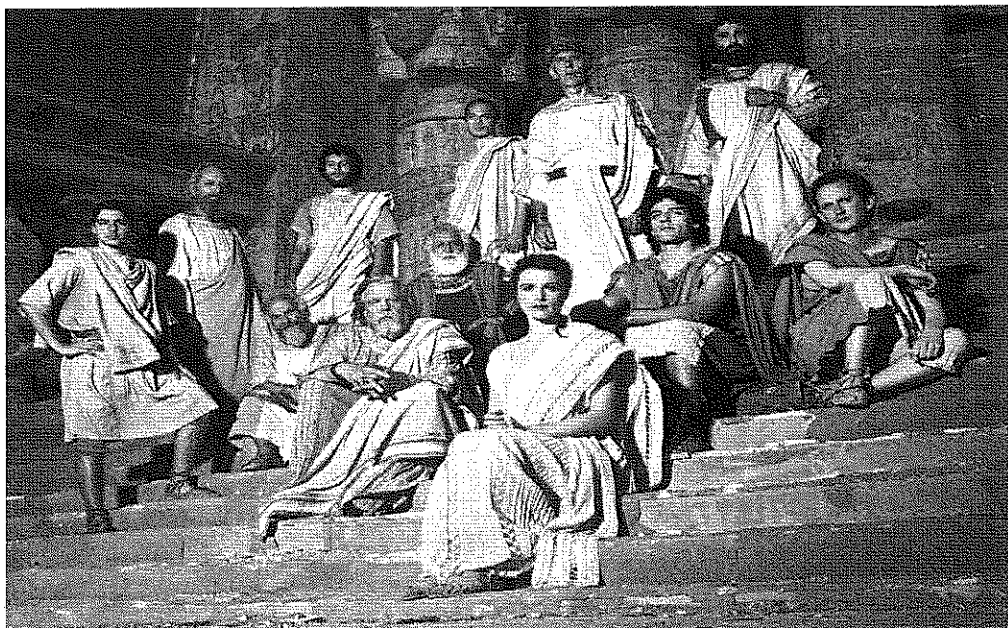
The other declaration of love comes from Davus and it can be analyzed in a different way. It is about another aspect of femininity which is evilized. His feelings turned into male violence. Hypatia is evilized with three ways. First, she is non-believer according to Davus. Secondly, she is the master of Davus which conflicts power relations between woman and man. Lastly, she is refuser. She refuses Davus' love.



During the Orestes's declaration of love, Davus repeatedly prayed to God by saying, "Don Davus's feelings towards Hypatia is shaped by his position as slave, even as he demonstrates his intellectual prowess. His desire for her had been conveyed in his attempts to possess her bodily, implicitly overturning her family's ownership of him (Paul, 2013:230). All of Davus' actions turn Hypatia's femininity into evil in the narrative which results with the death of Hypatia.



One of the most significant narrative of male protagonists belongs to Synesius. Synesius describes her as “lady, sister and mother” during the siege of the Serapeum. This familial association tell us that Hypatia can never have sexual entanglements with her students tantamount to incest, and should always control her chastity (Paul, 2013: 231). When women are called as mothers, ladies and sisters, their femininities and sexualities are suppressed. Synesius approach towards Hypatia silences her femininity and sexuality.

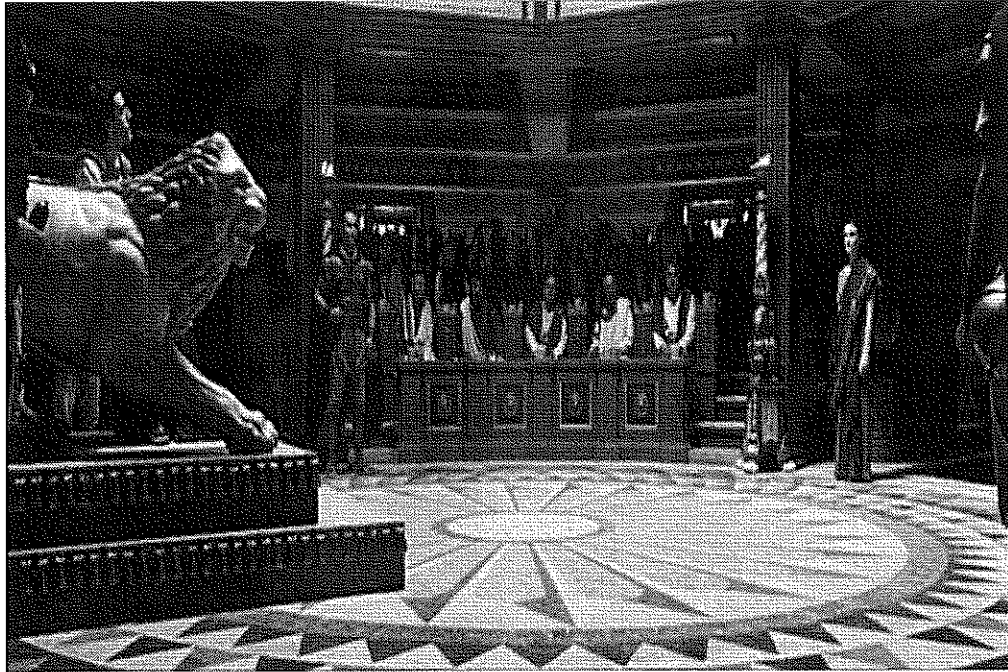


2.1.2. Femicide in Ancient Alexandria

In the film, religious turmoil extensively increases in Alexandria. Pagans and Christians b listens her advice and they attacks to Christians. There are many dead and wounded people in city. Thereupon, the Serapeum and the library is given to Christians by emperor. This is the turning point for Hypatia. She has to leave her unique library. Christians destroys the Serapeum and library. Davus becomes one of the most assailants of these Christians. He plays a great role for destroying the Serpaum and library. Later, he comes to Hypatia and he attempts to rape her. Although the term of gender based violence is not invented yet, in this situation it is easily possible to say that the violence which Hypatia subjected to is gender

based violence. Thus gender based violence includes acts of violence perpetrated toward individuals and populations as a result of gender positionality. It includes violence perpetrated toward people because of their gender expression (Wies, Haldane, 2011: 3).

In the later years, most of pagans become Christians, it creates a short-term peactime in Alexandria, Orestes begins. Orestes is a Christian but he does not want to cede power to the church (Zielinski,2010). The streets turns into battlefield and the women and children are part of this battle. At this time period, vicor apostolic of Christianity distributes leaflets which emphasized destroying of women and children. Orestes and Synesius visits Hypatia and they talks about the visit of the bishop of Alexandria, Cyril. The main topic of his visit is supposed to establish peace. Cyril postulates that the meeting is held at library. Pagans opposes this decision because they are forbidden to enter library after the consensus. One of the member of assembly says that if they considers that their presence is essential, they have to become Christian and it is only matter of time. Hypatia do not stand that she participates a discussion which is only initated by men. One of the members of assembly accuses her because of not believing anything. She succesfully defends herself and she emphasizes that she believes in philosophy.



Some of controversial passages of Bible which impose restrictions to women in public places. The passages emphasizes that women should learn in quietness, full submission and assuming authority of men over women. In one of the scenes, during a crowded pray the passages of Timothy 2:12 is announced loudly. This passage commands that women are not allowed to teach men or have authority over a man, she must be quiet. After reading loudly this passage, bishop criminales Hypatia. Bishop of Alexandria, Cyril accuses of Hypatia being ungodlines and witchcraft. She is labelled as whore, witchcraft and ungodlines. Orestes tells that if she is not baptised in public, he can no longer protect her. Hypatia rejects it. In the year 415 or 416, a mob of Christian zealots led by Peter the Lector accosts her and drags her into a church where they strip her and beat her to death with roofing tiles. They tore her body and burn it (Zielinski, 2010).

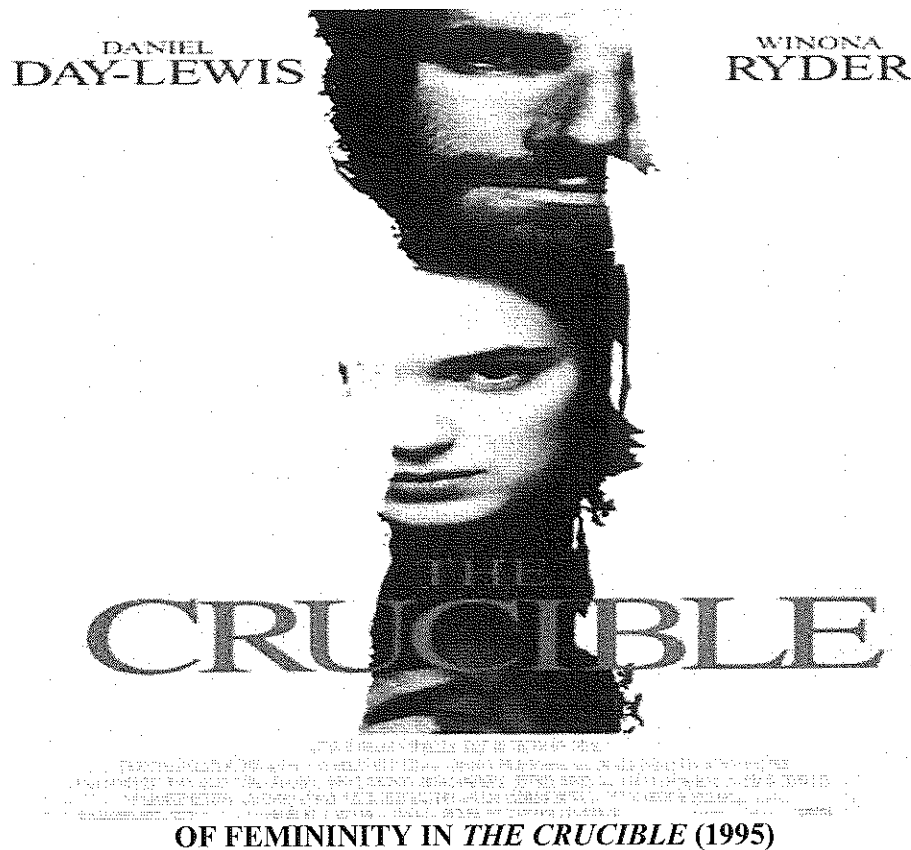


In the book of *Femicide Is Preventable* which was conducted by one of women organizations Filmmor Women's Cooperative offers some definitions about femicide. According that book, the killing of women which occurs by abuse or murder from a man or a group of men are called as femicide and it is decisive that the decision and action has to be made by men (Filmmor Women's Cooperative, 2016: 180). Furthermore, they especially emphasizes that in order to determine whether a murder is femicide or not, it would be sufficient to ask the question: "Would the murder occur in the same way and with the same reason if the murdered person was a man instead of a woman?" When the answer is no, then the murder in question is a femicide. (Filmmor Women's Cooperative, 2016:315) When we analyzes her death, it can apparently be referred to a femicide. Furthermore some feminist writers mention her death. For instance, Claduo Pascal states that the torture killing of noted pshilosopher Hypatia by a mob of Christians in Alexandria in 415 A.D. marks the end of a time when women were still appreciated for the brain under the hair (Dizelska,1996:16).

According to Alejandro Amenabar, the film is a story of a woman, a civilization and a place. The story of Hypatia illuminates all these concepts. She was the one of the most brilliant woman which was brutally blamed and castigated.

Agora is very successful at revealing the historical reality of Hypatia as a woman. Hypatia's story reveals patriarchal judgement and punishment. This is why it is very significant to see the reflection of historical narrative in the cinema, specifically in terms of the representation of women. Watching Hypatia's life, her passion for science, and later the way she was punished opens up new discussions in feminist cinema. As a sphere where gender inequality maintains cinema can provide us new hopes and opportunities. When the audience relates to a woman who is punished and vilified because of her way of existence, this can cause a change in the cinema language.

CHAPTER 3: "EVIL" IN THE FORM OF A WITCH: REPRESENTATION



*"Most books on witchcraft will tell you that witches work naked.
"This is because most books on witchcraft were written by men."*

*Neil Gaiman and Terry Pratchett,
Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch*

*"The first time I called myself a 'witch' was the magical moment of my life."
Margot Adler, Drawing Down the Moon: Witches, Druids,
Goddess-Worshippers and Other Pagans in America*

Nicholas Hytner's *The Crucible* is based on a screenplay which was written by Arthur Miller in 1953. According to Neil Carson, Arthur Miller was fascinated by the story of the seventeenth-century witches of Salem ever since he had first read about them at the university (Carson, 1982: 16-17). The main

concern of the screenplay is laid out that the courage of the witches as an inspiration for the present age. The conduct of the judges had given such indicators of universal human nature (Carson, 1982: 16). After 43 years, the screenplay of *The Crucible* had been filmed by *Nicholas Hytner* in United States

The Crucible gives some crucial points for analysing femininity as evil in cinema. The Crucible had illuminated the witch trials of 1692 in Salem. Witchcraft was one of the cruellest way of accusation of women during the mediaeval. Between 1450 and 1750 in various parts of Europe and European colonies, religious and secular authorities have undertaken a sustained effort to identify and eliminate practitioners of witchcraft and tens of thousands were accused and executed for witchcraft during this time period (: 119).

Accusation and execution for witchcraft was conducted by gendered way because vast majority of people charged with witchcraft were women. Furthermore, while there were important regional differences, women appear to have constituted approximately 80 percent of those accused and approximately 85 percent of those executed for witchcraft during the period of the major European witchcrafts (Clark, Richardson, 1996:119).



The film begins with the meeting of some adolescent girls who are naked and dancing around a boiling pot in the forest. It is always possible to say that the

sequence carries the traces of rituals of witchcraft which were prohibited by the traditional and religious authorities. They sing songs and dance. Tituba who is a black slave of Reverend Samuel Parris celebrates this ritual. One of the most impressive figure of religious authority sees them. Evidentially, the process of Salem witch trials begin because the daughter of Reverend Samuel Parris, Betty and the daughter of Putnam could not wake up. They think that they were witched. A chaotic and terrible mess in village emerges, and they start to rise up against witchcraft.

The first accusation process is hold by Reverend Samuel Parris. He accuses her niece Abigail Williams for having bad reputation in the village. The bad and accused image of femininity first appears in this sequence.



Illustration by Terri Foss

The accusation for being witch or being bad woman have the same meaning. According to Elizabeth Clark and Herbert Richardson, the early modern witch craze stands as perhaps the most massive and explicit demonstration of misogyny and fear of women in the history of the European Christianity (Clark, Richardson, 1996: 120). This is where they are evilized. Witches, girls and

women were all the accused gendered subjects of the history. Gendered subjects of accusation had carried a strong dilemma in itself because the misogynistic persecution of women, hysterical girls telling tales of being tormented by spectres, falsely accused witches bravely refusing to confess, even women being burned at the stake (Norton, 2002: 1).

In the film social and political conditions have great significance on this trials. The situation of Betty and daughter of Putnam creates a crowded turmoil in the village. Changes in legal administration and procedure, demographic fluctuation, food scarcity, changes in family and kinship patterns and the development and spread of new capitalist economic systems are the some of matters that the public have experienced. Witchcraft accusations and trials could serve important and social and psychological functions in a period of such social turmoil (Clark, Richardson, 1996: 121).



The power of state and the biased behaviors of society had been mobilized to stage a trial in which the search for justice often was caricatured and personal grievances, scapegoating, misogyny, superstition, a quest for notoriety and advancement become transmuted and legitimized in witch-hunts (Gies, Bunn,

1997: 7). The confrontation of John Proctor and Abigail Williams serve as a unique opportunity to solve all mess in the village because Abigail Williams had said that all of these witch things were fabrication.

At this point, the forbidden love between John Proctor and Abigail Williams reshapes all power relations. The concept of femininity as evil in the cinema has always been implied through the accusations of women by male decision-makers. The movie of *The Crucible* reveals another significant way of accusation. Abigail Williams as a woman have become an implementer of accusation process. As a general rule, femininity has been accused by male decision makers and subjects in the cinema and also in real life but at this point Abigail Williams changes the situations. She behaves as a male subject and an important agent of patriarchy. On the other hand, John Proctor becomes an agent of feminization and significant part of accusation of femininity.

The gendered aspect of witchcraft needs to be deeply analysed. According to Kramer and Sprenger, witches have had special powers over sexual and reproductive functions. They had emphasized that witches have posed a significant threat to men's potency and they have the power to undermine male sexual capacity (Clark, Richardson, 1996: 123). The historical discourse has always provided a basis for this understanding. Furthermore, generally accepted discourse have proposed that there was a defect in the formation of first woman, since she was formed from a bent rib, that is, a rib of the breast, which is bent as it were a contrary direction to a man. This defect in formation had put her in a position of imperfect animal. At this point, the first woman has been always accused by being deceiver (ibid:126).

Accordingly, the first woman had not been only one example of this discourse, the examples could be easily extended. Elizabeth Clark and Herbert Richardson had presented a long list of these deceiver women. Although Troy was a prosperous kingdom, Helen destroyed many thousands of Greek slain. The kingdoms of Jews had suffered much misfortune and destruction through the accursed Jezebel and her daughter. The kingdom of Romans endured much evil through Cleopatra (ibid: 127). The examples were very significant for analysing

the femininity of *Abigail Williams* in *The Crucible* because she accused the other women and John Proctor as being witch in sake of her desire and she also acted as the inheritor of deceiver first woman.



Characters; Sarah Osborne, Sarah Good and Tituba were the first subjects of the accusation process, they were interrogated by the local magistrates and while Osborne and Good claimed innocence, Tituba confessed. Then accusation period have expeditiously expanded. By the end of the accusation period, more than 200 people had been accused by practicing 'the Devil's magic in Salem' (Mixon, 2015: 34). The decision makers of this accusation period were male. Most of regional ministers such as Samuel Parris, Hale, Nicholas Noyes also had supported the trials. According to Emerson Baker, the witchcraft judges had represented the elite of Massachusetts, they were the political, military and economic leaders of the colony (Baker, 2015: 162). Consequently, there was religious tension, political and social division in the colony and those accused of witchcraft were perceived as a threat to spiritual, political or military stability and

well-being of community. In the last instance, the witchcraft trials have been one of the most significant example of accusing femininity throughout history.

CHAPTER 4: "EVIL" AND MAD: REPRESENTATION OF FEMININITY
IN *CAMILLE CLAUDEL* (1988)



*"Men are afraid that women will laugh at them.
Women are afraid that men will kill them."*
Margaret Atwood

*"A man attaches himself to woman- not to enjoy herself
but to enjoy himself."*
Simone De Beauvoir

*"You find me at work; excuse the dust on my blouse.
I sculpt my marble myself."*
Camille Claudel

*"Sad surprise for an artist: instead of a reward,
this is what happened to me!"*
Camille Claudel

Camille Claudel (1988) is directed by Bruno Nuytten in 1988, and it tells the story of impressive and dramatic life of talented sculptor of Camille Claudel. The Oscar-nominated film *Camille Claudel* was starring by *Isabelle Adjani* and *Gerard Deprdieu*. The script of the *Camille Claudel* is written by a group of scriptwriters which is consisted of *Bruno Nuytten*, *Reine-Marie Parris*, *Marilyn Goldin* and *Misa Terami*. Bruno Nuytten has been one of the most impressive cinematographer in French cinema. *Camille Claudel* is one of his remarkable works because her story is always ignored by male authorities during her time.

Adopting Camille Claudel's biography to cinema is very significant especially because she one of the women whose voice has been silenced. It would be inadequate not to talk about Camille Claudel in a research which analyses how historical women characters' stories are told in cinema. Claudel has witnessed multiple difficulties in her life, and she has experienced a different way of evilization and punishment. Despite her talent and artistic production, for many years, she was given secondary importance. When she wanted to make her own decisions about her own life, she was evilized through madness. We can see all of these processes in the film *Camille Claudel*. It provides a successful narrative –if we put the cinematographic critique- of Claudel's life. The film also serves for feminist cinema because it gives us the opportunities to see Claudel in the whole story, to understand her side of the story, and to put ourselves in her shoes. After these important remarks it is possible to analyse the film.

Camille was born in 1864 and in Northern France. At this time period, although the art studying was not common for women, her family and also her father had supported her. She and her family just moved to Paris from the Champagne region where she was born so that she could attend the Academie Colarassi. She was determined to establish herself in Paris and earn her living as a sculptor. (Mahon, 2011: 207) During this time period, the sculptor Alfred Boucher had mentored her and her works had attracted the notice of sculptor Alfred Bocuher who gave some constructive criticism of her work and encouraged the family to move Paris.

In the film, the meeting between Camille and Rodin is reflected as one of the critical moments. Till this moment we see Camille as a sculptor who works with her friends in her workshop. As audience we feel the moment where she meets with Rodin as a turning point in Camille's life. Augustine Rodin asks Camille to become a studio assistant (Mahon 2011). All of discourses about Camille Claudel critically emphasizes that Rodin has quite impression on her and the affair between them overshadows the talents and art of Camille Claudel. It can be easily said that this situation is very common in cinema and also art. The female subjects can be subordinated to male subjects through history of art. In this respect, all aspects of Camille Claudel's art and their affair might be easily evaluated as a gendered narrative. Furthermore, Griselda Pollock who was professor of social and cultural histories of art at Leeds University had confirmed that Claudel is a major force in the experimental and transformative partnership that occurred artistically in Rodin's studio yet her work is subject to gendered censorship (Akbar, 2012).

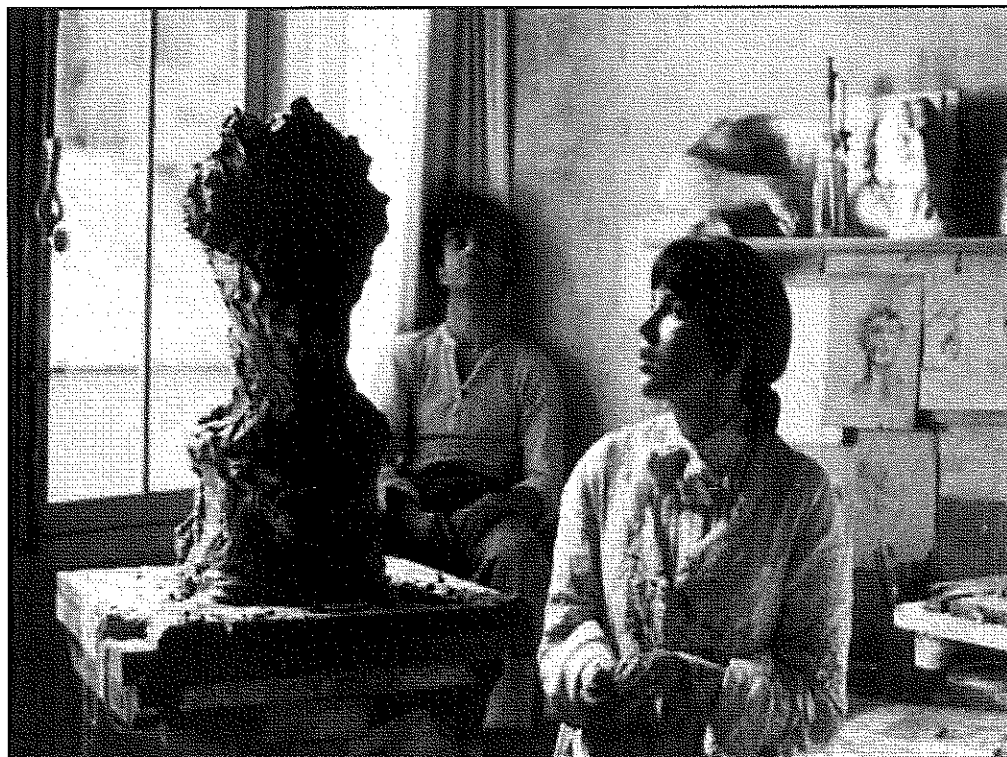
In the many scenes of film, the audiences see that Camille quarries clay mud for her works. Her passion and ambition for her works can be easily perceived. The construction of character as a female artist has some crucial points. Firstly, the character of Camille had mostly relied on her talent and passion. Although it was not common in this time period, Camille Claudel chases a dream. Her father is one of the most important supporters of her. Her mother acts as an obstacle but she has no power on her decisions. In these circumstances, Camille is a powerful female character who tries to be an important artist and hold an exhibition.

In terms of speaking about her femininity and evilization, film has another turning point; Camille Claudel as a free, talented, successful woman turns into a dependent, problematic character. The affair between Claudel and Rodin brings light to all inequalities between them. Camille Claudel confronts all disadvantages situation of love although she serves as model, assistant, lover and also inspirer. For instance, Le Cornec mentions that one can tell the difference in his sculptures before and after Camille appears in his life. Also there are some works that we

don't know if Rodin or Camille make; they are not signed but show signs of being made with for pairs of hands, by both of them (Akbar, 2012).



Although the audiences perceive the ambition and talent of Camille Claudel, the hierarchy between Claudel and Rodin clearly reshapes through the scenes. For instance, in one of the most crucial scenes, Camille Claudel gathers all remnants of Rodin's marble for her works. Camille Claudel as one of the most gifted female sculptors collaborates with Rodin on many pieces, surely she maintains her own originality and independence but she is always overshadowed by the art of Rodin because that period was one of the greatest creativity of Rodin. It is also believed that many of the works created in the studio during these years and subsequently attributed to Rodin were in fact by Claudel (Montagu, 1999: 218).



One of the most important and critical point of the film of Camille Claudel is the existence of Rose. She acts as the wife of Rodin and it creates tension between two women. Their encounter consists of misogynist understandings. In one of these scenes, Camille writes a little post that "I go to bed naked to make myself believe you're here, completely naked, but when I wake it's no longer the same. Above all, don't deceive me again with other women" (Mohan, 2011: 222). Rose is not the wife of Rodin but he does not prefer one of them. The complexity of this affair always hurts these two women.

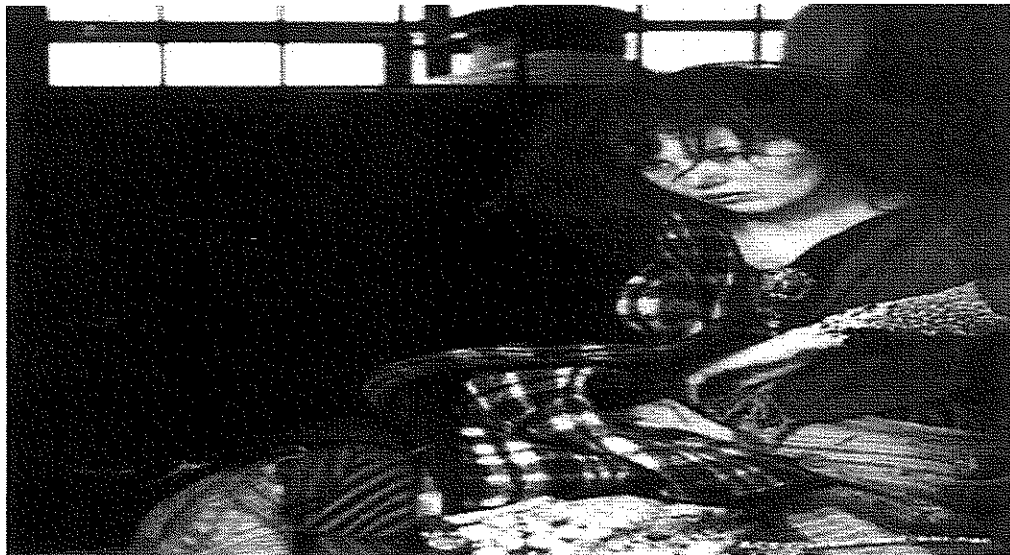
The crucial part of the film begins with the moving of Camille to Île St. Louis. She begins to live alone in a ground-floor flat, surrounded by cats. Throughout the history, most fields in which men excel are closed to women, and in fields in which women are admitted they are not permitted to enter on equal footing with men or having been admitted, they are not encouraged to excel, are actively discouraged or are not noticed at all (Montagu, 1999: 208).



The film of Camille Claudel had been one of the most powerful examples of this common discourse and the only male decision-maker is not Rodin. As a successful poet and Foreign Service officer Paul Claudel who is the little brother of Camille had great impact on the life of Camille Claudel. The character of Paul Claudel admires the art and personality of Camille and it can be easily said that he is overshadowed by the talented art and personality of Camille within their family

life. After years, Paul Claudel writes that she is this superb young woman in the full bloom of her beauty and talent (Mahon, 2011; 207). By March 10, 1913 Paul Claudel determines that his superb, beautiful, gifted sister was suffering mental breakdown and had to be placed in asylum. Paul Claudel had later mentions; "Have we done, the parent and I, all that we could do?" (Caranfa, 1999: 22). At this point, the male decision-makers that surround Camille Claudel consumes her gifted personality.

It should be mentioned that the father of Camille had unusual character in the film. Even though other male characters including Rodin and Paul Claudel destroy her personality, the father of Camille surely supports herself. In the scene where Camille and her father talk about her exhibition, he emphatically mentions that her future belongs to her not Rodin. The existence of father as a supporter male character do not change the situation. When he died in 1913, no one in her family bothers to tell her. With his death, Camille losses only protector in her family (Mahon, 2011: 208).



According to Kerri Mohan, these impressions of Rodin and of the exploitation of women artists by society by Claudel are neither false nor magnified. One cannot fail to feel that the only things left to Claudel during her years in the asylum are Rodin's deceptions, his poisoning, his diabolical mind, his

exploitation of her and of others who serves as his models and his clutches which make it difficult for her to achieve her own artistic autonomy (ibid: 210).

Camille Claudel is one of the most impressive portrait of femininity as evil, she is ignored for years. The punishment is issued by closing down her to asylum but nowadays France is finally recognising the talent of the 19th century sculptor Camille Claudel with the first national museum to dedicate to her. The museum curator Cecile Bertran emphasizes that the energy in Rodin's work implies male domination, while the gestures in Claudel's works suggest tenderness. Also she mentions that at a time when women artists of the past are finally starting to be researched and highlighted, this opening puts the work of Claudel firmly alongside that of her peers, and pays tribute to her unique genius (Alberge, 2017).

CONCLUSION

*"Will women always die? Let some men die too.
I killed him for my honour."*
Çilem Karabulut

*"I killed my husband because he constantly beat me and feared
he would lead me to prostitution, drug crime and that he could kill me."*
Çilem Karabulut, Hürriyet Interview, 2015

In this thesis, I try to examine the femininity as evil in cinema. The cinema has been very beneficial fieldwork for me throughout the all writing process. As the seventh art, cinema has served as the reflection of daily life. I had easily found all stereotypes which women defended in daily life in films. Feminism, feminist film theory and the representation has been the very important topics that influences me. I have admirably read the struggles of women, and feminist thought has been the source of my inspiration. Feminist movement and their precious struggle has been the main motivation of this dissertation.

When we look at the functioning of daily life, we might easily see that every aspect is monitored by male authorities. From the structure of state to the laws and its implementations, the male bodies have surrounded all parts of life. Furthermore, the mass media has always increased the voice of male-dominated discourses. This male domination in all areas of life had pushed me to deeper research. Throughout my workings, I have experienced that the using of power of cinema has prospered the scale of my thesis. Definitely, there have been a lot of studies which has contributed to the topic of representation but choosing the topic of femininity as evil has been very important for me.

This thesis focuses on three male-directed films. Firstly, I paid attention to shape a detailed theoretical framework of representation of femininity in cinema. Researching theoretical framework of representation of femininity in cinema had opened up new horizons for me because I realized that the second wave of feminism had great impact on the representation of femininity. Their precious

struggle has effected all the feminist movement for long years and their struggles and achievements had great importance on participation of women in cinema. This is why I have focused on the first feminist documentaries. There have been such important documentaries which tries to focus on femininity.

The involvement of women in cinema had given me such an important background to understand the issue of representation. The answers to the question of how femininity is labelled as evil has been connected with the representation and of course the involvement of women in cinema. Looking at the brief history of women in cinema had enlightened the dark spaces. The distinction between 'representation' and 'being represented' has been blurred.

In order to clarify the matter, feminist film theory has gained a huge importance. In the next chapter examining the theories of Laura Mulvey and Anneke Smelik had been very important. Laura Mulvey had been one of the most influencing feminists. Her theory has intended to understand patriarchal myth, symbolic language and male fantasy. The article of *Visual Pleasure and Narrative Cinema* has ensured to look at film from a very different perspective. Pleasure in the cinema and the male gaze has been accepted as very crucial point for understanding representation. Even today, the idea of 'masculinization of spectator position' had clarified all the matters. Besides her theory, Laura Mulvey has also contributed to feminist film theory by making great films which focuses on femininity, male fantasy and also representation. *Penthesilea*, *Riddles of Sphinx*, *Amy Johnson*, *Frida Kahlo* and *Tina Modotti* and *Crystal Gazing* has been some of her films that have tried to open up new horizon in feminist cinema.

In order to understand feminist film theory, at this chapter I had examined the thoughts of Anneke Smelik. Feminism, film theory, visual technology, gender and sexuality, body and identity were the main concerns that she worked on. *The Mirror Cracked* has cracked all the mirrors in the gendered cinema in real terms. According to Anneke Smelik, the cinema has offered a great space where myths about women are produced, reproduced and also represented. The thoughts of Laura Mulvey and Anneke Smelik has constituted the theoretical frameworks of my dissertation.

At the third chapter, I have confronted that the representation of femininity in cinema has always brought with various controversial situations. I choose three films for analysing. The process of choosing films was very complicated because all of three films has been directed by male subjects. Trying to understand femininity as evil by analysing films which were directed by male subjects has brought its own dilemma. Despite this, these three films have clarified the situation of getting femininity as evil in cinema. These three films have been from different countries. *Agora* (2009) has been produced in Spain, *Camille Claudel* (1989) has been produced in France and also *The Crucible* (1996) have been the product of Hollywood. Choosing films from different countries has ensured to look at various cultures and countries. Furthermore, the production years of the films has been different from each other. It has also ensured to follow chronologically. Furthermore, it was an attempt to analyse three movies which has several characteristics in common from the perspective of representation of femininity.

The movies of *Agora* (Amenabar, 2009), *The Crucible* (Hytner, 1996) and *Camille Claudel* (Nuytten, 1988) gave such critical examples for femininity as evil. Firstly, I had started to analyse Alejandro Amenabar's *Agora* (2009). The film is been based on the life of Hypatia of Alexandria. It is one of the most impressive examples of labelling femininity as evil. During the film, the life story of the character of Hypatia has been told as a powerful figure of Alexandria. She has taught her students and controlled her own story. At the end of the film, we have witnessed one of the earliest examples of femicide. The femininity of Hypatia would be the main focus of her castigation.

The following film has been *The Crucible* (1996) which was based on the play of Arthur Miller. The withches and witchcraft has always been a cruel way of labelling femininity as evil during dark ages. *The Crucible* revealed that this type of labelling femininity as evil was common in society at that time. Analysing *The Crucible* was very important because Abigail Williams as a woman was the implementer of process of castigating. Common discourses on the castigating of femininity has always ensured that the implementer of castigating or punishment

has been male authorities. The point of story has manifested that a woman – Abigail Williams– might act like male authorities and moreover a male subject might become a part of process of accusation of femininity. From this point of view, *The Crucible* was essential for showing different types of accusation.

In the final section, I tried to analyse *Camille Claudel* (1989). It was based on the story of talented female sculptor Camille Claudel. She has been ignored by the male authorities during her life story. At this time period, most of fields has been closed to women. Claudel was very successful, ambitious and talented. Her relationship with Rodin has changed all her life. From this perspective, the film of *Camille Claudel* has ensured that a woman might be overshadowed by a man. The male decision-makers of Camille Claudel's life has insisted a different type of accusation femininity. She has been closed to a hospital for mental disease. To label a woman as a mad and the confinement in asylum is one of the most cruel ways of accusation. This type of accusation has not been surely different from previous ones.

In my thesis, I wanted to focus on the issue of femininity as evil in the cinema. All of three films initiate that there have been various ways to label femininity as evil. Throughout the history, most of women –even today- has been subjugated to label, accusation and castigating.

I would like to conclude my thesis with the hope of continuing the questioning for further inquiries. It focused on 'femininity as evil in the cinema' by analyzing three films from world cinema. I think it would be very important to see the situation in *New Cinema of Turkey*. Feminist filmmakers try to challenge the male dominated industry but it is very important question whether their struggle is enough to shape the genre. How femininity is produced and also represented in the films of *New Cinema of Turkey*? How do filmmakers from Turkey make sense of 'femininity' and also 'femininity as evil' in that sense? How are femininities represented in *New Cinema of Turkey*? These questions provide the inspiration for further inquiries.

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