

İSTANBUL BİLGİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

DOCUMENTARY AS AUTOETHNOGRAPHY:
A CASE STUDY BASED ON THE CHANGING SURNAMES OF WOMEN

PhD THESIS IN COMMUNICATION

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JUNE 2016

Documentary as Autoethnography:
A Case Study Based on the Changing Surnames of Women

Otoetnografi Olarak Belgesel:
Kadının Değişen Soyadına Dair Bir Vaka Çalışması

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Tez Onay Tarihi: 27 Haziran 2016

Anahtar Kelimeler (Türkçe)	Keywords (English)
1-Kadının Değişen Soyadı	1-Changing Surnames of Women
2-Otoetnografi	2-Autoethnography
3-Belgesel	3-Documentary
4-Özel Olan Politikdir	4-The Personal is Political
5-Kimlik	5-Identity

Abstract

In the autoethnographic research method, researchers analyze their own subjectivity and life experiences, and treat the self as ‘other’ while calling attention to issues of power. At this juncture, the researcher and the researched, the dominant and the subordinate, individual experience and socio-cultural structures can be examined. As an emerging filmmaker I have made the seventeen-minute documentary *Yok Anasının Soyadı / Mrs. His Name* (2012) which is defined as a form of self-narrative that places the self within a social context. My filmmaking experience spread the seeds, gave birth to this thesis, created a researcher—me, in this case—and as such, theory in practice and practice in theory go hand in hand. The interdisciplinary nature of this enquiry highlights the link between surnames and identity, which is a crucial human rights debate, and also focuses on the feminist quote ‘the personal is political’.



Özetçe

Otoetnografik araştırma metodunda, araştırmacılar kendi öznelliklerini ve yaşam deneyimlerini analiz ederler ve güç ilişkilerine dikkat çekip kendilerine ‘öteki’ olarak davranırlar. Bu bağlamda, analiz eden ve edilen, domine eden ve edilen, bireyin deneyimleri ve sosyo-kültürel yapılar incelenebilir. Yolun başındaki bir sinemacı olarak yaptığım on yedi dakikalık *Yok Anasının Soyadı / Mrs. His Name* (2012) belgeseli, anlatıcının kendisini toplumsal düzleme yerleştirmesiyle tanımlanabilecek bir forma sahip. Bu deneyimin tohumları yayılarak doktora tezini doğurdu, bir araştırmacı—bu örnekte beni—yarattı ve böylelikle teori ve pratik bir arada, el ele ilerledi. Birkaç bilim dalını doğasında barındıran bu soruşturmada, bir insan hakları ihlali olarak kadının değişen soyadı ve kimlik meselesi tartışılırken feminist teorinin ‘özel olan politiktir’ duruşuna odaklanılıyor.

Acknowledgements

I would like to thank the academic professionals and my loved ones who have assisted me through this research project. In particular:

To my early MA supervisor, Nurşen Bakır, who encouraged me to shoot my documentary, chatted with me and showed a keen interest whenever I needed, gave me lots of chocolates, and supported me when I doubted myself; through her I found my balance. I'm very lucky to know her, and to be her student.

To my principal supervisor, Feride Çiçekođlu, for her theoretical and practical evaluation in every stage of my PhD. She shared her wisdom and to-the point anecdotes, and motivated me with invaluable critiques. I deeply appreciated her life story, her work of art, especially Miki from the *Uçurtmayı Vurmasınlar*, as this was where I learned about 'becoming'. She helped me to stay focused and lent her ear whenever necessary, which was very precious to me. Most importantly, she defined herself as 'my journey mate' and never abandoned me.

To the vivid ensemble of academic committee members, Aslı Tunç, Ayşegül Yaraman, Diğdem Sezen, İtir Erhart, for all their constructive feedback. I'm grateful that they were the ones who first read my research, and provided the appropriate environment for me to present my research with self-confidence.

To my dedicated editor and friend, Melissa Maples, for being around whenever I needed.

To the brave women who follow my presentation with a certain smile: Hande Varsat & Duygu Kürklü.

Most importantly, to women in Amargi, in Filmmor, in Mor atı, and all those in the global women’s movement, who reminded me that I’m not alone in this struggle.

I would also like to thank my dearest friend, A. Armağın Kilci, who helped me to maintain my authenticity, and who shared everything with me in emergencies: his food, his bed, and his heart.

I would like to express my gratitude to my mother: Yasemen ayır.

Lastly, many thanks to my colleagues for their worthwhile inspiration, which grows in me, day by day. From one research to another, thank you!



This thesis is dedicated to Miki...

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Introduction

I shall speak about women's writing: *about what it will do*. Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies—for the same reasons, by the same law, with the same fatal goal. Woman must put herself into text—as into the world and into history—by her own movement (Cixous 875).

In 2008, when I was planning to write a statement of purpose for an MA degree application, one of my friends tentatively warned me—after witnessing my enthusiasm—that I could not study self in an academic context. In the impulse of the moment, I could not remember Meister Eckhart's well-known words that “a human being has so many skins inside, covering the depths of the heart. We know so many things, but we do not know ourselves” (Allen 33) or La Fontaine's “He knows the universe and does not know himself” (Slater 164) or Yunus Emre's “Knowledge means to know yourself, heart and soul / If you do not know yourself / you will have to study to find out” (Eryaman 59). In short, although I could not respond then, my friend's comment failed to convince me and triggered the momentum to delve into the subject.

In 2012, at the very beginning of my PhD journey in Communications, it all recurred in the same way. In the ‘Inquiry of Knowledge’ course, we, as students, were tasked to discuss our prospective PhD theme, to select a methodology, and to contribute the factual and theoretical knowledge of communication discipline. Thankfully, I had already researched a topic while making my documentary and wanted to go further with it. For that reason, I wrote in my academic paper that I would like to research women's

changing surnames in Turkey; as a starting point, and a case study, I would like to use my own personal experience. In the meantime, I questioned the aim of the scientific research: is it about knowing oneself better, or rather about knowing more about something outside the self?

After a while, some of my classmates abandoned their PhD paths for various reasons. The effects of dissimilar point of views through constructing reliable academic knowledge which I will discuss later, initially made me feel like abandoning my own track as well. In those moments, I just needed to drive somewhere else in the universe, with fantastic, colorful lights. All in all, it was a different perception. Deep down, I wholeheartedly believed and had personal knowledge that the self can be studied in academia, since I had completed two oral history projects with anthropologist Leyla Neyzi while I was studying for my BA degree at Sabancı University in 2003. Besides, I had devoted myself on every level to those projects, in which we were taking field notes, adding our emotions in detail, and focusing on ourselves / researchers as well.

When frustration comes, usually signs point to the library. In this regard, I lost myself in books on *The Dance of Qualitative Research Design*, *Feminist Methods in Social Research* and *Real World Research*. After spending a huge amount of time with these publications, suddenly something beautiful happened: I came across a methodology called autoethnography. In an overview concerning the methodology, autoethnography was described as:

[...] autoethnography is an approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience. This approach challenges canonical ways of doing research and representing others and treats research as a political, socially—just and

socially—conscious act. A researcher uses tenets of autobiography and ethnography to do and write autoethnography. Thus, as a method, autoethnography is both process and product (Ellis, Adams, Bocher 273).

From that point onward, I researched autoethnography, joined autoethnographic online research groups, found international scholars who are professionals in the field, read numerous journals, and finally presented my research paper titled *Autoethnography as Documentary: My Story is Y(ours)*, at the Doing Autoethnography: (Re) Writing, Self, Other and Society conference, which was held in the United States in 2013¹. In the sessions, I had a chance to meet with dedicated autoethnographers in person, such as Tami Spry, Tony E. Adams and Stacy Holman Jones. Spry, for example, focuses on performance studies and autoethnography in her cult book titled *Body, Paper, Stage: Writing and Performing Autoethnography* where she argues the personal, professional and political potential of autoethnographic performance as a critical self-reflexive discourse (30-48). Similarly, Adams and Jones focus on intersections of reflexivity as a writing practice in their article entitled *Telling Stories: Reflexivity, Queer Theory, and Autoethnography* and write queer personal passages in order to question challenges of open texts and to test the limits of certainty (108). Hence, after reading their work, I felt strong enough to defend my position.

During that period, our university's library acquired fundamental autoethnography books by the request of an emerging autoethnographer: Me. In

¹ Organised by Derek Bolen, the conference was held at San Angelo State University on 1 March 2013.

The Doing Autoethnography conferences are organised annually by the same team each February-March; I participated in the second conference.

addition, surprisingly, I found my soul mate, that is to say a PhD thesis, called *Be(com)ing Reel Independent Woman: An Autoethnographic Journey Through Female Subjectivity and Agency in Contemporary Cinema with Particular Reference to Independent Scriptwriting Practice* by Larissa Sexton-Finck. Immediately, sharing this fruitful thesis with my prospective advisor, Feride Çiçekoğlu, who is also a scriptwriter among other things, assisted me in sensing and finding my path.

Choosing a research method is not a simple act for a PhD student, because personal position and values, legitimacy of the method and the reliability of the research all have to be taken into account. Therefore, autoethnography allows me to frame my values within the academic setting. In this doctoral research, I am located in a communications studies program, which is interdisciplinary, and a variety of social science thinkers contribute in the field. My panoramic thesis (*Eco, How to Write a Thesis* 10) includes five fundamental chapters featuring surname change, methodology, theory, documentary and participatory culture.

The first chapter is about surname change mainly in Turkey: How do human beings experience the surname change issue in terms of the protection of equal legal, social and economic rights? Bearing in mind the feminist quote ‘the personal is political’ (Hanisch 76), I started my own research, and found out that women in Turkey are required to change their surname when they marry and divorce. If they would like to continue using their ex-husband’s surname after a divorce, they need to get permission from both the ex-husband and the state. Because of this unfair policy, some women have appealed to the European Court of Human Rights (ECHR). Furthermore, men have the right to take their surname back after a divorce. Did surname change affect women

financially? Has the forced surname change been a barrier for women's career? This chapter will focus on the issue of surname change through real cases in order to illustrate the famous quote, as bell hooks stresses, "Being oppressed means the absence of choices" (5).

The second chapter's focus will be the method, autoethnography, where the researchers analyze their own subjectivity and life experiences, and treat the self as 'other' while calling attention to issues of power. I will dig firsthand into its definition, history, potential research topics, data collection and the idea of the researcher as a subject. As in autoethnography, the researcher and the researched, the dominant and the subordinate, individual experience and socio-cultural structures can be examined; I will attempt to picture a dynamic frame. By doing so, mostly the work of the pioneers of autoethnography, such as Carolyn Ellis (in communication), Tony E. Adams (in queer studies), Stacy Jones (in feminist and queer studies) and Heewon Chang (in anthropology), Kip Jones (in film), Tami Spry (in performance studies) Kim Etherington (in psychotherapy) will be discussed. The goal is to penetrate into the concrete details of life, and understand oneself in deeper ways. As writing vulnerably, evocatively and ethically is the core element—instead of dealing with hypotheses—in this research method, the emphasis will be a process of slice-of-life discovery and vivid descriptions. My primary resource will be *Autoethnography as Method* by Chang, who refers to the four types of autoethnography as descriptive-realistic writing, confessional-emotive writing, analytical-interpretive writing and imaginative-creative writing (139-151). By keeping those types in mind, I will also be investigating the method through such questions: Why does someone want to study her / him own self? How will

someone collect the data about the self? How will s / he manage the interpretation process? What will be the outcomes?

In the third chapter, my focus will be the theoretical framework, mainly depending on feminist theory, while viewing ‘the personal as political’ and giving voice to ‘other’. In the process, different aspects of feminist theory will be addressed in detail; thus forming a framework within which the research question of the present study can be assessed. This is, namely, whether the documentary based on the surname change of the researcher at marriage and divorce can be taken as a case study, opening up our comprehension of women’s surname change as a human rights issue. In this regard, the interdisciplinary nature of this enquiry highlights the link between surnames and identity, which is a crucial human rights debate, while demonstrating the problem of the gaze of the other (Prasad 3). Moreover, theory in practice and practice in theory will go hand in hand, because this thesis contains a second component: my documentary called *Yok Anasının Soyadı / Mrs. His Name*² (2012) that demonstrates my exploration in surname change via film (practice) and research (theory) on the same subject.

In the fourth chapter, I will discuss the power of documentaries, and specifically the impact of autoethnographic documentaries. As a case study and ‘practice-led research’³ (Nimkulrat, 1), I will present my filmmaking experience. The seventeen-minute documentary is defined as a form of self-narrative that places the self within a social context. Hence, the cinema of ‘me’ has been transformed into collective

² The English title of the documentary was inspired by Jean M. Twenge’s article called *Mrs. His Name: Women's Preferences for Married Names*.

³ In practice-led research, Nimkulrat shows that documentation of art practice can be used as related data.

expressions of identity. In the meantime, I will also try to unleash the autoethnographic filmmaking mechanisms in Chantal Akerman's *News from Home* and Zemirah Moffat's *Mirror Mirror* where the outputs are constructed with regard to social memory and identity. In these examples, documentary filmmakers choose whether to include their own voice into the film. Indeed, even from the outside, it is possible to interpret the final output in relation to the person who made the film. A new consciousness is appearing in terms of documentaries, and 'the other' is not passive, not driven by an authority which is more reflexive and anarchic rather than obedient in autoethnographic films. Not only a personal identity, but also a cultural one can be generated in the process of production of this documentary form. In a nutshell, I will share the autoethnographic films which can bring us closer to the human experience and assist in the process of change.

In the last chapter, I will strive to set a relationship between what I did in my documentary and the possible effects in the communications discipline, where the capacity of digital media has the power to change the political game. In other words, social media challenges traditional media and increasing accessibility has made the Internet a creative hub that connects people with others who have the same goals. I would like to highlight and conclude how the experience of participatory culture hones the primary output, that is to say, my documentary's distribution and circulation journey. In a networked culture, we spread information via social media tools. For this purpose, by referring to participatory culture⁴ and its open-endedness, I would like to

⁴ In *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*, Henry Jenkins and his colleagues demonstrate that participatory cultures are identified by "relatively low

bring hope, as Jim Chambers says “We can become more possible than they can powerfully imagine” (No MI 1 Link Road campaign) (Harding 1).



barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some type of information mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connections with one another” (7).

1. Women's Surname Change

1.1 Individual Experience Juxtaposes Cultural Structures

How do women experience the surname change issue in terms of the protection of equal, legal, social and economic rights? To begin with, I started to think about this question in a larger context when my surname was changed without my consent after my marriage in 2008. One day I realized I had two diplomas, each with a different name on it; however, both those people are me. Visually, my name has multiplied like an amoeba: Hande Çayır, Hande Aydın, Hande Çayır Aydın. From this visible sign, people around me—for example, civil establishment—have gained the apparent right to talk about my personal life in the public sphere.

Afterward, I remembered the feminist quote ‘personal is political’, started my own research, and found out that women in Turkey are required to change their surname when they marry and divorce. If they would like to continue using their ex-husband’s surname after a divorce, they need to get permission from both the ex-husband and the state. Because of this unfair policy, some women have appealed to the ECHR and subsequently the ECHR is requiring the Turkish government to pay an indemnity. Thus, the link between surnames and identity is a crucial human rights debate. The media portrays this issue as one that is currently being solved. However, after my visit to the Turkish Grand National Assembly, I came to the conclusion that the process is not moving forward at all.

The first time the surname change issue caught my attention was via e-mail. I had graduated from college and had started to work full-time in 2005. Around the same time, my manager sent a message with an unusual signature to our entire team. She used

a double surname with one in brackets, in the form ‘Dilara (Kent) Stone’⁵. I never forgot the image of that scene, as it meant a lot to me: It is a visual sign, a cultural code, with her feelings in between, a decision in the making. I asked her the meaning of the brackets and got the impression that our manager was trying to become familiar with her new identity. I felt angry and could not pin down the source of my anger; however, I suppose I knew what the brackets meant before asking. My aim was, intentionally, to make her think, but of course she had already been thinking about the issue, as the brackets say so. At first, my question made her uncomfortable for a while. From this visible sign, the brackets, the double-surname usage, one person can develop an opinion of another’s personal life. At that point, the private inevitably becomes public.

In her novel *Malina*, Austrian poet and author Ingeborg Bachmann emphasizes the tension in heterosexual relationships as follows:

[Fascism] does not start with the first bombs that are dropped; it does not start with the terror you can write about, in every newspaper. It begins in relations between people. Fascism is the primary element in the relationship between a man and a woman (5).

Legally, women in Turkey have two options after marriage, either they have to abandon their first surname and take their husbands surname, or alternatively they have to use both surnames. There is no option to keep their own surname, which again actually comes from another man, their father. In the end, for example, my surname became Aydın instead of Çayır and the whole story began. My writing and films have been published with the surname Çayır. Then, I was legally named Aydın. I did not

⁵ This name has been changed for privacy reasons.

know what to do. It was such a schizoid case. My identity became multiplied and I have stuck with Hande Çayır Aydın in case of emergency. Some people know my professional Çayır identity; legal partners have to meet with me as Aydın. The similar case triggered the example of *Sybil: The classic true story of a woman possessed by 16 separate personalities* (Schreiber, 1) classified as non-fiction and was a bestseller.

Multiple personality disorder (MPD) was Sybil's 'illness'⁶. She had different names / selves, plus hysteric crises. The whole identity, visually in the case of my surname, mentally in Sybil's case, is breaking into pieces, and as a result of that, fragmented structures come into the world. Lastly, Sybil's multiple personality is a sign of her 'illness'; on the other hand, the changing of surnames when women marry and divorce implies a similar meaning. If a woman, for example, decides to marry sixteen times in her life, she will take on sixteen consecutive identities. With this labeling, sealing, changing surname system, the family union is protected. Thus, it is a kind of closed system that serves the patriarchy and its private properties. Women and children are labeled with different surnames if the couple gets divorced.

More, men have the right to take their surname back after a divorce, which is what happened to well-known Turkish TV personality Serap Ezgü in 2010⁷ (Milliyet 1).

⁶ I used quotation marks around the word 'illness' as the definition of the word changes from culture to culture, and across time periods.

⁷ Serap Ezgü is a well-known TV announcer who has a career of more than twenty years with the name "Ezgü"; and the audience know her with the surname of Ezgü. When she and her husband made the decision to divorce, as the rights protect the husband, the husband took her marriage surname from her with a court decision in July 2010. Now she is called Serap Paköz, which is totally a new name.

Did this affect her economically? Has the forced surname change been a barrier for her career? How can this happen to a public figure?⁸ How does this reflect in contemporary media sources such as newspapers, advertising, television and cinema? These questions surfaced as readily as my anger. As Goffman says in *The Presentation of Self in Everyday Life*, “When an individual appears in the presence of others, there will usually be some reason for him / [her] to mobilize his / [her] activity so that it will convey an impression to others which it is in his interests to convey” (4).

To be precise, in order to heal, I wanted to tell ‘my’ story at first, which is referred to as ‘auto’ in literature. Add to that, I was curious about other women’s choices, men’s thoughts on surname change issue, even children’s.⁹ That part is called the ‘ethno’, looking through ‘culture’. When the autobiographer writes about self without other and the ethnographer studies other with as little self as possible; the autoethnographer treats self as other. Furthermore, autoethnography calls attention to issues of power. It’s about being aware of one’s position in the context of research, rather than denying. Thus, I, as the autoethnographer, am the instrument of data collection.

Seven years ago, my ex-husband insisted that I change my surname. I was legally Hande Aydın, Mrs. His Name, Mrs. Private Property. Additionally, he wanted to

⁸ The (assumed) right of the public to know everything about public life and public figures rests apparently (or ostensibly) on the grounds that this information is important in a democratic society (Friedman).

⁹ At the very beginning I thought that this issue only applied to women, and then to men, and then children; however as I researched, I also came across the surname issues of LGBTIQ and minorities.

see his surname in unofficial papers—on my business card and in my film credits. My immediate reaction was to refuse. He pushed against my refusal by insisting. Initially, it was like a joke between us. Subsequently, Sigmund Freud's *The Joke and Its Relation to the Unconscious* came into play (Freud 2). It was not a joke. My family was calling out my name as 'Mrs. Aydın' with a smile. My second family, that is to say, my husband's family, was quite silent. In the meantime, some of my writing was published with an amoeba name: Hande Çayır Aydın. One fine day, Mrs. Private Property came across a quote from Mahatma Gandhi: You must be the change you wish to see in the world.¹⁰ Until that time, I did not know what to do. I was concerned about my husband whenever his friends were joking about our different surnames. We were not a symbol of a traditional family because of the non-homogeny in surname; in non-legal documents I was using my original surname, which is different from my husband's. The visual sign reflected our non-traditional relationship. He instantly gained a nickname, though, the 'henpecked husband', just because of my surname decision. It was my name and my habituation of forming self, but remarkably, my husband's friends, families and other people had the right to talk about it. Moreover, they could exact emotional power over an individual. Those people transformed into toy police in my surreal world. I thought our personal world was haunted by those toys. The end result was a decision to divorce. The reason was not only the surname change issue; it was simply the first sign

¹⁰ "The closest verifiable remark we have from Gandhi is this: "If we could change ourselves, the tendencies in the world would also change. As a man changes his own nature, so does the attitude of the world change towards him. [...] We need not wait to see what others do."

http://www.nytimes.com/2011/08/30/opinion/falser-words-were-never-spoken.html?_r&_r=0 (4 June 2016)

of differing opinions, bitter standpoints and a rough existence. Hence, after a huge process, I became the change I wished to see in the world.

1.2 Women's Surnames in Turkey

The famous Turkish author Murathan Mungan mentions in his novel *Yüksek Topuklar / High Heels* that women with two surnames are 'two-faced' because on one hand they act like feminists by using two surnames, but on the other they reinforce the patriarchy by doing so. Mungan writes as follows:

For quite some time, I have had a bee in my bonnet about those women with two surnames. My God! They are many! Soon their population might equal that of the Republic of China. Add to this, whenever someone pronounces a double surname, it's always like a small victory cry [...] To me, those women who have double surnames announce that they have finally found a husband. [...]

Unfortunately, it is not a random two-faced act, but rather it is a specific two-faced act that can only belong to women. [...] If you enquire, they will tell you about their difficulties in daily life, such as misfortune at a bank, unexpected things they faced when they divorced etc., if you buy into it [...] (translated by me).

In the end, it is a woman's name, but almost everybody has a right to intervene except her. Hopefully, this research will represent a significant output for academia, as Turkish resources are limited to the extent that only a few major books on the subject have been published in Turkey: *Kadının Soyadı / Woman's Surname* by Nazan Moroğlu and *Kadının Soyadı ve Buna Bağlı Olarak Çocuğun Soyadı / Woman's Surname and Correspondingly Kid's Surname* by Yıldız Abik. Both writers are lawyers; as a result of

this, both books are written from a forensic point of view and both lack personal stories. That is to say, it is important to produce and to share knowledge using autoethnography; to tell our own stories. If not, as Mungan said above, non-experienced individuals spoke about women's experiences, and even they write the *history*.

In the academic scene, the only result related to the women's changing surname issue at the national archive of the YÖK Thesis Centre is an MA thesis called *The Surname Law in Turkish Press* by Necati Gökcalp, written in 1996. Therefore, there are almost no written resources on this topic, although some feminists complained about the issue and applied to ECHR, which can be considered oral data / act on its own. Thus, these strong acts and vivacious motivations are needed to be written as a whole. The very first case from Turkey was that of Ayten Ünal Tekeli's, which yielded positive results in 16 October 2004¹¹. Ayten Ünal is a feminist lawyer and her clients know her

¹¹ "The applicant, Ayten Ünal Tekeli, is a Turkish national, born in 1965 and living in İzmir. After her marriage on 25 December 1990 the applicant, who was then a trainee lawyer, took her husband's name pursuant to Article 153 of the Turkish Civil Code. As she was known by her maiden name in her professional life, she continued putting it in front of her legal surname. However, she could not use both names together on official documents. On 22 February 1995 the applicant brought proceedings in the Karşıyaka Court of First Instance ("the Court of First Instance") for permission to use only her maiden name, 'Ünal'. On 4 April 1995 the Court of First Instance dismissed the applicant's request on the ground that, under Article 153 of the Turkish Civil Code, married women had to bear their husband's name throughout their married life. An appeal by the applicant on points of law was dismissed by the Court of Cassation on 6 June 1995. The decision was served to the applicant on 23 June 1995. By one of the amendments made to Article 153 of the Civil Code on 14 May 1997, married women acquired the right to put their maiden name in front of their husband's surname. The applicant did not prefer that option

by her first surname. In the meantime, because any change in her surname could create inconvenience, she applied to the court. When Turkish Civil Law declined her case, she applied to the ECHR, and the result was positive. From that day on, she did not have to use the second surname legally.

After the Ünal-Tekeli case, women in Turkey started to apply to the ECHR for their surname rights. Asuman Bayrak was one of those women who called herself a businesswoman. Focusing on Bayrak's narrative in my documentary, I saw that she made a difference in women's lives with the innovative choices in the face of this imposition:

I got married in 1992. When I got married, I had to tick a box on the form in order to use my own surname with my husband's. I didn't do it. In any case, I never thought about changing my surname. However, I guess five or six years after my marriage, a thief entered our office and stole all my identity cards. Until that day I have never changed my surname. I didn't feel it was necessary. I thought, if I don't change it, it remains as it is. But when I went to apply for a new identity card, I could see that my surname was gone and had been replaced with my husband's surname. I called my lawyer about it; she said not to accept any documents. So I didn't, and for two years I carried a paper that replaced my stolen ID. I didn't know what to do. I got so angry. Later, with my husband's consent and his witness and with my business

because, in her view, the amendment in question did not satisfy her demand, which was to use her maiden name alone as her surname." <http://www.aihmiz.org.tr/?q=en/node/98> (21 June 2016)

partner, we appealed to the court. Asuman Bayrak is known as Asuman Bayrak in a business context, so her surname must not change. However, even though the judge was a woman, she decided against me. Then we appealed to a higher court. Again the decision was against me. In any event, this process took four or five years. During that period, I lived without any identification. I couldn't go abroad, I could not do anything. However, eventually I had to retire. So legally we had to divorce. So we did, but we live together. In order not to change my name, we had to get divorced but we still live together. When we were opposed in Turkey, we appealed to the ECHR. That took four or five years; last year in October we finally got a decision in our favor. However, there are two cases before mine in Turkey, and at the moment the government does not recognize the decision of the ECHR. So if I get married again, the Turkish government will again change my surname. But I am determined to fight against it to the bitter end. Now, the ECHR is requiring the Turkish government to pay an indemnity. So we are waiting for the results of that process. (*Yok Anasının Soyadı / Mrs. His Name*, 2012)

Thus, women face opposition in Turkey and appeal to the ECHR in order to protect their identities. Meanwhile, Ayşegül Yaraman¹², a feminist sociopolitical

¹² Ayşegül Yaraman, who has contributed to academia with significant books including but not limited to *Women's Political Representation in Turkey* (2000), and who uses the term 'surname marriage ring' in her writing *Women's Surname Struggle: From Partner's Surname and Hyphenated Surnames to Protecting the Original Surname* (title translated by me, the original one in Turkish: *Kadının Soyadı Mücadelesi: Eşin Soyadı ve Çift Soyadından, İlk soyadın Korunmasına*) so as to underline the visible effects of surname pressure and to stress it as an example of 'symbolic violence', which is derived from

science professor from Turkey emphasizes the system's deadlock in a constructive way, as follows:

However, I don't think it is a system we could not manage. As time passes in the marriage, a common surname or a selected one could be used. But at least, I think that today's legal system leads women into a voluntary second class, even with the law that allows the use of two surnames. (*Yok Anasının Soyadı / Mrs. His Name*, 2012)

The problem is not changing at all in Turkey, socially or legally. Indeed, this could be solved via identity numbers; women could give their surnames to men, or an entirely new family surname for both parties could be possible. However, at this juncture these choices are absent and oppression arises. Keeping these women's perspectives in mind, as a counter argument, I would like to share a man's point of

Pierre Bourdieu. It is "the violence which is exercised upon a social agent with his or her complicity (Bourdieu and Wacquant 167). Examples of the exercise of symbolic violence include gender relations in which both men and women agree that women are weaker, less intelligent, more unreliable, and so forth (and for Bourdieu gender relations are the paradigm case of the operation of symbolic violence), or class relations in which both working-class and middle-class people agree that the middle classes are more intelligent, more capable of running the country, more deserving of higher pay".

<http://aysegulyaraman.com/makale/kadinin%20soyadi%20%20mucadelesi%20esin%20soyadi%20ve%20cift%20soyadindan%20ilk%20soyadinin%20korunmasina.pdf> (21 June 2016)

<http://sk.sagepub.com/reference/consumerculture/n534.xml> (21 June 2016)

view. A forty-nine-year-old, Turkish businessman who has been married with a Canadian woman for more than ten years, with two kids, says the following:

My opinion is that if they didn't bring it up before the marriage, then it is normal to act according to social norms. That is what I would expect. I mean, it is like saying that I don't want to do my military conscription, but I have to. It's not an option for me. Like circumcision—everybody expects me to do it, so it's not an option, either. So this is not my option. It's not about what I want, it's bigger than that. And if the person I propose to doesn't say from the beginning that she wants to do something exceptional, outside the norms, I would not accept her wishes. (*Yok Anasının Soyadı / Mrs. His Name*, 2012)

While I was in primary school, we had a classmate whose parents got divorced. One day, we went to her house for a birthday party. On the doorbell, there was an unfamiliar surname. We knew our twelve-year-old friend did not have this same surname, and we all realized that her parents were divorced. The children started to joke about it, which really hurt me. Even at that age, making light of that situation was not acceptable to me; however while I was researching the topic; I came across similar blockings as follows:

Ex-husband: Okay, what's the project? Let's hear you.

Researcher / me: The project, it's called 'Surname'.

Ex-husband: My love, are you shooting 'Surname' now?

Researcher / me: Of course!

Ex-husband: It is an unnecessary project. It's meaningless.

Researcher / me: Why?

Ex-husband: There are a lot of subjects to research.

Ex-husband: Couldn't you find anything else?

Researcher / me: Hmm, are you making light of this problem?

Ex-husband: Yes, I'm making light of it.

(Yok Anasının Soyadı / Mrs. His Name, 2012)

Here is a continuing excerpt from the above conversation, including the topic of how 'women get out of control' if they decide to choose their own surname and identity:

Researcher / me: Women use two surnames one after the other; it was not like that before. Why do you think it's happening now?

Ex-husband: It's like women got out of control.

Researcher / me: 'Out of control', what does that mean?

Ex-husband: You don't know what 'out of control' means, my love?

Researcher / me: You mean that they're in charge of their own decisions?

Ex-husband: No.

Researcher / me: Does it mean they're taking charge of...?

Ex-husband: They go wild! They go wild! So we can say they're taking charge of things. A bridle is a tool for controlling a horse. You know a bridle?

Researcher / me: Yes. Who is the horse?

Ex-husband: So it means... You control the horse by its bridle. Like you know, when you pull it, the horse stops. If the horse gets mad and out of hand when she doesn't obey you, the bridle is between the horse's teeth, right? She bites down hard on the bridle.

Researcher / me: Hmm...

Ex-husband: And then whatever you do, the horse does not respond, she just gets frantic. So it means, in fact, you are no longer able to control the horse. It's all gotten out of hand...

Researcher / me: So the horse is a metaphor for women, then.

Ex-husband: Yes. Do something worthwhile... Leave women's issues alone!

Researcher / me: ...

Ex-husband: Did you hear me? Did you hear me? Am I talking to the wall?

(Yok Anasının Soyadı / Mrs. His Name, 2012)

Also, some men in Turkey think it is 'normal' to expect a woman to take on her husband's surname:

Tea vendor: It was normal, it wasn't a big deal. She uses my surname. She didn't ask for anything else.

Researcher / me: Did she not?

Tea vendor: No, no.

Researcher / me: And if she had?

Tea vendor: My wife doesn't really do that sort of thing. How can I describe it? I guess she just doesn't find it important.

Researcher / me: I wonder why?

Tea vendor: I don't know, I mean, I think she doesn't think about this stuff. She thinks about the kids and stuff like that now, she doesn't have energy to think about these kinds of things.

(Yok Anasının Soyadı / Mrs. His Name, 2012)

Below is the story of a taxi driver who did not allow his wife to use her first surname, although his wife had graduated from university.

Taxi driver: Throughout time it has been a custom, a tradition, so it is not very logical. So to me, in the end, it is not important whether a wife uses her husband surname or not, if they are formally married on paper. So I don't know.

Researcher / me: Are you married?

Taxi driver: Yes, I am.

Researcher / me: Your wife's surname, is it yours?

Taxi driver: Yes, mine.

Researcher / me: What would you have said if she had said to you, "I am not going to use your surname, I will use mine?"

Taxi driver: Actually, my wife did say that to me...

Researcher / me: Really?

Taxi driver: My wife is a university graduate. She is a teacher. I did not allow it, I did not accept it. (*Yok Anasının Soyadı / Mrs. His Name*, 2012)

1.3 What is in a Surname?

A person's name is one of the first cues about self. The study called *Names can never hurt me? The effects of surname use on perceptions of married women* shows that the woman who took her husband's surname was perceived as 'less agentic' than women who kept their first surname (1). On the other hand, the article *Sharing surnames: Children, family, kinship* by Hayley Davies presents children's perspectives on surname and shows that surnames are meaningful to children, assist the cultural family imagery and strengthens kinship relations. In Davies' work, we witness the story

of Hannah, who has been known in school as Hannah Sheilder-Scott. She stresses that she does not want to be called Sheilder, because that's her dad's name; she hates him and he is not part of her life. In other words, the use of surnames is the visual sign that kinship is constituted or denied.

Among other things, does taking on a man's surname after a marriage empower one? As one could always be certain of who the mother of a child was, it might serve for another objective. From that point, a study called *What's in a name? The significance of the choice of surnames given to children born within lesbian-parent families* by Kathryn Almack can be examined, as it focuses on family practices and boundaries. Biological mothers' roles in naming—sperm bank—babies question the structure of heterosexual family decisions, and the question arises: Are homosexual family structures possible with their own parameters, or are those the only copies of the current system? Homosexual sex does not involve procreation, but only desire; because there are two penises or two vaginas, which make a baby impossible, as is also mentioned in Lee Edelman's work *No Future: Queer Theory and Death Drive*. Consequently, in other words, in this system, there is no future, no generation, and no surnames at all.

The heterosexual family institution is also questioned by Talat Parman's article *Merhaba Bebek Merhaba Aile: Bireyin Doğumu ve Adlandırma / Hello Baby Hello Family: An Individual's Birth and Naming* as follows:

The very first method to humiliate people, even make them non-human, starts with namelessness. If you erase people's names, then you make them invisible.

Even in the Nazi concentration camps, it is the absolute reason that people have no names but numbers on bracelets (translated by me) (15).

1.4 The Duality of Women and Men

The appearance of ‘polarities’ or ‘dualities’ can be understood in the absence of one half or the other, such as with subject / object, nature / culture, East / West, heart / brain, art / science, femininity / masculinity, myth-experience / knowledge, private / public, subjective / objective, and individual / society. In other words, meaning is generated by opposition, by an analytic category from Structuralism, which is a principal of Saussurian linguistics. The terms are mutually exclusive. On the other hand, ambiguities are produced by this logic. For instance, in between ‘me’ / ‘us’ and ‘them’ there are deviants, dissidents. In anthropology, the ambiguous boundary between two acknowledged categories is where taboo appears. In terms of the whole, these deviants, ‘maybe-persons’ instead of ‘yes-no-persons’ might be communicable in a given regime of truth.

According to Western metaphysics (Shapiro 105, Curthoys 110, Klages 54) one of the binary oppositions, for example West, is right, powerful, and dominant, and ‘the other’, for example East, is lacking. Historically and conceptually, comprehending the hermeneutic approach¹³ and the post-modern orientation of it¹⁴ is important when it comes to binary hierarchies. Hence, binary opposition is highly productive of ideological meanings. Each society has its regime of truth, its general politics of truth that is the types of discourse which it accepts and makes function as true; the

¹³ i.e. Heidegger and Gadamer.

¹⁴ i.e. Derrida and Lyotard.

mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned the techniques and procedures accorded value in the acquisition of truth, the status of those who are charged with saying what counts as true. Furthermore, does this system exist because West / culture / brain / men exclude East / nature / heart / women or is there any continuation between them: to cleave or to evolve from?

In Asma Barlas' work called *Believing women in Islam: Unreading patriarchal interpretations of the Qur'an*, the duality of women and men is represented as follows:

Indeed, if Islam were to designate women and men as opposites (man as the 'self' and women as the 'other', man as having and woman as lacking something), it could not reasonably hold them to identical standards of moral praxis; lacking knowledge, rationality, the ability to reason (attributes associated with the masculine / self), women would be unable to understand, or act upon, Divine Truth. The Qur'an does not define women and men in terms of sex or gender attributes; rather, it teaches that humans were created self (*nafs*) possess the same attributes, and have the same capacity for moral choice, reasoning, and individuality (103).

1.5 Answering a Bank's Question: What is Your Mother's 'Maiden' Name?¹⁵

¹⁵ I used 'surname' rather than 'last name' or 'family name'; and although there is a connection with the term 'chastity belt', I used 'maiden name' not 'birth name' or 'pre-marriage' name because of its ubiquity in the vernacular. I recognize that this usage is problematic.

In a world that women are so-called ‘lacking’ it can be possible to erase *her* story, habit; or that is to say, surname. Corporate institutions such as banks ask the question of one’s mother’s maiden name as a password in order to protect crucial ID information. Moreover, because it is safe, a secret and not known anymore; and it has been forgotten, erased from the *history*. Gilmore discusses the issue as follows:

The problem with the personal pronoun is further compounded by its relation to the proper name. When one of the major cultural and economic institutions of our free-market economy—the banks—wants to know a secret about you, something only you could reasonably be expected to know, something that someone attempting to pass her or himself off as you wouldn’t know, you are asked for your mother’s maiden name. This is your password. How does your mother’s maiden name come to be the guarded secret that U.S. banks believe it to be? The patronym represents public identity, bankable in more obvious ways but without any intimate authority: one is publicly known by this name but one intimately knows (or is intimately known by) the mother’s maiden name. The ‘name of the father’ and the mother’s maiden name represent different orders of knowledge and explain the cultural ambivalence many women feel about our names. Such binary distinctions are definitional strategies, part of the production and maintenance of the technologies of truth and linked to their hierarchizing organizations of knowledge—here, the gendered distinction between secret and legal (private and public). This play on authority, staged through the recording of the mother’s maiden name as ‘secret’ in order to enforce the ‘public’ authority of the name of the father, reveals a structuring antithesis in names (88).

A woman's name and surname is the ID by which she is known, and her achievements are associated with this ID in the long run. We, as women, expect our laws are reasonable; however, in that bank case, common worldwide, the question of a mother's secret maiden name refers to another issue which is not only dealing with law but also cultural values, tradition, and society's soul. Even if the equal opportunities legislation works, studies show that women's traditional position within the family continues. Moreover, how about those who have no mothers at all? Whose surname will they carry to use as a password? These issues surround the question of the true function of a surname.

2. Methodology

2.1 What Is Autoethnography?

Simply put, *auto* means self, narrator, I; *ethno* means others, communities, cultures, they, we, society, nation, state; *graphy* means writing, and the process. To put it in other words, autoethnography is a qualitative research method that focuses on self study, where researchers are using data from their personal life stories as a means to understand society. While I was digging deeper into autoethnography, although the definition was quite simple and transparent, I bumped up against another frustrating question from a scholar: “Isn’t it *too* subjective, and *too* confusing? What is the difference between an autoethnographic thesis and a novel?”¹⁶

In their article entitled *Autoethnography is a Queer Method*, Stacy Holman Jones and Tony E. Adams collected some of the more provocative ‘too’ examples mentioned above, as follows:

Autoethnography and queer theory are both also often criticized for being too much and too little—too much personal mess, too much theoretical jargon, too elitist, too sentimental, too removed, too difficult, too easy, too white, too

¹⁶ *The ethnographic I: A methodological novel about autoethnography*, by Carolyn Ellis, gives an answer to all of these dilemmas. First of all, the book’s name itself communicates that it is a methodology and novel at the same time. Expressing concrete lived experience via narrative modes emphasizes experimental forms of qualitative writing in academia with such subtitles as “Autoethnography in Interview Research”, “Putting the Self into Research”, “Issues of Memory and Truth”, and “Thinking Like an Ethnographer, Writing Like a Novelist”.

Western, too colonialist, too indigenous. Yet at the same time, too little artistry, too little theorizing, too little connection between the personal and political, too impractical, too little fieldwork, too few real-world applications (e.g. Alexander 2003, Anderson 2006, Atkinson 1997, Atkinson and Delamont 2006, Barnard 2004, Buzard 2003, Gans 1999, Gingrich-Philbrook 2005, Halberstam 2005, Johnson 2001, Kong, Mahoney and Plummer 2002, Lee 2003, Madison 2006, Owen 2003, Perez 2005, Watson 2005, Yep and Elia 2007) (Nash and Kath 195).

As an academically-recognized methodology¹⁷, autoethnography follows a social scientific inquiry, and has been expected to be analyzed in a broad sense of socio-cultural context. Conjointly, connecting the personal to the cultural is also affirmed in the pioneers', Ellis & Bochner's and Reed-Danahay's, writing. To put it in another way, in grounded everyday life, autoethnography explicitly works against traditional approaches and conventional academic critics and disciplines. By doing so, marginal experiences—usually the invisible ones—are represented while focusing on fluidity, subjectivity, responsiveness, transformation and contribution. Researchers understand and analyze themselves as well as society by the help of autoethnography, which is also

¹⁷ Autoethnographic output is being published in numerous academic contexts, including but not limited to Qualitative Inquiry, the Journal of Advanced Nursing, the Journal of Contemporary Ethnography, the Journal of Sociology, the Journal of Career Development, Cultural Studies, the Journal of Transformative Education, The Journal of Men's Studies, and Public Relations Inquiry. In addition, 1361 pages are listed while searching for autoethnographic articles on the Sage Journals homepage, and each page includes 10 articles, which means there are 13,610 published articles on Sage alone.

a researcher and reader-friendly method. Thus, sharing the output leads to transformation and to the development of cultural sensitivity.

Raymond Madden makes a point on this transformation as follows:

Despite the strict meaning of the term, reflexivity is not really about ‘you, the ethnographer’; it is still about ‘them, the participants’. The point of getting to know ‘you, the ethnographer’ better, getting to know the way you influence your research, is to create a more reliable portrait, argument or theory about ‘them, the participants’ (23).

As the passage above indicates subjectivity, it is therefore not a problem from Madden’s point of view. Correspondingly, Carolyn Ellis stresses autoethnography’s goal in *The Ethnographic I: A Methodological Novel About Autoethnography* that she, as an academic, starts her work with her personal life and pays attention to her physical feelings, thoughts and emotions. Ellis (1991) uses ‘emotional recall’¹⁸ and ‘systematic sociological introspection’ to try to understand an experience she has lived through (113, 23). The goal is to penetrate into the concrete details of life, and understand oneself in deeper ways. According to Ellis (2004), “autoethnography means research, writing story, and process that bridge the autobiographical, personal to cultural, social and political”. Principally, the leading way to engage in how to do autoethnography is to go out and do it. Writing vulnerably, evocatively and ethically is the core element of

¹⁸ In her book entitled *The ethnographic I: A methodological novel about autoethnography*, Ellis uses a chapter subtitle called “Taking Autoethnographic Fieldnotes, Capturing Experience, Memory and Emotional Recall”, and stresses emotions and their value.

this method. Instead of dealing with hypotheses, the emphasis would be a process of slice-of-life discovery. Because a thesis takes a long time and demands a lot of energy, the research should be done by a researcher who is deeply engaged in it. To see the matter in a new light, not only the researcher's work but also his / her personal life is critiqued in autoethnography. As such, the response from others can often be painful and they will possibly make certain judgements. Ultimately, it can be said that researchers don't choose autoethnography, yet the method itself chooses its lucky victims.

In autoethnography, researchers give voice to stories which assist to improve readers', authors' and participants' lives, and the output highlights emotional experience. According to Spence, "rather than believing in the presence of an external, unconstructed truth, researchers on this end of the continuum embrace narrative truth, which means that the experiences they depict become believable, lifelike, and possible" (43). Stories in autoethnography stimulate others to tell theirs. Also, to write about self means documenting social experience, and displaying layers of consciousness. Similarly, Sexton-Finck emphasizes why she embarked in her autoethnographic project, it is because she wanted to understand this desire, subjectivity and agency as a filmmaker / researcher more comprehensively (11). She continues by stressing her own perspective, her own subjectivity, and her own agency which is not fixed, but is an ongoing process. Rather than assuming they don't exist, as Ruth Behar emphasizes that our thinking is not separated from our feelings (5). Boylorn, Robin M., and Mark P. Orbe on the other hand, emphasize our everyday lives, states as follows:

Autoethnography is oftentimes serendipitous, occurring when we are going about our everyday lives. Autoethnography is also therapeutic, embodied (Berry, 2012), performative (Spry, 2001), and queer (Adams & Holman Jones, 2008), speaking from, for, and to the margins (18).

According to Marxists, the self is a product of the ideology of historical periods. To psychoanalysts, it is determined unconsciously. On one hand, some French thinkers such as Barthes has placed significance on 'self' (8). To Foucault, knowledge is integral to power / subjectivity relations (31). On the other hand, feminists and post-colonialists are critical of the reduction of the human subject, self. In short, the tension between individual agency and cultural constitution has been perpetually discussed in many disciplines. To sum up, the individual 'I' does not exist alone, but 'with' another. Being one is not singular, but embodies another. The 'I' is social, and when researcher singular 'I' speaks, ontologically, it is in effect, the researcher plural 'we'. So much so that, it can even be understood to be a 'research of us' rather than a 'research of me'.

To put it another way, in this case, as a methodology, even on its meaning in the name, 'auto [self] ethno [culture] graphy' can be considered as a way of transcending duality conflicts, as the 'self' and 'external self' are together, but not mutually exclusive. In the opposition of 'self' and 'the other', these refer to and create each other; one becomes true with the existence of the other.

2.2 History of Autoethnography

Researchers' experience was not viewed legitimate until works in anthropology challenged the boundaries of self-studying in the seventies and early eighties (Taylor, 58-73). The term autoethnography was first coined in 1975 by the anthropologist Heider

(3-7). Since then, according to Ellis & Bochner's (2000) research, a variety of labels have been used to refer the term, such as "autobiographical ethnography, auto-biology, auto-observation, auto-pathography, collaborative autobiography, complete-member research, confessional tales, critical autobiography, emotionalism narratives of the self, ethno-biography, ethnographic autobiography, ethnographic memoir, ethnographic poetics, ethnographic short stories, evocative narratives, experiential texts, first-person accounts, indigenous ethnography, interpretive biography, literary tales, lived experience, narrative ethnography, native ethnography, new or experimental ethnography, opportunistic research, personal essays, personal ethnography, personal experience narrative, personal narratives, personal writing, postmodern ethnography, radical empiricism, reflexive ethnography, self-ethnography, self-stories, socio-autobiography, socio-poetics, and writing-stories" (733-768).

Additionally, postmodern, poststructuralist, feminist researchers were clashing on issues of authority, voice and method. For example, Geertz (1973), Clifford and Marcus (1986), and Marcus and Fischer (1999) prepared a space for new forms of expressing lived experience and deconstructed writing conventions. Viewing 'the personal as political', autoethnographic work engages how we think about knowledge. Furthermore, in the 1980s, new forms of social science inquiry appeared, inspired by postmodernism, where scholars understood new relationships between writers, readers and texts. For instance, Roland Barthes and Jacques Derrida realized that stories were constitutive and complex. Derrida (1987) argues this representation of any content in writing and even offers silence and gaps (373).

As a matter of fact, scholars of self-narratives consider St. Augustine's *Confessions* from the 4th century. Up until now, for example, Indian political activist Mahatma Gandhi (1948) and civil rights activist Rosa Parks (1997), as many others, added formality to the genre of self-narratives. In addition, an excerpt from Maya Angelou's autobiography *I Know Why the Caged Bird Sings* (1997) represents momentous, self-affirmative writing. In order to resist orthodox methods or sterile approaches, these scholars started to consider literature rather than physics. Conventional ways of conducting research were limiting race, gender, sexuality, age, ability and class-oriented topics, and mostly advocating a white, masculine, heterosexual, upper-classed, able-bodied perspective. In this respect, autoethnography, opens up a new window and lessens these rigid definitions. Accordingly, to autoethnographic scholars give voice to silenced and marginalized experiences and do not distinguish 'doing research from living life' throughout history; however, this did not have a name until relatively recently (Boylorn, Robin M., and Mark P. Orbe 15).

2.3 Research Topics in Autoethnography

In terms of autoethnographic enquiries, sexual abuse, illness, motherhood, father-son relationships, Jewish identity, Black identity, getting a PhD, and many other subjects, that is to say, all aspects of life, can be studied. To illustrate, working with a patient might limit research due to privacy issues; in that case, the autoethnographer seeks advice from his / her personal experience so as to interpret the data in an advantageous way. Chang argues that "autoethnography should be ethnographic in its methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation" (48). As opposed to ethnographers, autoethnographers enter

the research field with a familiar topic, self, whereas ethnographers begin their research with others. Even more, Ellis's approach to these familiar topics is usually heartfelt and evocative (669-683). *The Power of Feelings* (1999) creates personal meaning in potential topics that are linked to cultural construction (Chodorow 414).

Some researchers select a more specific topic such as Korean female identity, or some topics may be more personal; there is no limit. For example, Tompkin's *A Life in School* (1996) has an autoethnographic quality although Tompkin has not explicitly labeled the work. Finally, whatever the topic, as the publisher of the Left Coast Press, Mitch Allen, who has 35 years of experience in academic publishing and also holds a PhD in archeology, says as follows:

An autoethnographer must look at experience analytically. Otherwise [you're] telling [your] story—and that's nice—but people do that on *Oprah* [a U.S.-based television programme] every day. Why is your story more valid than anyone else's? What makes your story more valid is that you are a researcher. You have a set of theoretical and methodological tools and a research literature to use. That's your advantage. If you can't frame it around these tools and literature and just frame it as 'my story,' then why or how should I privilege your story over anyone else's I see 25 times a day on TV? (Personal interview, May 4, 2006) (Ellis, Adams, Bochner, 273).

2.4 Data Collection in Autoethnography

The question of 'why' assists researchers in planning their needs and defining the purpose of the research, and perfectly helps the data collection: Why does someone want to study him / herself? How will someone collect the data about the self? How will

s/he manage the interpretation process? What will be the outcomes? First, the researcher's issues, concerns and memories create the initial phase. "Something significant happened to me" and "I'm curious about others' experience on a specific issue" is a possible starting point. Those questions in my mind gave me the opportunity to research more via data collection, and assisted me in finding my path.

Although one's life experience sheds light to shape the data, a literature review is also highly recommended in the process as described by Chang (35). By doing so, according to Chang, the researcher carries personal and cultural baggage. The researcher's identity is vital to opportunities, insights and innovations. Personal interest makes the research passionate, and this significance indicates professional development. Undoubtedly, strangers can be connected to self through many group members, while authors are the main narrators. Ethnographic data is based on words but usually there are no numbers coming from field notes, journals or interviews during the research process. Also, Van Maanen defines the observed, the observer, the tale and the audience as follows:

[...] a discussion of ethnographic writing needs to consider a few elements in order to understand the way the story comes across. [...] (1) the assumed relationship between culture and behavior, *the observed*; (2) the experiences of the fieldworker, *the observer*; (3) the representational style selected to join the observer and observed, *the tale*; (4) the role of the reader engaged in the active reconstruction of the tale, *the audience*. This means we need to look at research, reflection, writing and reading in an overall understanding of ethnography (xv).

In addition to textual data, audio recordings, moving graphics and even cultural songs might be collected, involving keen observations of complex human experiences. Memory certainly distorts the past, though some memories are vivid. While collecting data, fragments of the past contributed by the researcher, namely, an autobiographical timeline will help. Thematically focusing on this timeline will allow the researcher to zoom in on thinking, perceiving and evaluating the process. Chronological, annual, seasonal, weekly and daily listing of major events leads to significant personal and cultural discovery.

In the free writing process, I witnessed that proverbs help unexpectedly. According to Chang, listing to repeated names in the family or in an extended community or society impacts the researcher's life, as well as the research, and the researcher gains a broad understanding of thought, belief and behavior. Furthermore, in Chang's view, related rituals and celebrations are significant tools to consider. Mentors have a significant impact on individuals, and inevitably affect the narration. Visualizing kinship diagrams help create self. Free drawings are another visual strategy to collect autoethnographic data.

In this intimate methodology, self-observation is a must: 'what you say', 'what you think', 'which objects you remember most' and 'whom you include or exclude'. That is to say, to get in tune with the self is keenly important: 'how are you feeling' and 'how are you interpreting the situation'. Simultaneously, the researcher has to step outside of the possible event as a primary element. Subsequently, a good writer is willing to be vulnerable, in other words, the researcher as a researched tool is able to see him / herself in a vulnerable position in the core of the autoethnography.

2.5 Researcher as Researched Subject

As an emerging researcher I value collaboration, multiple—mostly marginal and silenced—voices as an activist inquiry while creating meaning, suffering and observing at a deeper level, a reconstructive approach in the challenging ways of reasoning about truth, and sharing. From the eye of first person— me—photographs, video artworks, and even scribbling are useful in the process, as well as social maps, school records and interviews of those who had a similar experience. I recorded my interactions with total strangers, opponents whom I did not like and acquaintances whom I did not know well. Subjective feelings and objective facts were collected as well, from cinema to cultural studies.

Besides, Chang refers to four types of autoethnography: descriptive-realistic writing, confessional-emotive writing, analytical-interpretive writing and imaginative-creative writing (84). My preferences lean predominantly toward the last one, imaginative-creative writing, and also confessional-emotive, which overlaps with Carolyn Ellis' (2004) work (8-9). In understanding qualitative research, these autoethnographers explain how autoethnographic research enables us to live better and argue that stories allow us to lead more reflective, meaningful lives. Although the methodology itself might have been criticized as being narcissistic, Chang mentions a therapeutic effect on authors and readers.

Initially, realistic-descriptive narratives focus on places, people, and experiences as accurately as possible with detailed descriptions. For example, *Memories of the Soul* by Phifer (2011) realistically triggers the reader's attention. In this style, the writing represents a story. Also, pioneers of autoethnography, for example Spry, Ellis and

Adams usually encourage writers to add many details as possible. Writers even remove themselves at the beginning from the picture that they describe. In autoethnography, though, it is not possible to remove one own self totally. Secondly, in confessional-emotive writing the researcher is free to express confusion and dilemmas in life. *My Mother is Mentally Retarded* by Ronai (1996) is a progressive and a regressive narrative, and carries a painful experience which can be evaluated as a good example of confessional-emotional writing (109). On one hand, autoethnographers' vulnerable self-exposure evokes empathy, and on the other hand, this version is sometimes marked as an emotional catharsis. The third subtitle is called analytical-interpretive writing, and *Beyond the Whiteness of Whiteness: Memoir of a White Mother of Black Sons* by Jane Lazarre (1996) can be considered as an example in which the author not only analyses the impact of race in her own life, but also interprets the issue of race in a broader context. Imaginative-creative writing form, finally, is 180 degrees removed from conventional academic style. Various genres such as drama, documentary, and even poetry have been used. Experimental autoethnography opens up possible creative solutions: *A Secret Life in the Culture of Thinness* (Tillmann 76).

Furthermore, in *Becoming a Reflexive Researcher: Using Our Selves in Research*, Kim Etherington discussed the process of how to do research as follows:

Academic research has traditionally been seen as an impersonal activity: researchers have been expected to approach their studies objectively, and we were taught that rigour demanded they adopt a stance of distance and non-involvement and subjectivity was a contaminant. This 'God's eye view' of the

world can seem unchallengeable, expert, hard to connect with, and sometimes for me, uninteresting to read (25).

The research-informed short film *Rufus Stone*, a three-year funded research project led by Kip Jones, is a good example of this non-‘God’s eye view’ approach. Patricia Levy, in her article called *A Review of Rufus Stone: The Promise of Arts-Based Research*, describes the film in the following way:

The film tells the story of a young man in rural England who, while developing an attraction to another young man, is viciously outed by small-minded village people. He flees to London and returns home 50 years later and is forced to confront the people from his past and larger issues of identity and time. This essay considers *Rufus Stone* as both a film and as a work of arts-based research. I suggest *Rufus Stone* is not only a terrific film but it also represents the best of arts-based research and public scholarship more broadly (1).

After watching *Rufus Stone*, following the academic work of these autoethnographers, exploring examples of arts-based research and connecting with a wide variety of audiences, including those in undergraduate teaching, community groups, and support organizations for LGBTIQ and the ageing, I turned my focus toward my story. Depending on the purpose, mixed styles may also be used and combined with one another. As an educated, feminist, divorced woman from Turkey, my individual culture is intentionally composed of all forms of art, and cross-sections of social norms. As Chang discusses, “Every piece of writing reflects the disposition of its author. This book is not an exception; it subtly and explicitly reveals who I am and what I value” (10). Thus, this thesis represents my professional interest in self-narratives,

identity politics, human rights, and representation of female subjectivity. As far as I studied in my BA degree, Visual Arts & Visual Communication Design, and in my MA degree, Cinema & Television, most of the time I used autoethnographic methods in order to express my thoughts and feelings in my projects, without knowing that particular term. Finally, I found the book called *Method Meets Art: Art-Based Research Practice* by Patricia Levy which was another indication that I am walking the right path. If traditional methods cannot capture these innovative approaches, then narrative inquiry, poetry, music, performance, dance and visual art represent new ways to research. After looking through the culture and framing with theories, it is a reasonable assumption that the output will also be short stories, photographic personal essays, and fragmented writing. Consequently, this thesis has a potential to be confessional, emotional, therapeutic, creative and unconventional in order to reconstruct academic knowledge.

3. Theory

3.1 Equality Now: Am I a Feminist?

In our daily lives, in academia, in almost all our possible surroundings around us, we come across numerous labels that might have wider connotations: He is a terrorist; she is an anti-militarist; he is a fascist; she is a feminist. Moreover, what one person understands from the word ‘feminist’ might be different from another person’s view. When I say “I’m a feminist” about myself, in this specific case, my understanding of feminism needs to be discussed, as labels shape our perceptions and change our minds. Correspondingly, am I feminist? Before all else, I admit I don’t believe strictly in yes / no questions and answers but a detailed expression. At the end of this chapter the decision will be yours.

I have been interested in given-gender roles since I was ten when my father started asking me to bring him tea. On the other hand, my brother, who is only three years older than I am, did not serve anything. From that day on, I questioned why my mother and I serve the men at home while they literally never did this job for us, or even for themselves. At the age of twelve, when I was playing with my friends in the street, I have been coded with the task of to be at home before it is getting dark. My brother, however, was again privileged: He came home whenever he wanted to. At the age of fifteen, I was asked to wear t-shirts that covered the top halves of my arms; conversely my brother experienced a totally different world, that is to say, man’s world, and there were no restrictions for him. Furthermore, when I was trying to go abroad at the age of eighteen, there were assumptive questions regarding whether I was planning on being a prostitute. Years later, when I was getting married, my father advised me that if I were

to divorce he would take the honor-killing attitude that I could not come back to the family home again, even though I had already lived on my own for nine years. In his head it was certainly a joke; however, he suddenly forgot his funny jokes when my brother was getting married. Briefly, a lot of experiences have occurred in my family life that helped me to see that I was different from my brother just because of my gender. The reflection of my reaction to the surname change issue is not a specific case for naming perplexity, but a way of whole identity boycott.

This is not only about me; women throughout Turkey's history have resisted these identity issues. For example, in the topic of surnames, I came across an author, Cahit Uçuk¹⁹ (1911-2014), who never changed her surname, even after four marriages. She admired and followed the work of Halide Edip, and reacted to the surname situation in *Hürriyet* newspaper on 18 January 2003, as follows:

[Uçuk] likes Halide Edip most. [...] However, Edip's signature changed after a marriage, and she signed as Halide Salih. One year later, she would be Halide Edip Adıvar. [...] She thought that since Halide Edip was a well-known author and she thought that there was no need for this surname change at all (translated by me).

As first-wave feminism focused on women's voting rights, that is to say legal rights and issues of equality, Cahit Uçuk's demand is an understandable one. Fatma Aliye (1862-1936), for example, acquired the surname 'Topuz' after the surname law came into effect. According to Yaraman's book *Elinin Hamuruyla Özgürlük / Freedom*

¹⁹ <http://www.hurriyet.com.tr/koca-soyadi-alan-halide-edip-inat-cahit-ucuk-oldu-122589> (13 June 2016)

*with Women Hands*²⁰ in 1890 Fatma Aliye also signed her translation book *Meram* (Volonté by Georges Ohnet), with the name ‘A Woman’ (67). Behice Boran (1910-1987), an active politician, author and sociologist, was known for being fired from the Academy because of her views and was the first Turkish woman socialist member of Parliament who never deviated from her first surname after marriage. According to an anecdote, the head of a meeting called her ‘Hatice Tatko Boran’ instead of Behice Boran, where Hatko²¹ was her husband’s surname; the subsequent fallout was so intense that the person in question was disciplined by a superior. Boran was adamant about never using her husband’s surname.

Another instance of a surname issue from this period is Şükûfe Nihal (1896-1973), who wrote an article for a newspaper at the age of thirteen regarding women’s education rights, at a time when women were rarely seen in newspapers. Although she married twice, she never used anything other than her first surname, and preferred to be called either Nihal or Şükûfe Nihal²². Furthermore, Firuzan²³ (1932-...) never used a surname as author. The actress Melek Kobra²⁴ (1915-1939), on the other hand, used four different surnames even though she only lived to the age of 24. Initially she used ‘Sabahattin’, her father’s surname. After the Surname Law went into effect, the family took on the surname ‘Ezgi’. She then married Ferdi Tayfur and became Melek Tayfur.

²⁰ The book is signed as Ayşegül Yaraman-Başbuğu, and at the time it was asserted that this was the first double surname usage on a book cover in Turkey.

²¹ <http://www.amargidergi.com/yeni/?p=1880> (11 June 2016)

²² <http://www.amargidergi.com/yeni/?p=2060#more-2060> (10 June 2016)

²³ <http://www.enternasyonalforum.net/3653-post1.html> (9 June 2016)

²⁴ <http://www.ucansupurge.org/yazdir?2C368827BCA87463C97E24B51D0B9212> (10 June 2016)

When her journal was discovered after her death, however, she had signed all the entries ‘Melek Kobra’, a name that she had chosen.

As an author, Nezihe Muhiddin²⁵ (1889-1958) preferred not to use her husband’s surname during her literary career; Muhiddin is her father’s surname. Likewise, anchorwoman and journalist Jülide Gülizar (1929-2011) did not use her father’s surname ‘Göksan’, instead creating the surname ‘Gülizar’ to sign her work. As she says with her own words in Özlem Bayraktar’s work *Ekranda Bir Kadın Olarak Kendine Yer Açmak / To Gain Ground on the Screen as a Woman*, “A lot of women artists change their surname when they get married. When they divorce, it changes again. This reduces their reputation to zero when they announce their new name” (152). When she became popular, people maliciously called her father by her surname, which made her father quite angry. Her father’s reply is meaningful in this respect: Dear wife, tell your daughter Jülide that she does not use my surname; but don’t give her surname to me (153). Author Sevgi Soysal (1936-1976) also used different surnames in her career, such as ‘Nutku’ for her first book *Tutkulu Perçem* in 1962 and ‘Sabuncu’ for her second book *Tante Rosa* in 1968. Ayşegül Yaraman emphasized the following in the article *Sorunları mı Sorumluluktan, Sorumluluğu mu Sorunlarından: Kadınlık Durumu, Kadınlık bilinci ve Sevgi Soysal / Femininity Condition, Femininity Consciousness and Sevgi Soysal*:

Sevgi Soysal never used the surname she was born with. She acquired three different surnames from different men and published her work under these

²⁵ <http://www.lacivertdergi.com/portre/ornek-kadinlar/2014/12/30/kadin-haklarina-adanmis-bir-omur-nezihe-muhiddin> (11 June 2016)

different surnames. Both her life and work document the specific period of time in which there are contradictions where the woman is both the witness and the accused. There are traces of women's struggles that have happened before. [...]

In her short life, Sevgi Soysal used four different surnames, and this legal situation mirrors the struggle of the '80s in which women sought to use their father's and husband's surnames together. They later got that right, and in 2000, women struggle to have the option not to change their surname at all (translated by me).

A surname is a label that implies who the father is. We all know from the pregnant woman's visible body that baby is inside; however, we have no clue about the father, and the surname highlights the father's existence. Whether advantageous or not, the paternal surname tradition became the target of activists of *Soyadına Sahip Çık / Claim Your Surname Campaign*²⁶ in 2009. The involved names included but were not limited to previous member of the Turkish National Assembly Işıl Saygın, the Turkish Mothers organisation, students, housewives, lawyers and doctors. As women have to change all their ID documents, such as their passport and driving license, after a marriage or divorce, it brings not only a practical burden but also an economic one. Each time they change their surnames, they have to pay. So much so that, on 20 February 2010, an extraordinary incident occurred in which Fadime Şanlı²⁷ was killed by her husband, and because she did not write in Facebook that she was married and

²⁶ <http://www.ntv.com.tr/yasam/bosanan-kadinlar-icin-soyadinasahipcik-com,O2q62mZ7OUuaE44oo7wzRQ> (3 June 2016)

²⁷ <http://www.radikal.com.tr/yazarlar/ezgi-basaran/feministim-size-emaneti-gosteriyorum-1295587/> (2 June 2016)

using her birth surname, the judge reduced the sentence from life imprisonment to 16 years, according to journalist Ezgi Başaran's article on 18 February 2015 in the Radikal newspaper.

Singer Müşerref Akay was also initially known by the surname 'Tezcan'; however when she divorced, she was forced to give up the surname, because her ex-husband did not want her to keep it. Although the system and some husbands insist on giving a new surname to a woman when she gets married, they take it back when the agreement goes downhill. I even personally know a clerk who conspired to protect surname unions, and deliberately did their job as slowly as possible. Turkish Airlines²⁸ is another example of pressure to unite family names, with a campaign in which partners travelling under the same surname receive a discount of 20%. Furthermore, some of my female friends have very long surnames or masculine ones that they would like to change; however, I have also seen double-barreled surnames like Hanzade Doğan Boyner or Ümit Boyner Sabancı, where the Doğan, Boyner and Sabancı families' surnames represent not only a personal decision, but also a combination of very famous families, statures, and brands. What is the function of a surname, then?

The same logic applies when it comes to foreign surnames. For example, Turkish artist Hande Ataizi married Benjamin Harvey, a foreign national, and became Hande Harvey. As 'Harvey' is an international surname, newspapers wrote that it was very attractive: She is so lofty!²⁹ On the other hand, in popular media, we saw a famous woman, Seda Sayan, who had relationships and marriages with younger men, which

²⁸ <http://www.sabah.com.tr/ekonomi/2015/11/12/thy-yuzde-20-soyadi-indirimi-yapiyor> (3 June 2016)

²⁹ <http://www.hurriyet.com.tr/hande-harvey-cok-havali-oldu-23204154> (5 June 2016)

threatened the hegemonic system. She never changed her surname. On one hand, bestselling writer Elif Şafak prefers to use her mother's name as a surname. On the other hand, we know the lawyer and sociologist Nermin Abadan-Unat³⁰ with two surnames. At the age of 93, professor Nermin Abadan-Unat brought the issue of double surnames to the court, asserting that it was problematic to pass through airports in order to attend conventions, meetings or symposiums. 'Abadan' is her surname, which was acquired from her late first husband. In her court filing she noted the following:

Invitations from abroad create a distressing problem, in that 'Nermin Unat' and 'Nermin Abadan Unat' are the same person, but I cannot prove it. To solve at least this issue, I would like to use my two husbands' surnames together (translated by me).

Moreover, Lawyer Hülya Gülbahar has allowed me to share the following excerpt from an e-mail in Mor Çatı's online group:

Dear Friends,

I had no time to write before. My case regarding the surname issue has been accepted in a local court. However, the Civil Registry opposed it. As for the Supreme Court of Appeals? They support husbands and want them to be in the case. It is a disaster. If the husband declines, then what?

In short, we have the ECHR decisions in our favour, but the Supreme Court of Appeals still would like to see the husband's view.

In other words, it is a lie when the media says the surname issue is solved. It is not solved.

³⁰ http://www.cumhuriyet.com.tr/haber/turkiye/56575/iki_kocasinin_da_soyadini_istedi.html (20 June 2016)

*It is dangerous. We went through the entire struggle. This means we have to start from the beginning again after our entire struggle. We do not accept this. I have just sent a rectification to Supreme Court of Appeals. Let's keep an eye on that*³¹.

I remember Duygu Asena's words in *Orada Kadınlar Var Mı / Are There Any Women There*, compiled by Şadan Maraş Öymen as follows:

I saw an invitation card with 'Mr. and Mrs. Nail Güreli' written on it. It is not about Nail Güreli. I know him. This is about traditions. I know that he respects women's rights. However, Nazmiye Demirel became Süleyman, Berna Yılmaz became Mesut, Mine Gürel became Nail³². If I were them, I would have reacted harshly against it. If these invaluable women reacted against these rules we could go further (193).

Tansu Çiller is the first woman Prime Minister in Turkey, and is known for giving her surname to her husband; however, in my interview with lawyer Ayten Ünal, who won the right of first surname usage in the ECHR, she said the following:

It is not about feminism. We criticized her as feminists, because she did not follow up on this struggle. Her husband went to court before the marriage, and changed his surname of his own volition. Then, when they married, she got his surname, but it was already her surname, so there was no need for a change. She circled back around the law, so it is not a powerful, vivid example (translated by me).

³¹ http://sosyal.hurriyet.com.tr/yazar/melis-alphan_350/kadinlara-soyadi-ayrimciligi_40110094 (3 June 2016)

³² Politicians and their wives' names.

“Feminism is the radical notion that women are people” is a popular definition frequently attributed to Cherris Kramarae, Paula Treichler and Ann Russo; however it first appeared in a feminist newsletter called *New Directions for Women* in 1986 by editor Marie Shear (July 3). Feminism’s commitment, as seen in this quote, is achieving the equality of the sexes. Indeed, the notion itself covers both sexes. Thus, the dominant sex that benefits more is investigated. To recap, in my very early experiences at home, I was the one who was apparently less respected than my brother, judged from many angles and not regarded as an individual. Feminism is not a belief that—in my case—my brother should be raised in power above me; indeed the opposite is true. In a nutshell, I noticed that when the majority of the population is questioning feminism, they are almost supporting the sexism that has been forced on to them by the patriarchal system and its mainstream tools.

Instead of one gender controlling another, accepting everyone as an individual human being might break these labels or even the dichotomy of male and female groups. Why should one group control of another? In a modern society, the system is strictly defined even by the color of toys: Pink versus blue. Those were the very first times we encountered the social ideals of femininity and masculinity. At the end of the day, with no discrimination, feminism is a movement towards equal society for all of us: Female, male and transgender people.

In her article *Women’s Movement of the 1980s in Turkey: Radical Outcome of Liberal Feminism* Yeşim Arat stressed the issue as follows:

On February 4, 1983, Şule Torun addressed the Turkish readers of the weekly literary journal *Somut*³³ with the following argument: The words ‘woman’ and ‘man’ do not reflect anatomical differences. Their meanings are socially constructed and embody differences far beyond the anatomical. Furthermore, these constructed differences create a hierarchy of gender. Consequently, men exploit and women are exploited (Arat 100).

As I mentioned in the beginning of this chapter, my early life was heavily influenced by my gender. Eventually, I grew up with these stereotypical gender roles, recognized some of the restrictions and tried to understand the social, cultural, economic and religious agendas. Gender is a major part of who we are, and our gender identity—which is socially constructed—shapes our lives, starting from the very first hegemonic regimes in the home.

3.2 From Margin to Center: Struggling

Whenever I spent time as a volunteer at the Purple Roof Women’s Shelter Foundation, I thought I helped women in there; however, each time, without exception, they inversely strengthened me. In 1987, feminists put up resistance against male violence for the first time in Turkey. In her article called *Feminism in Turkey* Nükhet Sirman discussed the issue as follows:

³³ A group of professional women prepared a feminist page called *Somut*, that represents the seeds of feminist consciousness in Turkey. *Kaktüs*, the first socialist women's review, was first published on 1 May 1988, with the signatures of Sedef Öztürk, Banu Paker, Gülnur Savran, Şahika Yüksel, Nural Yasin, Aksu Bora, Fatmagül Berktaş, Nesrin Tura, Özden Dilber, Nalan Akdeniz and Fadime Tonak.

<http://bianet.org/kadin/siyaset/9780-kaktus-ilk-sosyalist-feminist-dergi> (4 June 2016)

In May 1987, about 3000 women marched through the streets of Istanbul to protest against the battering of women in the home. This was not the first time that women in Turkey had taken to the streets, but it certainly was the first time that they had voiced demands specific to their conditions of existence as women in Turkish society. As stated by one of the speakers at the rally marking the end of the march, women were not marching for their nation, their class, nor for their husbands, brothers and sons, but for themselves (1).

After that, solidarity against women's violence protests started. Women writers gained recognition. Many consecutive campaigns followed such as Purple Needle Campaign³⁴ against sexual harassment (Tekeli 166). Women were saying that they own their own bodies. Women's liberation was gained via these protests. Day by day women are considered increasingly equal in the system. Subsequently, the collective work-book called *Scream So That Everyone Listens* was published in 1987, based on women's personal experiences. Doctors and lawyers joined the team; therefore, a solidarity network was created. In 1989, a telephone help centre was established in order to

³⁴ A needle is an accessory and a necessary tool for defense. The first lines of the campaign: "Now I would like to introduce you to a great product. The purple needle you see in my hand is made of a nickel-chrome alloy steel and is 7 cm long. The purple ribbon attached to it makes it an accessory for all of your outfits. I will now show you that this elegant accessory is at the same time a means of defense against anyone molesting you. The movement is this...stick it in without feeling sorry, do not be afraid, it cannot cause tetanus."

minimize domestic violence, and in 1990, the Purple Roof Women's Shelter Foundation was opened and women were further supported (Arat 104).

The Purple Roof Women's Shelter Foundation was significant to me in that I learnt subtle types of violence: Dating violence, emotional and verbal abuse. Up until that point, I had thought the only type of violence was the kind with visible results. If I could not see the effects with my eyes, I did not realize that abuse may have occurred. In other words, in a very rigid way, I thought that if there was no blood, there was no violence. Destructing one's self-confidence can indeed be considered major abuse though, and in their article titled *Violence against Women in Turkey, a Nationwide Survey* Ayşe Gül Altınay and Yeşim Arat mentioned Kardelen's story as follows:

There she was, a beautiful woman, a really beautiful woman who is attractive and carries herself with confidence. I mean, will she even talk to me? I had such a low opinion of myself that I believed she would not even talk to me. And then she began. She told us her name and then she asked my name. I was shocked. I mean, of course, people give names even to their dogs and cats, right? And I as a 44 year old woman should also have a name. Only that I had forgotten my name [sigh]. I was seriously shocked. I shook for a moment and then told my name. She asked me its meaning and who had given it to me. I had never been asked such questions before. That was my first shock. I could not stop shaking as I told her about my name that day.

Kardelen's story about her name resonates strongly with the bestselling feminist novel *Kadının Adı Yok* (The Woman Has No Name) by Duygu Asena.

Sometimes referred to as the 'first feminist manifesto in Turkey' *Kadının Adı*

Yok first came out in 1987 and reached a record high of 40 editions in one year. In July 2006, when her author Duygu Asena died, it was a large group of feminist women who carried her coffin out of the mosque where her funeral prayer had taken place. This was against established religious practice. One large banner said, “The woman has a name. And we will not forget.” Kardelen was not at this funeral. She was busy changing her life and the lives of the women around her as one of the very few self-identified feminists in her small town at the Eastern borderlands of Turkey. And it had all begun, quite literally, with remembering and (re)claiming her name. When we interviewed Kardelen in April 2006, she regarded what she had accomplished in the past two years of her life as nothing short of a ‘revolution.’ She had recently told ‘the beautiful woman’ who had initiated this revolution by asking her name, that if it hadn’t been for her, she would probably be lying in a grave. “Because of the violence I was experiencing, I had already attempted suicide. And now I am here, talking to you with self-confidence” (1-2).

When I first went to the foundation, I was saying “I’m going to save women around me” because I had witnessed domestic violence while growing up. Women experts, mostly lawyers and therapists, gave us some needed information and education in the foundation. Moreover, they shared with us statistics, personal experiences and their expectations. I remember myself crying silently and leaving the room. Thus, after all that incoming data I figured it out that “I cannot help women, but I’m the one who really needs help in order to survive.” Because, in that very specific day, a therapist from the Purple Roof Women’s Shelter Foundation, Feride Güneri, gave us a presentation and stressed the point about injured parties and unjustly treated individuals

mostly being found in the family home. The current topic is not the gender-based differences between my brother and me, but my father's aggression, which reared its head again even after many years had passed. As a result, Güneri was trying to say to me that I was a possible example of a victim of violence, mostly, because my father is a man who creates an unstable atmosphere at home by yelling, breaking, pushing, vomiting and systematically torturing day by day. Even only this input, that is to say, witnessing it at home, is enough to position one as the aggrieved party when it comes to violence.

At the Purple Roof Women's Shelter Foundation, women's solidarity is empowered, therefore I'm a part of it, and that began with my perception of my mother. As the years went by, I questioned social values and women's self-esteem as well as collective processes, with no hierarchical mechanisms and no authorization. I was in the margins when I was a small kid witnessing domestic violence at home and experiencing gender discrimination. Afterwards, during my struggle, I felt myself moving closer to the center while communicating with other women, interviewing volunteers, developing my film project, and sharing experiences with others. Psychologically, socially or legally, the experience exchange empowers anyone. I, as an autoethnographer in this thesis, follow my own path, my mother's and other women's as well. The surname change issue is just an aspect of this inequality to come to the surface, and it can be seen as a type of verbal violence in the case of a divorce. Whenever women come across difficulty because of this surname change, it takes a long time for them to past it.

My journey from margin / from home to centre / Purple Roof Women's Shelter Foundation is a representation of female identity construction which is not separate

from politics. It's worth mentioning the detail of my father's surname being written on our doorbell, and whenever we came home we saw that surname, supporting his authoritarian position. My autoethnographic film carries clues and reflects back on how daughters will be growing up in the near future as a second sex. Although women in Turkey are mostly struggling with domestic violence and even murder, I focused on surname change issue, a subtle violence system that is not readily visible. Whose name is written on your doorbell? When it comes to seeing through the traditionally structured family and its roots, naming conventions might assist to sense the whole picture.

3.3 The Second Sex as Other

Simone de Beauvoir, who claims "One is not born, but rather becomes a woman" in *The Second Sex* (301), relates *The Origin of the Family, Private Property, and the State* by Engels but finds it lacking. According to de Beauvoir two elements express the woman's position. The first is participation in production. The second one is freedom from reproductive slavery. Simone de Beauvoir says men oppress women and stresses the boys' privileged position; even they are at the age of three or four years old, they are referred to as 'little man' (285–286). In *The Married Woman* she demonstrates that "to ask two spouses bound by practical, social and moral ties to satisfy each other sexually for their whole lives is pure absurdity" (466). Additionally, Simone de Beauvoir states that "marriage is a perverted institution oppressing indeed both men and women" (521). She also says that "the goals of wives can be overwhelming as a wife tries to be elegant, a good housekeeper and a good mother" (734). Also, de Beauvoir points out "the numerous inequalities between a wife and husband and thinks that marriage almost always destroys a woman" (518).

As a traditional act, in many societies, women usually take on the husband's surname after marriage. History tends to be the story of husbands / men and the agreement all starts with name destruction. One is not born with those surnames, but later becomes Mrs. Hemingway or Mrs. Engels or even Mrs. Richard Dalloway, which enables a critical perspective upon the past. In short, hegemonic discourses erase women's voices, lives, rights and even their habits and names.

3.4 Hi(s)tory: Marriage as an Identity Crisis

Not only in Turkey, but also as a known issue worldwide, identity crisis occurred in a similar way in many countries. For example, in 1995, 94% of British women took their husband's surnames after marriage, according to a Eurobarometer survey (Marie-France 3). In 2013, the proportion was 75%, according to Dr. Rachel Thwaites' research (425). In 2014, it was 54%, according to the Discourses of Marriage Research Group's data (BBC News). Statistically, the ratio is decreasing year by year. For instance, Sophie Coulombeau expresses her position in the article entitled *Why Should Women Change Their Names on Getting Married* as follows:

My name is Sophie Coulombeau. But a year from now, after the fuss from my wedding has died down; it could be something rather different. For me, to adopt the surname of my partner and relinquish my own would profoundly affect how I think about my own identity. On the one hand, it would bind us into a family unit and make it easier to know what to write on the birth certificates if we ever have children. But on the other, it would make me first and foremost a wife, while my husband would remain, quite simply, himself. Introducing myself as

“Sophie Hardiman” would mean that saying “I do” had fundamentally changed the answer to the question “Who am I?” (BBC News).

Generally, it is a signal that women obey the traditional family rules and become the husband’s possession, at least visually on ID cards. Some women think this is important, some not; some of them think that at the end of the day, the surname in any case comes from another man—their father—and some think it is meaningless to carry that forward or not. So then what does hi(s)tory say? In 1340, one court claims “when a woman took a husband, she lost every surname except ‘wife of’” (BBC News). Furthermore, Jurist Henry de Bracton stresses partners “became a single person, because they are one flesh and one blood” (BBC News). By the early 17th century, historian William Camden claims “women with us, at their marriage, do change their surnames, and pass into their husbands’ names, and justly. For they are no more twain, but one flesh” (BBC News).

On the other hand, feminist / writer Mary Wollstonecraft kept her first surname after a marriage and signed papers as ‘Mary Wollstonecraft femme [or wife of] Godwin’ in 1797 (Mitzi 160); meanwhile Mary Macarthur and Violent Markham were elected for Parliament with their first surnames (Agnes 226). Also, Helena Normanton, the first female barrister in England, got her passport in her first surname in 1924 (Mossman 451). Moreover, as our names are symbols for our identities and personal integrity, Lucy Stone, a 19th century American woman, signed papers as ‘Lucy Stone (only)’, which can be considered as strong statement for that time period (Bysiewicz

and Gloria 598). Her activist friend Elizabeth Cady Stanton³⁵ also wrote “nothing has been done in the woman's rights movement for some time that has so rejoiced my heart as the announcement by you of a woman's right to her name. It does seem to me a proper self-respect demands that every woman may have some name by which she may be known from cradle to grave” (BBC News).

Lucy Stoners used the motto: My name is my identity and must not be lost (BBC News). Those women used surnames that they preferred, and got their passports, bank accounts and voter registrations in order, although they were viewed as sick, confused and even “not for a change of name but a competent psychiatrist” (BBC News). In 1972, these women started to use their first surnames only—if they wanted to—in the USA (MacDougall 2).

³⁵ In the book of Elisabeth Griffith titled *In Her Own Right: The Life of Elizabeth Cady Stanton*, the author mentions about Elizabeth Cady Stanton's name chaos that “the question of how to address the female subjects of biography raises issues of style and substance. Biographers of great men never had to worry about to call their protagonists, who had the same name all their lives. One's subject could age gracefully from ‘Young John’ to ‘Adams’ to ‘the president’ without confusing the reader. Biographers of great women have a more awkward nomenclature if their subject married, or married more than once. How should one address Elizabeth Cady Stanton? Using her first name and nicknames seems juvenile, too familiar, and even disrespectful. Using her family name, Cady, is only appropriate for the period before her marriage, since she did not keep her name as Lucy Stone did. Using her full name is cumbersome but emphatic. For the most part this biography will refer to her as Stanton or Mrs. Stanton, following general newspaper practice. (The New York Times still insists on ‘Miss’ or ‘Mrs.’ Always; ‘Mr.’ is used only for ‘men good standing’ except on the sport pages.) Her husband Henry will be identified as Mr. Stanton or by using his first name” (Introduction xx).

After those struggles, Sophie Coulombeau gave her free decision on her surname and stated as follows:

To abandon my surname and take that of my partner would mean abandoning Sophie Coulombeau, along with all the errors, achievements and resonances she created over thirty years. I would become, first and foremost, my husband's wife. And that's not the whole of me. So I will keep the name Coulombeau. I'll keep it with all its baggage, its embarrassments, its frequent misspellings, and its bad jokes about detectives. And as I sign my unchanged name in the register, I'll think of the women who made it possible for me to do so (BBC News).

3.5 Last name reflects a heritage

Apart from patriarchal customs, there are a lot of reasons for accepting a new surname: Being a married couple, rejection of a father's surname or an attempt to create a new identity, feel close to a husband's surname, or bond to children. Whatever the reason is, first of all, it is an issue with a heterosexist perspective, which assumes that men-men, women-women relationships do not surround us; this is not the reality. Historically, names have been used to oppress people and taking on a husband's surname was a gesture of erasing identity. For example, black people left their African names when forced into slavery. It has been asserted that African-Americans have no knowledge of their family naming traditions. Thus, the last name reflects a heritage that has been conditioned, although "having their names and absolute identities totally taken away upon enslavement left African American slaves almost clueless as to who they were, where they came from and what purpose they served in the earth other than that of

abject slavery” (R. Muhammad 27). In the book *Barbershops, Bibles, and Bet:*

Everyday Talk and Black Political Thought the following has also been stressed:

He renamed himself Hajj when he became a Muslim and explains that his given name “wasn’t mine to begin with. I had to shed my slave name”. Hajj believes, “Your name is everything. If I told you Cho Ping was coming to get a haircut today, you would automatically think a Chinese man was coming to the shop. Your name means everything; it tells people who you are. Let me give you an example. Let’s say you had a spotted cow in your barn and I lived next door with a spotted cow as well and both looking identical. Say one day you left your gate open and your cow wandered in my barn. And you came over and said, ‘You got my cow.’ How would you know which one is yours? ... By the brand. That cow will have your initials branded on him. So, no matter where your cow roams, you will always be able to identify him.” Black people in Hajj’s estimation continue to carry the brand or white racists through their “slave names” (Harris-Lacewell xx).

Also, in the article *Voices of the Condemned: A Comparative Study of the Testimonies of Death Row Exonerees and Slave Narratives*, we come across similar naming practices and the emphasis on the value of ‘things’ rather than ‘human beings’:

Damien Echols’ memoir is replete with references to the way in which his identity was destroyed by prison: The whole purpose was to rob everyone of their identity. Dress everyone exactly alike, give them the same haircut, take away their name, and give them a number. To the prison system, I am not Damien Echols. I am inmate SK931 (Malkani 10-11).


Furthermore, slaves had to take on their owners' name, which is another example of dominance over others via the imposition of surnames. Likewise, as it is stated in the article *The Long-term Effects of Africa's Slave Trades*:

There were a number of ways of identifying the ethnicity or 'nation' of a slave. The easiest was often by a slave's name. Slaves were often given a Christian first name and a surname that identified their ethnicity [e.g., Tardieu, 2001]. As well, a slave's ethnicity could often be determined from ethnic markings, such as cuts, scars, hairstyles, or the filing of teeth [Karasch, 1987, pp. 4–9] (Nunn 7).

4. Documentary

4.1 Putting Things in Motion

Scholars have been utilizing documentary film for a variety of research purposes, such as collection and analysis that lead us to question the identity of documentaries. In order to collect credible data, researchers record the interviews. Since it's possible to forget exactly what happened in each moment, the recordings can be used and watched again later on. In the book entitled *Data Collection and Analysis*, Roger Sapsford and Victor Jupp state the following:



Not all sources follow the traditional model of written documents: printed text is not the only medium for reproducing words. Modern technologies have made possible the storage and dissemination of sights and sounds other than traditional verbal texts: in radio, for example, film or photographs, and other categories listed under 'Images, sound and objects' [...] such as film, photographs, maps, pictures, sound and video recordings (141).

Academic ethnographers produce documentary films or digital videos in order to collect, evaluate and represent empirical knowledge (MacDougall 99). Some scholars have approached film with skepticism because of its subjective structure (Pink 11). Lately, more and more scholars agree on film's momentous potential to highlight social, political and economic issues (Bates 54). Building on the development of visual methods in the social sciences highlights a range of possibilities. The data represent different forms including video diaries, mobile devices, multi-angle video recording, video ethnography and ethnographic documentary. By engaging in these disciplines,

researchers also discuss equipment, techniques, analysis and output so as to investigate invisible worlds and offer insights into identity research, everyday life, time and space.

Documentaries share lives as an innovative cultural form. Rather than just observing, they are also changing the world. It is an audiovisual portrayal of the subjects' way of life. The textures and rhythms of social life in motion, captured even with camera phones at schools or homes, provide new possibilities that video creates within social science. With its sound and movement, video tells us a lot in comparison to sample surveys. For example, the researcher can collect even the mannerisms of the participant, evoking a sense of feeling between spaces and people or animals, things and practices.

When I first applied to the MA program of the Cinema Department, my idea of a film project had already been in my mind. I was going to follow women's stories and their decisions regarding their surname change during their marriages, or even during their divorces. Keeping this project in mind, I took all the relevant courses. Because I graduated from the Visual Arts and Visual Communication Design program for my BA degree, I thought filming and visualizing the topic would be the best option for me, but the implementation was not that easy. On one hand, I believed in my project; on the other hand, I understood that I had to convince other people around me, because filmmaking is a collective process. My reasons for wanting to film came not only from my visual background, but also my desire to create a change in society. As I spent two years at the Filmmor Women's Cooperative, where I was able to produce films, pursue ideas and act for other women, my involvement in film enhanced my communication skills, and we, as women, shared an empowered, non-sexist experience. Putting things

in motion there was deliberate, and I believe none of our decisions came out of the blue. They were all connected to each other and everything happened for a reason. Such was the case, as well, with my documentary.

4.2 Filming Part of Yourself

During my MA years, I took a Queer Studies course from the Cultural Studies Department as an elective, and we watched a documentary in that course called *Mirror Mirror*, by Zamirah Moffat. It is a documentary based on the audiovisual ethnography of London's queer club Wotever, using dialogues and intersubjectivity. This documentary is part of Moffat's PhD thesis, and she argued that audiovisual participant feedback is an effective process for representation, as follows:

By visual ethnography I mean an ethnography that incorporates the visual not simply as a way of gathering ethnographic data, but as a device that captures and documents the process of capturing, thereby producing a thoroughly situated knowledge³⁶.

Moffat's documentary is a good example of reflection: The filmmaker / researcher reflects on her own presence. Thus, we understand that she films part of herself. After witnessing the process of Moffat's filmmaking experience, I came across Myrdal's definition as follows:

In our profession there is a lack of awareness even today that, in searching for truth, the student, like all human beings whatever they try to accomplish, is

³⁶ <https://loopingthreads.com/2009/04/09/mirror-mirror-by-zamirah-moffat-2006/> (25 October 2016)

influenced by tradition, by his environment, and by his personality. Further, there is an irrational taboo against discussing this lack of awareness. It is astonishing that this taboo is commonly respected leaving the social scientist in naiveté about what he is doing (4).

While working on oral history projects, I endeavored to reveal both the methodology, and myself as a researcher and instrument of data collection. Film is a narrative medium that has a powerful potential in anthropological communication. To see the matter in a new light, take the films of Jean-Luc Godard and Chantal Akerman, the paintings of Rene Magritte, or the music of John Cage, all of which raise critical consciousness by being openly self-aware and reflexive. To be reflexive is not only to be self-conscious, but also to know what aspects of self are crucial to an audience. In this respect, I would like to put an emphasis on Chantal Akerman, the film director, and her influence on avant-garde cinema regarding filming part of one self. When I first watched her *La Chambre* (1972) and *News from Home* (1976), I sent a message to one of my friends, a film buff, and said “I met her, Chantal Akerman!” My friend was thrilled, called me back immediately and asked “How? Where? Oh! God!” Suddenly, I realized that I framed my sentence incorrectly because I did not meet Chantal Akerman in person. I felt I was with her during every second of her movies that created this influential aura. I did not know her in person; however, it was obvious that she was my intellectual pathfinder who already understood me without saying a word or even adding a personal touch. Her movies created that effect, not only on me, but also on Giuliana Bruno who says about Chantal Akerman in Bruno’s article entitled *Projection: On Akerman’s Screen, From Cinema to the Art Gallery* as follows:

Chantal Akerman travels across a landscape of images and fashions hybrid artistic spaces as she moves freely between fiction and documentary film and also exhibits work in the art gallery. Since the early 1990s, the celebrated director and writer, who pioneered a new form of cinema in the 1970s, has engaged in expanded ways of screening, in advance of the cultural movement that propels today's filmmakers and artists to exchange roles and work increasingly in between media. Her work challenges the canonical separation between different genres and forms of visual art, for she not only moves back and forth between different kinds of cinema and moving image installation but also finds ways to interchange these modes (15).

Akerman captures scenes of everyday life, especially the lives of women. In her movies, physical and mental spaces go hand in hand. A personal story is set, reflection is sensed, and layers create installations. According to Bruno, "She speaks clearly of a journey that is a personal geography. [...] Her work always appears to house that memory of someone who is not quite stranger to the places she visits. [...] Her artistic journeys often end up revisiting places close to her own history (21).

Filmmakers choose whether to include their own voice in the film or not. Additionally, the lens of the documentary is usually directed at the 'other', which may be distorted by the filters of ideology. Independent documentaries that have no reliance on any institution or sponsor reconstruct the truth with legitimacy as a leading factor. Documentaries have been commonly defined as a real record throughout the ages. Inevitably, even in the process of editing, some include visuals and sound, and some do not. This is shaped by the ideology or aesthetic decisions of the director / writer /

editor—that is to say, several different perspectives. Even from the outside, it is possible to interpret the final output in relation to the person who made the film. Thus, a new consciousness is appearing in terms of documentaries, and ‘the other’ is not passive, not driven by an authority which is more reflexive and anarchic rather than obedient in autoethnographic films. Not only a personal identity, but also a cultural one can be generated in the process of production of this documentary form. Even in the end, the filmmaker has become ‘the other’.

Feminist film theorist Laura Mulvey’s essay *Visual Pleasure and Narrative Cinema*, published in 1975, introduces the term ‘male gaze’. In this remarkable essay, Mulvey states that in film, women are the objects of gaze, and during the ’70s, when the essay was written, Hollywood protagonists were mostly heterosexual men. In other words, viewers and producers were overwhelmingly men who were in a position to feature females. For example, even the word ‘camerawoman’ can be evaluated as a reaction to language itself, and also the unbalanced ratio in terms of men versus women in the film sector. Adding women’s voices into works of art can solve the crisis of representation. Not only in the film sector, but also in advertising, it is easy to come across brands where the photographer’s view of the model expresses buy the image, get the girl. In postmodern times, the emergence of self-storytellers is increasing. By telling his / her own story, the author or documentary filmmaker challenges the authoritative knowledge of the social world. Especially in this case, if the director is a woman, or African-American, or an LGBTIQ individual—that is to say, a member of a disadvantaged group—it can be said that it is more advantageous to narrate the story while keeping in mind Mulvey’s gaze—subject / object—definition. These prospective

first person documentaries are subjective, but have value because the narrators have the chance to tell their own story.

First-person narratives can be political or even poetic, and depending on the filmmaker, society can adversely be a researcher at certain points. If the filmmaker asks the audience or ‘the other’ to shoot one’s own self, the whole story will change. For example, if the filmmaker gives the camera to the viewer and asks to be filmed, the point of view will change and occasionally the output becomes bidirectional or more sophisticated. As in the Cubist art movement, there are multiple angles and perspectives in first person documentaries; there are many points of view that render the project more productive and multi-voiced.

4.3 Cinema of Me vs. Mainstream Cinema

In the autoethnographic filmmaking or researching process, looking inward, the cinema of me, ‘documenting I / eye’ is considered therapeutic for both the writer and the reader. Especially with issues of gender, class and race, it is nearly a new model of representation of truth and method, which transcends the conflict between the subject and the object. Generally speaking, the subjectivity of ‘documenting I / eye’ constructs a reality out of selected images and sound. If ‘the documented’ are to be covered in an equal power relationship, that will deconstruct hegemonic practices. In mainstream or dominant cinema, the plot is character-led, and usually white, rich and educated men win, whereas in ‘autoethnographic documenting I / eye’ cases, this changes. Deviants and dissidents might become the main characters. Traditional cinematic codes may be broken before the viewer’s eyes. Hollywood’s, or, locally, Yeşilçam’s dominant system of representation will be shattered. For example, Steven Cohan and Ina Rae Hark

discussed this issue in their work entitled *Screening the Male: Exploring Masculinities in Hollywood Cinema* as follows:

Both within the women's movement and gay movement, there is an important sense in which the images and functions of heterosexual masculinity has been identified as a structuring norm in relation both of images of women and gay men. It has to that extent been profoundly problematized, rendered visible. But it has rarely been discussed and analyzed as such. Outside these movements, it has been discussed even less. It is thus very rare to find analyses that seek to specify in detail, in relation to particular films or group of films, how heterosexual masculinity is inscribed and the mechanisms, pressures, and contradictions that inscription may involve (9).

Dominant cinema represents a natural woman's position as object rather than subject. Autoethnographic women filmmakers subvert these cinematic codes by looking inside themselves; they are both objects and subjects at the same time and the duality system disappears, because they are hand-in-hand but not facing each other. They make visible what was once invisible. For example, anthropologist lesbian filmmaker Moffat's experience is welcoming to her subjects as follows:

[Her] practice is grounded in the shared anthropological work of ethnographic filmmaker Jean Rouch. In 1974, he placed a call for the audio-visual counter gift as a stimulant for mutual understanding and a route to the heart of knowledge. Rouch's vision parallels that of [her] ethnographic field site. Just as London's newest queer club played host to people of all genders and sexualities, the praxis

of shared anthropology heartily welcomes in its subjects. Exploiting the radical nature of the audio-visual counter gift, the intention of this thesis is to convey a new confidence integral to contemporary queer identities, of which [she] has been the privileged beneficiary, witness and host (ttv-i.net).

The most significant prototypes of first-person films belong to Jean Rouch. There are other early first-person works, such as Amalie Rothschild's *Nana, Mom and Me* (1974) and Michele Citron's *Daughter Ride* (1978). Moreover, some of Agnes Varda's documentaries like *Uncle Yanco* (1967) and *Dagguereotypes* (1976) can be counted as strong pieces for displaying the filmmaker's subjective gaze. Bearing in mind these examples, in a nutshell, age, gender, race, class, and sexuality affect both reception and meaning in production. Looking into oneself is an honest way to document; however, there also needs to be a distance perspective, to an extent where it is probably not possible that self is the observer. In dominant ideology, and reflectively in mainstream cinema, the man is gazing at the woman. The spectator imitates this. One's eye looking at itself can break the voyeuristic pleasure of the mainstream 'documenting eye' apparatus. As a result, the 'documenting eye' and the output are joined together and obviously transcend the conflict between subject and object, which in turn raises the question of what need and whose need it fulfils. In classic narrative cinema, men are the subjects and women are the objects, like black and white, nature and culture, East and West. In this construct, the female is passive and the object of male desire.

Additionally, motion and emotion, visual and tactile or optic and haptic approaches can be discussed which might be eye-opening and assist in comprehending

the issue as a whole, when it comes to moving image and bipolarities. Haptic theories appeared in Giuliana Bruno's book entitled *Atlas of Emotion: Journeys in Art, Architecture, and Film* where we came across Alois Riegl's notion of the haptic (247). For Riegl, the haptic involves "the presence of representational flatness and planarity" (250). Furthermore, Walter Benjamin subverted the distinction between haptic and optic. In the *Atlas of Emotion*, Margaret Iversen emphasizes the issue as follows:

The modern 'tactile' mode of perception involves a challenge to the senses. [...] Benjamin's appreciation of Riegl's theory did not prevent him from turning it upside down that is by making modern perception tactile or haptic rather than optic (250).

Giuliana Bruno says, on the other hand, as follows:

A panoramic tour of life anatomy, film takes us to an elsewhere "now and here". Sugimoto [a Japanese born photographer who lives in New York and Tokyo] represents [the] voyage of film images even in the form of his photographic series. The photographer explores his subjects serially, looking into images analytically and connecting them panoramically. Once related to one another in their endless variations, and to all the other series, the pictures articulate, almost, literally, a film series. The dioramic seriality takes shape as a unique cinematic project. [...] This is an emotional topography that takes place within the architectural transport of the movie "house". Cinema is indeed a house: home of voyages, architecture of the interior, it is a map of cultural travel (52).

These cinematic projects or voyage of film images most of the time form the entirety of the sensation. From my point of view map of cultural travel, the individual

‘I’ does not exist alone, but with another. Being one is not singular, but embodies another. The ‘I’ is social, and when the first-person filmmaker speaks, ontologically, it is in effect, the filmmaker plural ‘we’. So much so that it can even be understood to be a ‘cinema of we’ rather than a ‘cinema of me’.

In that way, as Giuliana Bruno says as follows:

Critical concern can move away from a focus on the pictorial object and toward ‘ways’ of seeing sites and of considering the visual arts as agents in the making and mobilization of space” (60). [...] Adopting [the] *emotional* viewpoint for both architecture and film viewing, two seemingly static activities, involves transforming our sense of [the] art forms. By working to conceive a methodological practice that is ‘in between’, we aim to corrode the opposition between immobility-mobility, inside-outside, private-public, dwelling-travel, and to unloose the gender boxing and strictures these oppositions entail. [...] A frame for cultural mapping, film is modern *cartography*. It is a mobile map—a map of differences, a production of socio-sexual fragments and cross-cultural travel. Film’s site-seeing—a voyage of identities in *transito* and a complex tour of identifications—is an actual means of exploration: at once a housing for and tour of our narrative and our geography (71).

4.4 Creating Narration, Directing Documentary

At first my aim was to express a personal but political issue by using film language. While in the preproduction process, I found myself creating a hypothesis that “men dominate and force surnames on women at the time of marriage”. Thus, I was going to get outside the system and collect my proof, data and people. I wrote a

proposal, then researched, then made a presentation; however, some people did not believe in or understand the project. This is because, some of them have no idea about feminism although they are women and some of them believed in other projects that they found them more important than mine. Determined, I continued, outlining observations, capturing clear sound, producing the camerawork, editing smooth transitions and getting feedback again and again.

Finding people to interview is not an easy task. Sometimes distance was a barrier; other times subjects were busy and did not have time. Although I had a full-time job and was attending my MA courses at the same time, I created a suitable environment for the project. I used my holidays to shoot. At the end I arranged a meeting with a feminist professor who was willing to tell her story. Unfortunately, I could not use the footage in the final product; it was my very first interview, and I only realized later that the video was shaky and the audio could not be heard. Before that day, I had never used a camera own my own, and I learned that it was a very difficult task to record, interview, and monitor the sound all on my own. So although my subject's story was striking, I could not use it. This is one aspect of the issues that affected my documentary. Another is the ethical concern. Not only I did not use those clips, but also I neglected to inform my interviewee that I would not be using her story in my project. When I sent the output to festivals, one of our common contacts reported that she was hurt, or felt used for nothing, or had other negative feelings about the experience. Thus, I learned from that communication that we, as researchers or filmmakers, owe certain things to our interviewees.

A Canon Vixia HF S100 was my primary camera, with a little feathered microphone on it. Before I got that camera, I was allowed to use the other available cameras, which were so huge that I could not carry them. I did try to use them, but the result was much frustration. In the end, I bought a camera that I could carry around with me. I shot my film in 2012, and I did not use a telephone camera either, because there were none available to me. Eventually I succeeded in buying a camera on an installment plan. I learned that technical difficulties might stand in the way, and I had to come up with workarounds. Indeed, obstacles popped up frequently, and the only recourse was to be self-assertive. Holding the audience's attention was the top priority.

The first scene in my documentary is a powerful real-life shot which includes harshness directed at me from my ex-husband. That is the only scene that I shot with his telephone. Because of the technical quality gap between a professional camera and a telephone, one of the film festivals called me to ask if there had been some mistake. Regarding this choice—using the telephone's built-in recorder—it was my conscious decision to keep the footage because of its narrative strength. Other visuals and scenes were recorded with the Canon.

As supporting material, I researched some famous scenes from Godard's movie *Weekend* (1967) and related scenes from a popular TV series entitled *Sex and the City* (1998-2004). Although, these samples are keenly different from each other in terms of their production dates, their intended audience and the visual language they suggest. As a viewer, I watched both types and found them both enriching. One of them is a tough Godard film while the other is a popular TV series; however, for both audiences, the message is the same in terms of the surname issue. My aim was to reach as large an

audience as possible. That's why I kept both of them. By doing that, I demonstrated that my topic, the question of surname issue, is a debate that goes back to the '60s and exists in a diverse array of genres. Also, I used flying birds to represent freedom, flue gas images to represent suffocation, and my feet struggling in the sand and my hair as an abstract shadow in order to evoke emotion, to try to break the monotony of the 'talking head' so common in documentaries.

During the process I talked to many people including some in the Parliament. Initially, I planned to interview only women and homosexuals, but not heterosexual men. My reason was obvious to me; I did not want to hear them at all, because in our daily lives, they have all the opportunity to express their feelings and thoughts. Afterwards, I clarified this issue with my advisor, Nurşen Bakır, who encouraged me to talk with heterosexual men as well. I did not like the idea at first, but gave it a try. At the end of the research, in collecting the data, I realized that those were the scenes that demonstrated the entirety of the tension. I saw the value and put those stories in the film. Unconsciously, I did not use heterosexual men's images in my documentary, but only their voices. By doing this, I gave the visibility to women and people in the LGBTIQA community. On the other hand, I questioned the issue by keeping their voices. Additionally, my voice and questions are dominant as a filmmaker, which helps the audience comprehend the whole. I know by experience that the camera's presence changes the course of a story. That's why I strive to use it in an appropriate form. Incidentally, each time I heard my voice in the editing process, as I was the editor, I felt alienated. At the end of the filmmaking process, I came to the conclusion that my hypothesis was not correct. Not every man dominates his wife in terms of the surname issue—only some of them do. Men also have some difficulties in the patriarchal system.

When I saw the results, I was really shocked, and thanked my advisor for putting me on the path toward asking the other side of the story. Significantly, making documentaries means you are learning about yourself. For instance, in the book *Directing the Documentary*, the authors Art & Fear say as follows:

The only work really worth doing—the only works you can do convincingly—is the work that focuses on the things you care about. To not focus on those issues is to deny the constants in your life (5).

After the documentary was completed it was selected and screened in film festivals and conferences, including but not limited to the 2nd International Crime & Punishment Film Festival, the 2nd International Feminist Forum, the 3rd International Accessible Film Festival, the 6th Istanbul Documentary Days / Documentarist, the 9th International Akbank Short Film Festival, the 11th International Filmmor Women Film Festival, and the 16th International Flying Broom Film Festival. Additionally, national newspapers and column writers featured my film and discussed its effects, in outlets such as Bianet, Hayat TV, IMC TV, Milliyet, NTV, Radikal, T24, TRT and Vatan. As a student film with no budget, it fulfilled the criteria, and I graduated from university with happiness, gratitude and a documentary. Afterward, I got divorced, started my PhD and published a book about mistresses³⁷—that is to say, the ones who are unseen in relationships. However, the focus is once again on family structures. As a result, I am moving forward. Although there are new amendments regarding the surname issue in Turkey, nowadays I have somewhat lost interest in the topic. To conclude, watching

³⁷ The book's Turkish title is *Ne Zaman Boşanacaksın da Evleneceğiz?* (2015), which means *When Are You Going to Divorce and We Get Married?* and it strikes a responsive chord among the audience.

documentaries prepares us to take action; however, sometimes making them leaves us with little else to say.

4.5 Representing Reality

Does a good documentary stimulate discussion about its subjects, not itself? How crucial is the form? Is it all about meaning and values? For example, Plato says as follows:

When the mind's eye is fixed on objects illuminated by truth and reality [the sun], it understands and knows them, and its possession of intelligence is evident; but when it is fixed on the twilight world of change and decay, it can only form opinions, its vision is confused and its opinions shifting, and it seems to lack intelligence (Nichols 3).


Along these lines, cinema presents images that are mimetic³⁸ distractions. What is the relation between image and reality? In this respect, in *The Evil Demon of Images*, Baudrillard says as follows:

The secret of the image [...] must not be sought in its differentiation from reality, and hence in its representative value (aesthetic, critical or dialectical), but on the contrary in its 'telescoping' into reality. For us there is an increasingly definitive lack of differentiation between image and reality which no longer leaves room for representation as such [...] There is a kind of primal pleasure, of

³⁸ For Plato and Aristotle, mimesis is inherent in any learning process, but for Plato, the distraction is obtaining true knowledge, the knowledge of unseeable forms, are palpably risky. [In addition] Plato attempts a parsing: there is (good) mimesis and (bad) mimesis (Diamond v).

anthropological joy in images, a kind of brute fascination unencumbered by aesthetic, moral, social or political judgments. It is because of this that I suggest they are immoral, and that their fundamental power lies in immorality (Nichols 6).

Is reality composed in the shadows? Is it an only imitation, or copies of the copy? Metaphors and abstraction create deeper meaning. Furthermore, reality is collapsed in the surface of simulations. Here, my approach is close to Michael Haneke's concept of the lie of reality or the realistic illusion of film, which is self-referential exploration. In the *Paris Review* he says as follows:



I hope that my films provoke reflection and have an illuminating quality—that, of course, may have a political effect. [...] Ideologies, however, are artistically uninteresting. I always say that if something can be reduced to one clear concept, it is artistically dead. If a single concept captures something, then everything has already been resolved—or so it appears, at least. [...] Look, life itself is the object of art. You aim to construct a parallel world in your novel or your play. The truly captivating thing is the story that unfolds between your protagonists. Of course, for somebody with political convictions—and we all have those—there is no way they aren't going to seep into your artwork. [...] At the academy, I always lecture on propagandistic films of various origins so as to sensitize my students to their particular way of functioning. [...] My objective is a humanistic one—to enter into a dialogue with my viewers and to make them think. There isn't much more you will be able to achieve in the dramatic arts. And frankly, I don't know what else you should be able to achieve. [...] We live in an age of media ubiquity and it is good to inspire doubts in the viewer as to

our supposed ‘reality’. That, at least, is what I’ve set out to do. Only bad films provide answers and explanations for everything (The Paris Review).

Keeping in mind all these views, in my documentary there is a part where I am saying ‘nothing’ despite vocalizing. I use ‘nothing’ here, because in our daily language, every word embraces a meaning and we reach an agreement with the help of words, although we do not all get the same understanding from those words. We perceive differently. Thus, even though we use words; sometimes they are wasted on someone. At first, I wrote down the sentences that I wanted to share. After that, I took out the vowels—which help us to read— from the sentences and I struggled to read the text. The output was “Mmppttkll [...] Rrryyvnm [...] Ttkkhfff”. If you attempt to read all the consonants without vowels, you will encounter a certain abstraction which creates a sensation. In a nutshell, instead of only explaining the mechanics of the issue, I rather demonstrated it by vocalizing, and the result is composed of odd sounds, struggling reflections, and meaning in the meaningless, which represents my reflection and reality.

5. Participatory Culture

5.1 Spreadability: My Story is Y(ours)

At the beginning of this final chapter, I would like to highlight and conclude how the experience of participatory culture hones the primary output, that is to say, my documentary's distribution journey. Before doing that, I would like to mention my articles entitled *Autoethnography as Documentary: My Story is Y(ours)*, which was presented at San Angelo University (2013), and *Mrs Private Property*, which was presented in Prague (2013) and published in the book *All Equally Real / Femininities Masculinities Today* under the chapter *The Personal Is the Political: Femininities and Masculinities in Socio-Political Contexts* by Inter-Disciplinary Press Oxford, United Kingdom (2014). I also presented my developed article, after collecting a variety of feedback from those scholars and editors I met with, in a media conference called 'Dijital Sınırlar ve Temsiliyet' (Digital Boundaries and Representation) (2013) at Istanbul Bilgi University. I did not imagine, at first, that I was writing my thesis by interacting with those communities in person. Those entire 'hard wired' connections formed the agenda, making me ready to open out to an 'online' media.

Participatory culture argues that power on online participatory platforms includes open-endedness (Ganaele 91). In a networked culture, we spread information—consciously or otherwise—via social media tools such as Facebook, Twitter, Friendster, MySpace, YouTube channels and game clans. In my case, I have consciously made the decision and produced a documentary, which is telling my story as well as others', with a visual communication and cultural studies background. It is worth sharing with others, as everybody has a surname, where it created an environment in which people spoke up, and in some cases changed their opinions. Spreadable

media³⁹ focuses on cultural practices, and discusses why sharing is an effective tool or creates a domino effect. Digital media, which I used frequently during my documentary's distribution process, provided a reimagining of social and political participation. For instance, Henry Jenkins, Sam Ford and Joshua Green use terms such as 'spread', 'spreadable' or 'spreadability' to define media circulation, and this concept assists our collective conversation.

My research offers a way of conceptualizing social media, as a system of elements using both digital and traditional media, and highlights a case study of efforts to reach a significant audience. Keeping in mind that in a world where "one-third of teens share what they create online with others, 22 percent have their own Web sites, 19 percent blog, and 19 percent remix online content" (Jenkins 3), with one click, I could communicate with almost anyone I wanted to, and very quickly. During that sharing process, people around me from Generation Y advised that I should only send the link to professionals. I did not listen to them because I agreed with Henry Jenkins, Sam Ford and Joshua Green, who say in their book entitled *Spreadable Media: Creating Value and Meaning in a Networked Culture* that, "our message is simple and direct: if it doesn't spread, it is dead" (18).

In *Confronting the Challenges of Participatory Culture* by Henry Jenkins, participatory culture is defined as one with:

³⁹ *Spreadable Media: Creating Value and Meaning in a Networked Culture* is a book written by Henry Jenkins, Sam Ford and Joshua Green, in which they discussed the term. Thus, "Henry Jenkins (1992) coined the term 'participatory culture' to describe the cultural production and social interactions of fan communities, initially seeking a way to differentiate the activities of fans from other forms of spectatorship" (19).

Relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations with others, some type of informal mentorship whereby what is known by the most experienced is passed along to novices, members who believe that their contributions matter, [and] members who feel some degree of social connection with one another (at the least, they care what other people think about what they have created) (22).

Participatory culture transfers the spotlight of literacy from individual statement to community involvement. During that time, technical, cultural, informational and semiotic flows of meaning shape the process, which affects the user's perception. Although the barrier to artistic expression is defined as low in terms of sharing, the documentary production process was not effortless. Nowadays, filming the content with non-stop scenes via iPhones, and sharing it with a click in seconds in 3G / 4G / 5G environments, is the norm. My experience was very different in 2012: the 'old' production way of filmmaking that met with 'new' distribution channels. In having these experiences and media literacy, I believe that eventually—given the possibility of spreadability and circulation of meaning—my story became y(ours).

I learnt that in participatory culture, while we are consuming (watching) the product (documentary), we are also contributing (sharing), and as a result, we are reproducing it. By telling and sharing our stories, the message is transformed into “the content of an expression—an empty form to which various possible senses can be attributed” (Eco 5). Each party touches the message and gives a new shape to the initial output. The message is constantly changing during the process, depending on the receiver's experience or point of view. That's what I understand of multi-voices and multi-perspectives. The crucial element here is to separate the discussions on the

surface, the dialogue itself. Furthermore, as Jenkins said “our focus here is not on individual accomplishment but rather the emergence of a cultural context that supports widespread participation in the production and distribution of media” (4). Remarkably, I used new media in order to reach old media. A report on *The Future of Independent Media* argued that cultural transformation as follows:

The media landscape will be reshaped by the bottom-up energy of media created by amateurs and hobbyists as a matter of course. This bottom-up energy will generate enormous creativity, but it will also tear apart some of the categories that organize the lives and work of media makers. A new generation of media-makers and viewers are emerging which could lead to a ‘sea change’ in how media is made and consumed [...] This report celebrates a world in which everyone has access to the means of creative expression and the networks supporting artistic distribution. The Pew study suggests something more: young people who create and circulate their own media are more likely to respect the intellectual property rights of others because they feel a greater stake in the cultural economy [...] We are moving away from a world in which some produce and many consume media toward one in which everyone has a more active stake in the culture that is produced (Jenkins 11, 12).

While sharing my film, I had no idea about this ‘sea change’ feedback process, and how it supported forward thinking. Moreover, as Jenkins stated “the new media literacy should be seen as social skills, as ways of interacting within a larger community, and not simply as individualized skills to be used for personal expression” (32). The receivers are the ones who watched my documentary via film festivals, or the independent viewers who clicked a link through the Internet to reach the content or

message. In diversified experiences, “audiences [receivers] act as ‘multipliers’ who attach new meaning to existing properties, as ‘appraisers’ who evaluate the worth of different bids on our attention, as ‘lead users’ who anticipate new markets for newly released content, as ‘retro curators’ who discover forgotten content” (Jenkins, Ford, Green 297). Also, Aaron Delwiche and Jennifer Jacobs Henderson mention Pierre Lévy’s vision regarding democratic structures in their article *What is Participatory Culture* as follows:

Pierre Lévy identified the existence of a ‘universally distributed intelligence, constantly enhanced, coordinated in real time, and resulting in the effective mobilisation of skills’ (13). Pointing out that ‘no one knows everything’ and ‘everyone knows something’. Lévy argued that it was now possible to create democratic political structures in which people could participate directly as unique individuals rather than as members of undifferentiated mass (6).

Thus, in the last stage, the feedback phase, the audience who watched my film shared their own stories, and dynamically completed the communication from an individual to a group, and we obtained knowledge together.

5.2 The Death of the ‘Author’: Long Live the New ‘Dandelions’

The Internet has transformed our lives over the past ten years. Information spreads quickly. Possibilities are enhanced. Classic methods are replaced by new ones. Since this is the new status quo, I shared a link to my documentary with columnists I did not know in person. I found their e-mails in the newspapers they write for, sent messages, informed them about my documentary, and asked if they would find it appropriate to write about or not. The author Cory Doctorow correlates, for instance, this process of sharing to a dandelion spreading its seeds, in the article *Think Like a*

Dandelion. In the example of the dandelion—new media—we do not know where the process ends. We are experiencing creative methods. Besides, audiences share content for their own purposes. Doctorow also gave the example of mammals and their relation to old media as follows:

Mammals invest a lot of energy in keeping track of the disposition of each copy we spawn. It's only natural, of course: we invest so much energy and so many resources in our offspring that it would be a shocking waste if they were to wander away and fall off the balcony or flush themselves down the garbage disposal. We are hard-wired, as mammals, to view this kind of misfortune as a moral tragedy, a massive trauma to our psyches so deep that some of us never recover from it. [...] Take the dandelion: a single dandelion may produce 2,000 seeds per year, indiscriminately firing them off into the sky at the slightest breeze, without any care for where the seeds are heading and whether they'll get an hospitable reception when they touch down. [...] And indeed, most of those thousands of seeds will likely fall on hard, unyielding pavement, there to lie fallow and unconsummated, a failure in the genetic race to survive and copy. [...] Dandelions and artists have a lot in common in the age of the Internet. If you blow your works into the net like a dandelion clock on the breeze, the net itself will take care of the copying costs (1).

That route may seem an easy one; however, when it comes to communication, accordingly, I refuse to act 'hard-wired', and my 'dandelion' method worked with its seeds. For example, Asu Maro, who writes for *Milliyet*—one of the popular mainstream newspapers—saw the seeds of my effort and commented about my documentary as follows:

Hande Çayır's documentary summarizes the surname issue in a stupendous way. It all starts with not accepting the dismissive reaction of others, like, 'leave the surname issue alone, and similar stuff, as well'. [...] I watched the short documentary recently. In the very first moment, the movie prompts anger due to the opening dialogue between a man and a woman. We are in the dark, in a car, and do not see their faces. We understand that the woman is a director, mentioning her new project. [...] The man answers that 'it is kind of ridiculous, my love'. We understand in that moment that he is her boyfriend or husband. He says 'my love'; however, he has no interest in the topic on which his love decided to make a film. [...] If one person is struggling with one topic that much, it is important for her. At first, we have to understand this. If one would like to keep her first surname, which was with her from birth, and see that as a component part of her identity, no one has the right to take that surname from her⁴⁰ (translated by me).

Although Maro's comments totally overlapped mine, I sent her a second e-mail, explaining that my husband was a very nice person, and how he actually helped my film. However, I added at the end of the e-mail that "you might be right, because my documentary also agrees with you". It is weird that even after a divorce I could accept neither his rude behavior nor my passive reactions. This was powerful feedback for me, to look back over my communication style and my honest act. Thus, Maro states above about my husband that, "he says 'my love'; however, he has no interest in the topic on which his love decided to make a film". She got that impression because I created the

⁴⁰ <http://cadde.milliyet.com.tr/2013/03/19/> (4 June 2016)

film like that (or maybe not). Later, when I came across her opinion in the newspaper, I became alienated from my own position and remembered Umberto Eco's words in his work with Stefan Collini, entitled *Interpretation and Overinterpretation*, as follows:

The response of the author must not be used in order to validate the interpretations of his text, but to show the discrepancies between the author's intention and the intention of the text. [...] There can be, finally, a case in which author is also textual theorist. In certain cases [s]he can say, 'No, I did not mean this, but I must agree that the text says it, and I thank the reader that made me aware of it.' Or, 'Independently of the fact that I did not mean this, I think that a reasonable reader should not accept such an interpretation, because it sounds uneconomical' (73).

Although I become alienated after facing these thoughts and comments, I destroy and construct myself, like in the film editing process, I accept it: I mean it. In the feedback process, facing the opinions of others strengthens the construction. No further intention exists outside my text / documentary. I learnt to respect the latest output / text / documentary. Umberto Eco also discusses the author's intention in his work, and says the following:

My idea of textual interpretation as the discovery of a strategy intended to produce a model reader, conceived as the ideal counterpart of a model author (which appears only as a textual strategy), makes the notion of an empirical author's intention radically useless. We have to respect the text, not the author as person so-and-so (66).

Müge İplikçi, writer and academician from Vatan, watched my film online and shared her interpretation in her column, which was a surprise for me. Although I did not know these people in person, they reacted to the link I sent, and shared their comments. In the book *Interpretation and Overinterpretation*, Umberto Eco describes the dilemma between the reader's interpretation and writer or content creator as follows:

When I write a theoretical text I try to reach, from a disconnected lump of experiences, a coherent conclusion and I propose this conclusion to my readers. If they don't agree with it, or if I have the impression that they have misinterpreted it, I react by challenging the reader's interpretation. When I write a novel, on the contrary, even though starting (probably) from the same lump of experiences, I realize that I am not trying to impose a conclusion: I stage a play of contradictions (140).

Although I'm not aware of these content creators' dilemmas at that period of time, and I did not impose a conclusion in my documentary, İplikçi interprets the film, same as me, as follows:

Becoming everyone but not yourself... This sentence covers the internalized roles of women, as well as internalized male roles, and when we realize how this defines our lives, I suppose the reality of the situation is slowly revealed. In any case, it is certainly squared away in the context of the film⁴¹ (translated by me).

Besides, İnci Tulpar from Posta wrote about my film and remained neutral as follows:

⁴¹ <http://www.gazetevatan.com/muge-iplikci> (5 June 2016)

I would especially like to recommend a short film directed by Hande ayır, entitled *Yok Anasının Soyadı / Mrs. His Name*. The documentary is about women changing their surnames when they get married or divorced. The theme is processed in every aspect, from a name written on a doorbell to lost IDs in government offices⁴² (translated by me).

Although male writers⁴³ did not write about my film, after a conference in the U.S. a man approached me and asked about the harm to the children when divorced parents insist on keeping or changing their surnames. As opposed to the others, this feedback was not digital, but rather a precious face-to-face encounter. In this process, I was collecting even the tiniest feedback so as to hone my work. Through this, I realized that I prefer face-to-face communication where the dialogue flows, and it is usually more sincere.

At first, I mentioned the psychological effects and the possibility of stigma at school. When children or teachers realize that a kid's surname is different from her / his mother's, they have a tendency to judge the child. After my presentation, the man told me about his fiancée, who is a divorced woman. She and her kids have the same surname, which is not common after a divorce; however, in this example, this second prospective husband is putting pressure on her to take his own surname. If she takes the new husband's surname, then her kids' surname will be different from hers. This man told me that his fiancée even cried over the surname issue. He also added that in U.S., the equal rights system is different from Turkey's legal situation;

⁴² <http://m.posta.com.tr/Yazar-Yazisi/170041> (5 June 2016)

⁴³ On the other hand, Kaos GL, a dedicated LGBTIQ community, invited my film for a presentation at the second Feminist Forum in Ankara.

however, he made me understand once again that it is not only a problem of legal rights, but a social issue as well. His fiancée has every legal right to keep her surname if they marry; however, this man was attempting to dominate her and the kids socially and psychologically. His voice faded out, but only after he said he would not twist her arm anymore, because he now understood what the harm was. Although I never saw that man again, I carry his words with me even now. In my surreal world, I believed that I touched this man's emotional life through my presentation. At the end of the day, I called this incident a change.

Nonetheless, turning back to online comments, those made in the Ekşi Sözlük (Sour Dictionary) under the nickname Lacivert Kadife ve Kırmızı Vişne (Prussian Blue Velvet & Red Morello) depicted my documentary as coming out of nowhere, almost like a sniper:

The documentary opens a door related to existentialism, and if one watches it with a desire to know one's own self without isolating from society, then it carries meaning. With its sincerity and with the variety of different people interviewed, with symbolic narration, and with a jazzed-up editing method, the film is not a didactic one. By prompting oneself to ask the question 'who are those people', it becomes a visual-cultural product. I particularly like the very old lady⁴⁴ who says with insensitivity that if she had the same brain in those days that she has now, she would not marry⁴⁵ (translated by me).

Another user on the Ekşi Sözlük, using the nickname Polly Jean, shared the following:

⁴⁴ She died during the writing of this thesis.

⁴⁵ <https://eksisozluk.com/yok-anasinin-soyadi--3270458> (4 June 2016)

It is striking. It is very clear. If it is watched in conjunction with a book entitled *Tarihin Cinsiyeti / The Gender of History* from Fatmagül Berktaş⁴⁶ it will be very well understood. Thank you, Hande Çayır. It is indeed the exact summary of our problem. Whenever someone is interested in women issues, she will always hear prohibitive words⁴⁷ (translated by me).

In the end, there is no negative comment at all; however, I'm not sure if some part of society ignored the film or not. As Christine Romans said, "Many are making a social statement by not joining" (CNN). It seems that we are communicating something about ourselves via our refusal. Indeed, the spectator selects the information or emotion that matches his or her personal baggage. Additionally—and especially—in the reportage, I noted that my own sentences were rarely published without changes. They became the reader's new output, but not mine anymore. Usually I came across totally new sentences, passed off as mine, but with a different meaning. This is a kind of communication barrier, or is the death of the author. I came to the conclusion that it is almost impossible to be completely understood, or that the process inevitably gets out of control. If we are understood completely, do we still pursue the dialogue? In addition, the need of being understood drops a hint for another research topic. It might be a boring one, though, as the focal point is not plural, but singular, i.e. the self. Moreover, the value here can be defined with new social dynamics of engagement, cultural

⁴⁶ Professor Berktaş has done important work in the field, and wrote a PhD thesis entitled *Women and Religion: Discourses of Domination and Resistance*. This study was published as *Tektanrılı Dinler Karşısında Kadın* (1996) and was published in English as *Women and Religion* (1998).

⁴⁷ <https://eksisozluk.com/yok-anasinin-soyadi--3270458> (1 June 2016)

production and consumption. The value is generated via spreadability, which resonates in our culture by taking on new meanings, creating new values and even finding a new audience.

At that point, in remembering Roland Barthes's poststructuralist titular catchphrase in *The Death of the Author*⁴⁸, he emphasizes this communication dilemma as follows:

Let us return to Balzac's sentence: no one (that is, no 'person') utters it: its source, its voice is not to be located; and yet it is perfectly read; it is because the true locus of writing is reading. [...] In this way is revealed the whole beginning of writing: a text consists of multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation; but there is one place where this multiplicity is collected, united, and this place I not the author, as we have hitherto said it was, but the reader (6).

To recap, Roland Barthes said that the author is dead. Cory Doctorow said dandelions and artists have a lot in common in the age of the Internet. In this age, in our community, we are together creating a text; someone starts, others add on. Indeed, everyone is, as a whole, becoming the author. The content is shaped again and again; sometimes converges to the original meaning, and sometimes it diverges. The latest meaning depends on the latest intervention. The meaning is altered, grows, and dies like dandelions. In my documentary process, the other authors around me played with the original material—plasticine—by sharing their point of views. At that point, I saw that there was more than one author. The process resembles this definition of Joseph

⁴⁸ The phrase represents the poststructuralist dismissal of the author.

Kosuth's representation of a chair three ways, in his well-known work of art called *One and Three Chairs* at The Museum of Modern Art (MoMa) defined as follows:

[...] as a manufactured chair, as a photograph, and as a copy of a dictionary entry for the word 'chair'. The installation is thus composed of an object, an image, and words. Kosuth didn't make the chair, take the photograph, or write the definition; he selected and assembled them together. Which representation of the chair is most accurate? These open-ended questions are exactly what Kosuth wanted us to think about when he said that "art is making meaning". By assembling these three alternative representations, Kosuth turns a simple wooden chair into an object of debate and even consternation, a platform for exploring new meanings⁴⁹.

Thus, if readers create the meaning, and if my documentary is the manufactured chair, and if one of the respondents—let's say Ekşi Sözlük (Sour Dictionary)⁵⁰ writers—create a dictionary definition or textual feedback to my documentary, which one is the most accurate? Although, my documentary does not have four legs like a chair, I agree with the idea that the essential part here is to create a platform, an atmosphere or waves for exploring new meanings, and we are like dandelions that may produce many seeds.

⁴⁹ http://www.moma.org/learn/moma_learning/joseph-kosuth-one-and-three-chairs-1965 (4 June 2016)

⁵⁰ "Ekşi Sözlük (Turkish pronunciation: [ec'ʃi sɔz'lyc]), or "Ek\$İ Sözlük" (*Sour Dictionary*) is a collaborative hypertext "dictionary" based on the concept of Web sites built up on user contribution. However Ekşi Sözlük is not a dictionary in the strict sense; users are not required to write correct information" (Wikipedia).

5.3 Selfie Age: A Museum without Walls

Media are continually reproducing and replacing themselves, that is to say, media need their functional tools in order to survive. Online identities are being created performatively in this particular medium; private experiences are being shared in an arbitrary way by the help of technology's speed. In addition, selfies⁵¹ sometimes opt for some ads, and become part of them. Moreover, in the contemporary arena, these strategies can be altered: digital art installations, theme parks, malls, and so forth.

Digital mobile social media literacy has created the i-Generation, including social friends, digital personas and public Wi-Fi spaces. At some point this game becomes similar to the movie *The Truman Show* (1998), which can be considered a kind of delusion. Alternatively, social transformation in what we call postmodernism narrates its own forms; this is evident in online activism via blogs, virtual communities and personal reputation management systems, career development via LinkedIn plus social recruiting activities, and social background checks. In this online hub, the process is non-linear, spontaneous, reactive, and creating the basis for information gathering. It is interactive, virtual and fragmented. Although the viewer can control the individual sequences, as with virtual reality, the bigger picture is commanded by something else. Every single click a user makes, or sites visited regularly, credit payments processed via

⁵¹ “We live in the age of the selfie. A fast self-portrait, made with a smartphone camera and immediately distributed into a network, is an instant visual communication of where we are, what we’re doing, who we think we are, and who we think is watching. Selfies have changed aspects of social interaction, body language, self-awareness, privacy, and humor, altering temporality, irony, and public behaviour. It’s become a new visual genre—a type of self-portraiture formally distinct from all others in history. Selfies have their own structural autonomy” (Saltz 1).

online access, or educational information updated on Facebook, are all gathered under the heading of *big data* (Zikopoulos 1).

The entertainment industry has taken a keen interest in this as well. Reality becomes almost pornographic through these lenses. One one hand, does Big Brother continuously watch us? The answer might be yes, as evidenced when ads for products we like interestingly and suddenly appear while we are searching. As its own providers form the social media community, Google also provides a variety of information about its users for advertisers. These ads are often sold in cost-per-click, and the revenue becomes larger and larger each day, in regular proportion to the number of users. It is emotionally connected, that is to say, each individual's psychology becomes an output for this big revenue. On the other hand, as Henry Jenkins states in an HCD Media Group video,⁵² “we instead with a cell phone cameras are watching Big Brother moment of the day”. Likewise, we don't watch much TV anymore, but our TV is watching us. We are carrying a newer version of a TV in our pockets. In his TED talk⁵³, Jenkins also emphasize that “young people do things in the world that matter. Young people can take responsibility and change the world around them. Young people are social agents. Young people need space to pursue those interest and those interests need to be taken seriously”. After witnessing all these developments, especially the vloggers⁵⁴ I follow, I cannot devote myself, in the future, solely to documentary forms of production, as museums have no walls anymore; yet we have Internet communication.

⁵² Uploaded on 21 September 2009, <https://www.youtube.com/watch?v=ibJaqXVaOaI> (3 June 2016)

⁵³ TEDxNYED, on 3 June 2010, <https://www.youtube.com/watch?v=AFCLKa0XRlw> (4 June 2016)

⁵⁴ A form of blog for which the medium is video; a form of web television.

Presently, as we are living in the age of selfies, using oneself as data is—by the help of autoethnography—overlapping today’s reality. Furthermore, is autoethnography the researcher’s version of the selfie? As Dr Paul O’Connor states in *The Rise of Mesearch* in his blog:

As I do the math, it doesn’t seem a surprise that a calibre of research for the “Selfie Age” should take this form. I call it scholarship as a “Selfie Stick”. Blogging, Facebook, Tweeting, Reality TV, and Academia.edu all bolster the argument here. [...] A final point is that perhaps mesearch is a product of the new university, of austerity, and the drive for publications amidst a paucity of funding⁵⁵.

To this extent, in this ‘Selfie Age’, my documentary and its relation with participatory culture can be considered rather sophisticated ‘mesearch’, where the Internet and its power are growing day by day. Thus, I created my documentary four years ago; now we have a variety of recording apps such as Snapchat or Scorp, using moving images as a core element. Four years from now, communication and its forms will become totally different; however, one thing will be left the same: expression. For instance, Deborah Lamb, in *Doing Qualitative Research: Circles within Circles*, gives an example of an expression in its ‘reflecting chapter’ for a ‘mesearch’ as follows:

We, the writing team, had already become aware that, for some of the students, their encounters with qualitative methodologies were so powerful that they were at least temporarily thinking in metaphors of life-as-ethnography or ethnography-as-life. Deborah Lamb (DL) was married during the mid-semester break. In her final paper she invited us to ‘walk in her shoes (they are white

⁵⁵ <http://everydayhybridity.tumblr.com/> (6 June 2016)

satin, very chic!)' as she considered her forays into research through the lens of her recent marriage.

DL: Some people say all research is me-research. I did not intend to have my sister's death, my mother's bout with cancer, my marriage plans or my own medical history come creeping into my field work; but like the fearfully creatures looming large as a child's imagination under bed at night, these things clamored for a place in my study and made themselves at home. The interconnected layers of self-as-researcher and woman becoming a wife emerged in my log and began to structure the project at hand as systematically and elegantly as the tiers of the wedding cake awaiting us at Spring Break. [...] In searching for new means of accountability and trustworthiness as a researcher, I came to know more intimately my own needs (Ely 191).

On the other hand, in the current digital age, quick selfies are flourishing, and reflecting part of one's identity. They are all around us: our selfie pictures appear on Facebook with names and surnames. We have the power to control these images and name options, where online also means anonymous. People start to explore, for example, their gender identities by altering their name. They give a voice to their concerns and questions, and experiment a bit. To put it in the context of this Selfie Age, my documentary research is, regarding changing surnames of women and my own surname investigation, not an up-to-the-minute online topic, but rather an identity crisis of the surname issue, which is connected to the state. In this respect, women's self-representation is contextualized in the communities we belong to, both online and

offline. Bakhtin, in *Autobiographics: A Feminist Theory of Women's Self-representation*, comments:

Each person's inner world and thought has its stabilized social audience that comprises the environment in which reasons, motives, values and so on are fashioned [...] Specific class and specific era are limits that the ideal of addressee cannot go beyond. In point of fact, word is a two-sided act. It is determined equally by whose word it is and for whom it is meant. As word, it is precisely the product of the reciprocal relationship between speaker and listener, addresser and addressee. Each and every word expresses the 'one' in relation to the 'other'. I give myself verbal shape from another's point of view ultimately from the point of view of the community to which I belong (Gilmore 4).

The community to which I belong is composed of "writers, poets and visual artists, filmmakers, designers, finger-painters (as illustrators working with mobile devices call themselves) [and they] are using innovative forms within spaces created social media where 'creative vernaculars' (Burgess 2008) and aesthetics are emerging" (Berry & Schleser 2). As stated in *Mobile Media Making in an Age of Smart Phones*, "mobile media remixes and remediates old and new media (Bolter and Grusin 1999) and also shapes storytelling to generate new forms". I believe it is difficult for human beings to think or to act independently from the technology and culture we live in. For example, in the research project *Me: Narcissism and its facets as predictors of selfie-posting frequency*, Eric B. Weise strives to examine "the association between narcissism, a personality trait characterized by inflated self-views and attempts to seek attention and admiration from others, and frequency of posting selfies on social networking sites" (1). In addition, Anne Sofia Fink discussed the researcher's

substantial role in the research process in her article *The Role of the Researcher in the Qualitative Research Process: A Potential Barrier to Archiving Qualitative Data* as one in which the researcher is personally involved in every step taken (1). Thus, in this Selfie Age, researching one own self is much more possible, and as such, the readers of this research need to keep in mind that information.

5.4 Life as Research

As a form of expression, television programmes, films and moving images entertain people; however, they also do more than that. For example, Lincoln expresses the following:

Film is considered by many to be an important art form; films entertain, educate, enlighten and inspire audiences. The visual elements of cinema need no translation, giving the motion picture a universal power of communication (Lincoln, M. Madhu 132).

The cinema industry itself is a powerful source of messages, and reflects our lives. At that point, high budgets might affect the power of the communicator's message with make-up artists, visual effects and music selection. Generally speaking, documentaries are tackled with a modest approach. For example, mine was completed on a typical student budget. Frankly, I do not think that the budget affects the message; however, one of my interviewees could not believe her eyes when I arrived with my little feathered microphone and a handheld camera. Her reaction affected my physiology in a negative way for a while; yet, I still asked all my questions. Indeed, that aura affected my mood, and automatically I did not use those scenes while in the editing process. Even that reflection can affect the output. Furthermore, the subtle music in my

documentary is a work of İpek Görgün, who is also my friend. Hence, the output at the end exhibits not only my reflections but also the expressions of my connections, as well. In addition, I learnt that the more you involve people in your work, the more spreadable it becomes, as the additional parties would also like to share it during or after the process, highlighting the collaborative nature of the work. It has been said that star power is another tool to increase the message's impact on the masses. Add to that, according to Rosenthal & Corner, "Reflexive elements in documentaries are undoubtedly a reflection of a general cultural concern with self-awareness. They are also the continuation of a tradition in visual forms of communication" (37).

After becoming aware of these so-called obstacles inside and outside of the work and self, everything came down to sharing emotions, thoughts and reactions. For example, while presenting my work at the conference *Doing Autoethnography: (Re)writing Self, Other, and Society* at San Angelo University on 2 March 2013, I suddenly started to cry. Without any hesitation, I continued to present my paper, because I knew that the more vulnerable I could be, the more benefits I would receive and serve in autoethnography. I did not plan it; the emotions were spontaneous. The story that I was telling was still in my psyche, affecting me, and my tears were touching to the audience. Some even gave me handkerchiefs. During these moments, we breach the silence. Later that night we went to a karaoke bar, as scholars often do after a satisfying conference. One of my new friends from the conference gave me feedback that my work was resonating in them. Tami Spry, an autoethnography expert and keynote speaker of our conference, came with us to the karaoke bar. Besides, Spry wrote an article entitled *Call It Swing: A Jazz Blues Autoethnography*, and my new academic friends were interested in music, mostly jazz. During that evening, they were

singing different kinds of music, and performing to a high standard, but I refrained from participating. It occurred to me that expression with passion could be taken as a whole, not only in a karaoke bar, but also in academic work. While watching those impromptu performances, I decided that I was not going to be some random academician. If I cannot sing on the night after a conference, then what is the meaning of life?

In the book entitled *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students*, edited by Felicity Baker and Tony Wigram, songs have been defined as follows:

[Songs] can assist people to reflect on their past, present or future, to make contact with unconscious thought processes, to confront difficulties within their intrapersonal experiences and their interpersonal relationships, and to project their feelings into music. Songs can be used in facilitating the development or redevelopment of functional skills including physical, cognitive or communication functions. Within groups, song assist in developing group cohesiveness, encouraging social interaction and providing group support (11).

That night, in a karaoke bar, I looked through the song list and knew most of the pop songs as a reflection of society's perception for my documentary, such as 'Your Surname Stayed with You' by Ali Kanik or 'You Are My Surname' by Murat Boz or 'You Write My Surname' by Deniz Seki. These surname-related songs express how society feels. As Bruscia also states in the book *Songwriting*, 'Songs articulate our beliefs and values; [...] witness to our lives. [...] They are our musical diaries, our life-stories. They are the sounds of our personal development' (11). I did prefer to move away from surnames and their stories. Alternatively, I could have taken on some *musiki* (Ottoman traditional music) pieces, but that night I was unable to sing

anything, even though I was in the U.S. with songs in my mother tongue. The universal language of music did not work that specific night; I preferred simply to carry that experience within me.

Years passed, and in 2016, I suddenly found myself in a jazz course conducted by Sibel Köse, a very experienced prominent jazz musician known not only in Turkey but also internationally, and the story of my musical journey is currently under construction. Hence, finding my way started with a camera as the instrument of expression, but even now that a microphone has taken its place, the truth remains that storytelling is storytelling. That night in that karaoke bar, I did not know that I had already instinctively used a specific form of singing method in my documentary, which included some non-verbal sounds. Afterwards I realized that me-search and me-construction have always been under way, and are an open-ended process. Within myself, there are numerous pieces of me who are talking to each other, and those selves are passing the fantastic ball to each other every day, at any moment. In a nutshell, my documentary and my research process have, after a few obstacles, brought new opportunities. This, in turn, has created a totally new world for me, which these days is filled with joy and laughter.

5.5. Leaving ‘Surnames’ Behind, Scatting without Fear

Coincidences mean you are on the right path (Van Booy, IX).

I fully understood this six years after getting acquainted with my PhD advisor, who is mostly known as a film person, a writer and an academician. To my surprise, I discovered that she had created a book on jazz entitled *Jazz / Caz Hüzniin Müziği* (1985), which sounded unbelievable to me at first. Why are some people

interested in similar topics and others not? Furthermore, how do they find each other? To me, this seems magical. In this part of my thesis, I would like to highlight the scatting technique in jazz, and its relation with my autoethnographic research. By doing that, I aim to conclude this last chapter and open a parallel window for my future research. Indeed, the journey of where I started and where I'm headed carries a lot of clues in itself.

As I discussed before, expression is common in all forms of communication. In my case, it is just changing its clothes. To put in another way, the forms are changing but the core is the same. For example, in scat singing, we come across “this buzzing moan, like humming, [...] and nonsense sounds, [serving] to fasten our attention on what is really a gap in intelligibility” (Garon 185). Hence, Tami Spry made that connection and emphasized it in the abstract as the ‘everyday lived methodology of swing’ in her work *Call it Swing: A Jazz Blues Autoethnography*:

This performative autoethnography utilizes jazz swing as a method to further activate the critical processes in qualitative research. In reflecting on my father’s 25 years as a jazz musician, I find his everyday lived methodology of swing provides an opportunity to explore the ways in which family inheritance collides with sociocultural practices of racial inequity and cultural appropriation. Autoethnographically re/inhabiting this space and sound with my father revealed a *performative ethos*, an empathetic epistemology of critical reflection activated by the transgressive discipline of jazz. Specifically, this performative ethos is applied to issues of racial accountability, embodied theorizing, and the ethical implications of an aesthetic/epistemic praxis in autoethnography. More broadly,

I offer performative ethos as critical pedagogy assisting in living a critical life where issues of power and privilege are personally political and are written and rewritten daily with others in hope of utopia.

It has been anonymously said that jazz is the democracy of music. “You have got to play. Together. You can’t play jazz alone” (Marsalis 1977). Its roots embrace ‘the other’, and open a lot of improvisational doors to the audience as well as to the performer. For example, James Tartaglia defines this concept in his article entitled *Jazz-Philosophy Fusion*⁵⁶ as follows:

Not singers so much as performers, who could add something overtly conceptual to the mix, through a combination of statements and improvised acting around a theme, in addition to wordless elements: laughing, crying, sighing, screaming, and so on (2).

These emotional effects are under-recognized in formal environments although each and every one of us is a potential political agent in a participatory culture, and has the power to speak up in our own way, creating our own protest. As in the autoethnographic research method, researchers analyze their own subjectivity and treat the self as ‘other’ while calling attention to issues of power; similarly, jazz itself can also be considered a form of self-narrative that places the self within a social context.

⁵⁶ Jazz-Philosophy Fusion, his own conception, is designed to express the emotional significance of philosophical ideas, and thereby provide new inspiration to jazz music. He has explored this concept on three previous albums (*A Free Jazz Treatise*, 2002; *Dark Metaphysic*, 2008; *Kooky Steps*, 2014), but *Continuum of Selves* will be the first full-scale and dedicated work.

<http://www.jazzphilosophyfusion.com/james-tartaglia.html> (3 June 2016)

For example, Ingrid Monson stresses the following in *Saying Something: Jazz*

Improvisation and Interaction:

By stressing the activity of music-making as something that creates community, I am purposefully moving away from an idea of community that is defined exclusively by a particular geographic location or a particular society category such as race, class, or gender. Rather, I am interested in the ways in which social categories (and their representations) intersect within the activity of jazz performance and recording. My thinking about the community is informed, in part, by the social theory of Anthony Giddens, who suggests that social groups are constituted and reproduced by the recurrent actions of individual agents whose activities have both intended and unintended consequences. Viewed as a dynamic system through time, Giddens argues, the day-to-day activities of group members express the norms, values and expectations of a collectivity that extend beyond any one individual. The focus of cultural and social inquiry becomes the question of how the actions of social agents constitute, reproduce and transform the social entity in question (14).

Music and conversation carry a connection. “Beginning in the 1960s both linguistics and musicologists have attempted to identify formal parallels between music and speech” (Sawyer 45). Especially in jam sessions, jazz musicians improvise together in impromptu gatherings. “The American Heritage Dictionary defined the jam session as both a type of jazz performance and also as ‘an impromptu or highly informal discussion’ (47). When you sit at a bountiful table in the evening or on a sunny Sunday morning at breakfast, while descanting upon a subject—for instance, a film for which everyone has an enthusiastic opinion—it has been said that this is the feeling of jazz.

Everyone is participating in the dialogue, with the tools and instruments that are sentences; they are playing a sort of game. It resembles the concept of spreadable media, in which each of us shapes the content. So much so that, if the ‘auto’ is ‘scatting’ then the ‘ethno’ would be ‘the ensemble’ (auto + ethno = scat singing + ensemble). R.

Keith Sawyer also states the following:

Jamming refers to the collective activity of group creating together. Group creativity is found not only in music; it is essential in many problem-solving groups, such as brainstorming session at a high-technology company, a group of teachers collaborating to develop new curriculum, or a family working to resolve a financial crisis. In group performance, the creativity of performance depends on an intangible chemistry between the members of the group. In jazz, for example no musician can determine the flow of the performance: It emerges out of the musical conversation, a give-and-take as performers propose new ideas, respond to other’s ideas, and elaborate or modify those ideas as the performance moves forward (Berliner 47).

My filmmaking experience spread the seeds, gave birth to this thesis and created a researcher—me, in this case. Inevitably my documentary and research reflect my personal history, in which inner communication drives me forward. Whenever I’m investigating my inner world or talking to myself, that process becomes a bigger project later on. We need a dialogue rather than a monologue, and to do more scat singing in jazz, similar to Virginia Woolf’s well-known stream of consciousness technique in literature. I dug deeper and, after all my research on surname, feminism and filmmaking, I moved onto a parallel path, discovering something that had been like an elephant in the room for years. I’m now joining the flow of a new river, and putting jazz

expression in the centre. Thus, I'm busy discovering my new, strong women—not new for the world, but me. These include Nina Simone and her people's struggle in *Ain't Got No, I've Got Life*, or Billie Holiday in *Strange Fruit*, describing the murder of black people who were hanged from trees, or Ella Fitzgerald and her unbelievable, improvisational performance of *Air Mail Special*. Musical communication has so much in common with everyday social life. There is no director in jazz, and no score for musicians to scat from. I also understood that from this expression comes the freedom of unpredictability, the joy of plurality and the politics of dialogue. Finally, I met the little girl in me, who is singing all the time. As I arrive at the end of this journey, I remember that singing jazz tunes is only a metaphor, whereas in our lives, as female agents, we all have the power to discover our deconstructive singing-like experiences in families, schools or institutions, if we look inward and follow our own paths rather than the pre-constructed courses presented to us.

In order to scat without fear at the end, I came to the conclusion that I had to walk all these 'surname' paths beforehand. When I was nearing the end of this chapter, I remember from Özden Melis Uluğ's article *My name is my identity and must not be lost: A critical perspective on the relationship between hegemonic masculinity and article 187 of the Civil Code*, which plays an important role "in reproducing hegemonic masculinity by providing the possibility of reconstructing the paternalistic system through men" (1) that she made a statement regarding "a woman who has built a career before her marriage has to rebuild her career after marriage with a different surname, constituting a disadvantage for women in terms of gender equality" (1). Sirma Oya Tekvar, another scholar "who opened opened a trial to 're-gain her identity and register that had changed upon her marriage'. The court rejected her claim in the first hearing of

the case. Tekvar described the decision as an ‘extrajudicial execution’ [and] she commented, ‘Women have to realize that the change of the women’s surname with marriage is an open indicator of discrimination’.⁵⁷ I agreed with her, and we got together for my documentary; however, I couldn’t complete the process for technical reasons. Tekvar’s lawyer Alev Yıldız⁵⁸ also helped us on the day I met with Tekvar by sharing her unique experience on the surname cases. Incidentally, some media hassled

⁵⁷ “Tekvar married Prof. Haluk Geray, Dean of the Ankara University Faculty of Communications, on 17 October 2009. Without her consent she was forced to carry her husband’s surname Geray together with her maiden name because of marriage. Her husband Haluk Geray applied for carrying both his own and his wife’s name after marriage but this request was dismissed based on the Turkish Civil Court, Tekvar said. The first hearing was held on 16 December before the Ankara 2nd Family Court. Tekvar’s request was rejected for the following reasons: Article 187 of the Turkish Civil Code (Law No. 4721) stipulates, ‘Married women shall bear their husband’s name. However, they can make a written declaration to the Registrar of Births, Marriages and Deaths on signing the marriage deed, or at the Registry of Births, Marriages and Deaths after the marriage, if they wish to keep their maiden name in front of their surname. Women who previously carried two surnames can only benefit from this law for one name’. Applying Article 187 of the Civil Code, women are obliged to bear their husband’s name and at the same time this is being evaluated as a right granted to the women. As a matter of fact, no women can object to bearing her husband’s name. As long as she is married, the woman is obliged to bear her husband’s name and she cannot change her surname if the marriage ends.” <http://bianet.org/bianet/english/126665-a-womans-right-and-obligation-to-carry-her-husbands-name> (5 June 2016)

⁵⁸ “Alev Yıldız also represented Assoc. Prof. Ebru Voyvoda from the Middle East Technical University in a similar case tried at the ECHR. This was the first trial of its kind that was won, a precedent for the Turkish judiciary.” <http://bianet.org/bianet/english/126665-a-womans-right-and-obligation-to-carry-her-husbands-name> (4 June 2016)

her about the title of ‘Beautiful Oya’s Surname Suffering’, and she criticized this response in one of her interviews as follows:

They would like to see me only in the context of beauty. A beautiful and moody woman... she has no other issues other than her surname! The news item was copy-pasted; however, this title of ‘Beautiful Oya’s Surname Suffering’ explained everything. Sometimes the surname issue appears on the agenda with the emphasis on women’s beauty. Because with a lot of serious issues going on, the implication is that this is an ‘unimportant’⁵⁹ one (translated by me).

Recently I contacted with Yıldız to ask for advice. As I made a statement in the surname chapter that “The problem is not changing at all in Turkey” one of my instructors shared a news article⁶⁰ with me that reported a real possibility of change in the new law code. In the news, it has been asserted that HDP Istanbul’s representative in the Turkish National Assembly, feminist lawyer Filiz Kerestecioğlu, put forward a motion regarding women’s rights to use their original surnames. When I enquired about the issue with Alev Yıldız she informed me that no laws had changed; however that the issue is still being dealt with. She sent me the relevant documents⁶¹, which can be found in the Appendices section of this thesis. Furthermore, I have communicated with Kerestecioğlu’s assistant, and got the impression that nothing at all is changing or even being taken seriously; however, apart from that, Kerestecioğlu’s attempt is obviously

⁵⁹<https://bianet.org/bianet/print/146561-yok-anasinin-soyadi> (20 June 2016)

⁶⁰http://www.cumhuriyet.com.tr/haber/turkiye/323261/Kadinin_soyadi_hakki_icin_kanun_teklifi_verildi.html (20 June 2016)

⁶¹Appendices (A-B)

giving hope to many of us. Gülşah Kaya, her assistant, shared the following with me via e-mail with permission to mention it in my thesis:

Kerestecioğlu gave the notice of motion on 15 July 2015. It was just after the 7 June elections. So, it fell through the cracks. There wasn't even any discussion about it... However, after the 1 November elections, an extensive petition was presented. [...] As far as I know, Kerestecioğlu met with the Ministry of Family and Social Policy, and no results again. What is funny is that recently (13-14 April 2016) the Ministry of Family and Social Policy discussed harassment, abuse, violence; however the surname issue was not on the agenda. On the contrary, they said that “divorced women don't take children around to see their ex-husbands anyway, so this is unacceptable, as *alieni juris* arbitration would have to be overhauled.” So, there is no sign that there is going to be any change (translated by me).

Although representation of the issue is quite hopeless in the Parliament⁶², a lot of women are stressing, struggling, and seriously working on this issue. Another one, for

⁶² I see the similarities between the surname change of minorities during the construction of the nation-state and the surname changes of the women in the family system. For example in the “Surname Law of 1934 that forbids Turkish citizens from adopting foreign last names in a lawsuit filed by Favlus Ay, a Turkish citizen of Syriac descent, who wanted to change his name to Paulus Bartuma. Ay first appealed to a court in Midyat, a district in the southeastern province of Mardin, but the suit was then sent to the Constitutional Court which rejected the appeal by a very small margin, with eight judges ruling against the law and nine in favor. [...] ‘Politicians say the important thing is the bond of citizenship, whereas the laws are forcing everyone to become a Turk. It is not only Turks who live in Turkey; this is an extremely chauvinistic attitude’ Ahmet Fazıl Tamer, a lawyer working for the Human Rights Association, or the İHD, told the Daily News by phone. [...] ‘An individual bears no such responsibility in terms of

instance, Sultan Komut, wrote in the article *Do Women Have a Right to Keep Their Surname? Stances of Women Living in Istanbul on Their Right to Use Their Own Surname* that “giving up surname means giving up identity and when someone loses her identity, gradually she gives up everything” (1). Moreover, I remember Meral Tamer’s writing⁶³ in which she emphasizes an example of a young man who would like to stay in a hotel room with his divorced mother, but feels like a gigolo because of their different surnames and the related societal judgement. Hence, it is not only women who are affected by this issue, but also some men. CANAN⁶⁴, a contemporary feminist artist, is another example of one who rejects paternal and marital surnames; indeed, she rejects the entire concept of surnames, and publishes her work with her first name only. I’m glad that there are many strong role models we had, have and will have.

These days I find myself thinking back to an old ritual: in high school, if we girls had crushes on some of the boys, we would daydream that one day we would become their respective wives. Furthermore, we daydreamed about having these boys’ surnames by changing ours temporarily, as a game. As time passed, I came to understand that my surname was not a game, but rather my identity. The important matter, nowadays, for me, is to look forward, and I realize that being aware of this

explaining or proving anything. A person should be able to adopt any first and last name of their choice in a democratic system’ Tamer said.”

<http://www.hurriyetdailynews.com/default.aspx?pageid=438&n=turkey8217s-syriacs-demanding-right-to-own-names-2011-07-13> (3 June 2016)

⁶³ <http://www.milliyet.com.tr/annesiyle-soyadi-farkli-oldugu-icin-jigolo-sanmislar-ekonomi/ekonomiyazardetay/19.02.2012/1505090/default.htm> (5 June 2016)

⁶⁴ <http://www.artfulliving.com.tr/sanat/kadin-sanatci-tanimi-beni-rahatsiz-ediyor-i-4908> (7 June 2016)

surname issue, in many aspects, and walking the path rather than ignoring it, prompted me to act, which in turn prepared me to sing freely with all those fighters now. Thus, it started with a pressure via my surname, through to my very personal identity. At first, I rolled with the punches, and later turned the oppression into jazz expression, which conversely took me a free and collaborative place.



Conclusion

This practice-led documentary-thesis, which gave me the opportunity to gain both academic and inner vision, pushed forward the desire to understand my own decisions and acts as an emerging researcher and woman to be carried through in an independent world. Through this process, I figured out the aim of the scientific research and came to answer critical questions around it. The discoveries in this creative research propose to look deeply into the researcher herself, where I was oppressed many times as a woman. I was initially against external discourses where my subjectivity and experience-based approach would be evaluated as vulnerable and off-topic as the socially constructed society more readily accepts the white, masculine, rich and Western.

In a system where my identity, that is to say my surname, was taken from me, when I got married, and where the state and families supported it, I was simply a woman in a personal space at home, and I was upset about it. When I did not accept the given role and did not use that given marriage surname and reacted against it, I became curious about other women's decisions and made a documentary. In a socially constructed environment, I promoted individual power, grounded in politics where I shared and spread my act via old and new media as a member of this participatory culture. My performativity collided with the community that I belong to and created a collaborative meaning.

In this Selfie Age we live in, speaking up widely is easy; hence I used social media to spread my message: I'm not going to change my surname. It is a visual sign, a cultural code, with my feelings in between, a decision in the making. Although it was

only a self-expression in the beginning, it grew like a dandelion and gave its seeds. After spreading that message, I turned my face to jazz pedagogy. As a human being, I found my way; however if I had not walked this PhD path for the last six years, I'm not sure if I would be able to mimic the musical instruments and sing improvisationally right now. During this research I figured out that creativity is a collaborative process where most creative projects flow in improvisation. I did this collaborative documentary, wrote this practice-led thesis, and spread the process in flow because I wanted to be the change I would like to see in this world. The difference in my story is worth mentioning, in which I got divorced and started to sing jazz, and this change all started with a rejection of systematic structure that is, using a husband's surname. During this process, I found out that I was singing more skillfully when I was six; where I believe the system (e.g. school, family, and state) made me to forget it.

I aimed to use insights and knowledge gained through this PhD, and I settled an account with my hi(s)tory and faced with its alienation by the help of autoethnography. I learnt that our lives empower our researches, and our researches empower our lives where human beings (auto)-connect with world they live in (ethno), and attaining knowledge is possible by starting with our own stories, which is not different from others' stories. I understood that human beings are the reasons of a life story; however systematically, there is praise when we diverge from ourselves. As a researcher in this Selfie Age, I conducted an autoethnographical documentary investigation into female subjectivity, and my research argues that it would be courageous for researchers to protest their domestic status and deconstruct the patriarch.

Introducing a woman as the centre of a research thesis has attempted to establish that future research would benefit from women's knowledge. As an example, I broke the connection and stopped listening to my husband and my father, and their representational status in life, the dos and don'ts of the patriarchy. I gained inner power, boosted by understanding of the performativity of our identities. As these social structures created an illusion with its norms, codes and contracts, I suggest to act, do, be, write, shoot a documentary, divorce, sing jazz, and earn a PhD so as to survive within those structures, where we do have endless options to act and participate in our daily lives. Conventions and ideologies of this socially constructed world make themselves real if we do not react. This thesis is a reaction, as is my documentary. The sense of subjectivity is the source of our actions and is a new construction. I learnt that even the way we carry our names is designed to support oppressive mechanisms and social conventions.


This research offered me an opportunity to break free from society's unrealistic approaches to femininity. I have presented examples which carry endless determinants to define self. One's sur(name) must be her / his own decision. Men are oppressing woman, but the established conventions and ideologies are oppressing them as well. Female passivity is a construction, and feminism gave us the power to speak up, so that acting and spreading acts is possible at any time. Also, in academia—another system—one can study him / herself which can be considered a powerful act, challenging the norms. As writing vulnerably, evocatively and ethically is the core element of autoethnography—instead of dealing with hypotheses—the emphasis is a process of slice-of-life discovery and vivid descriptions. Hopefully, this research will represent a significant output for academia, as Turkish resources are limited to the extent that only a

few major books on the subject have been published in Turkey: *Kadının Soyadı / Woman's Surname* by Nazan Morođlu and *Kadının Soyadı ve Buna Bađlı Olarak ocuđun Soyadı / Woman's Surname and Correspondingly Kid's Surname* by Yıldız Abik. Both writers are lawyers; as a result of this, both books are written from a forensic point of view and both lack personal stories. That is to say, it is important to produce and to share knowledge using autoethnography; to tell our own stories. I also found out that Harika Esra Oskay Malicki's PhD thesis *Home-work: A Study of Home at the Threshold of Autoethnography and Art Practice* is the only source from Turkish academia that involves autoethnography in the title, which demonstrates the lack of samples in the field in which I hope to contribute.

I suggest that shifting women's position in society does not start from changing the law but traditional patriarchal mechanisms in society. It starts with individuals simply saying no to change their surnames, or their oppressive fathers, husbands or bosses—whatever the authority is. It also starts with offering uncanny academic methods for PhD research, such as autoethnography, with continuity in performance-based acts, with deconstructing the given methods, learning jazz, with regaining a certain freedom in singing, and with spreading the message to a community. By doing that, I offer that we are becoming myopic to mainstream ideologies and our open-endedness will be influenced, where, at that moment, the discipline is not important: it can be an autoethnographical documentary, unusual methodology, a theory around the margins like feminism, a participatory culture that creates collaborative interrogation so as to explore self in the presence of others to gain a collective understanding of their shared experiences and knowledge. The goal is to evolve and shift the acceptance of fluctuating self as a social subject in those auto + ethno (method), scat + ensemble

(jazz), personal + political (self), individual + collaborative (participatory culture), and me + you (documentary) spheres, in which we tell our stories that reflect our own experience as a critical self-reflexive discourse, while adding our emotions in detail, and focusing on ourselves as researchers. At that point, the private inevitably becomes public, and it is a process that bridges the autobiographical, personal to cultural, social and political. I believe that eventually—given the possibility of spreadability and circulation of meaning—my story became y(ours).

Appendix A



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I- HUKUKİ DAYANAKLAR:

22 Kasım 2001 tarihli 4721 sayılı Medeni Kanununun 187. Maddesi:
"Kadın, evlenmekle kocasının soyadını alır; ancak evlendirme memuruna veya daha sonra nüfus idaresine yapacağı yazılı başvuruyla kocasının soyadı dışında önceki soyadını da kullanabilir..."

şeklinde olup talep sadece bu madde göz önünde bulundurularak incelendiğinde mevzuata uygun olmadığı şeklinde değerlendirilebilir. Ancak gerek iç hukuktaki diğer ilgili kanun ve kanunlar üstü özellikle sahip olan Anayasa ve Türkiye'nin imzaladığı başta Avrupa İnsan Hakları Sözleşmesi olmak üzere geçerliliği kanundan daha üstün şekilde korunmuş olan Uluslararası Antlaşmalar, AİHM kararı, Yargıtay 2.Hukuk Dairesi emsal kararı, yine son dönem Anayasa Mahkemesi kararı ve en önemlisi aynı talebi içeren **Türkiye'de kazandığımız başka bir davadaki, YARGITAY HUKUK GENEL KURULU'NUN KARARI** da göz önüne alındığında talebimizin haklılığı anlaşılmaktadır. Aşağıda, ilk önce mevzuat irdelenmiştir:

1) İÇ HUKUKTA İLGİLİ DÜZENLEMELER:

Anayasa:

10. Madde:
1.fıkra: "Herkes, dil, ırk, cinsiyet, siyasi düşünce, felsefi inanç, din, mezhep ve benzeri sebeplerle ayırım gözetilmeksizin kanun önünde eşittir".
2.fıkra: "Kadınlar ve erkekler eşit haklara sahiptir. Devlet, bu eşitliğin yasama geçmesini sağlamakla yükümlüdür". Bu maksatla alınacak tedbirler eşitlik ilkesine aykırı olarak yorumlanamaz.

41.Madde:
Aile, Türk toplumunun temelidir ve esler arasında eşitliğe dayanır.


90.Madde:
5. fıkra: "Usulüne göre yürürlüğe konulmuş Milletlerarası Antlaşmalar kanun hükmündedir. Bunlar hakkında Anayasaya aykırılık iddiası ile Anayasa Mahkemesine başvurulamaz. Usulüne göre yürürlüğe konulmuş temel hak ve özgürlüklere ilişkin milletlerarası antlaşmalarla kanunların aynı konuda farklı hükümler içermesi nedeniyle çıkabilecek uyuşmazlıklarda milletlerarası antlaşma hükümleri esas alınır."

*O halde kanunlardan daha üstün şekilde korunan ve olaya doğrudan uygulanması gereken uluslararası düzenlemelere bakalım:

2) ULUSLARARASI HUKUKTA İLGİLİ DÜZENLEMELER:

A. Avrupa İnsan Hakları Sözleşmesi:

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-Madde 8-Özel hayatın ve aile hayatının korunması

1. Herkes özel ve aile hayatına, konutuna ve haberleşmesine saygı gösterilmesi hakkına sahiptir.

2. Bu hakkın kullanılmasına bir kamu otoritesinin müdahalesi, ancak ulusal güvenlik, kamu emniyeti, ülkenin ekonomik refahı, dertlik ve düzenin korunması, suç işlenmesinin önlenmesi, sağlığın veya ahlakın veya başkalarının hak ve özgürlüklerinin korunması için, demokratik bir toplumda, zorunlu olan ölçüde ve yasayla öngörülmesi olmak koşuluyla söz konusu olabilir.

-Madde 14-Ayrımcılık yasağı

Bu Sözleşmede tanınan hak ve özgürlüklerden yararlanma, cinsiyet, ırk, renk, dil, din, siyasal veya diğer kanaatleri, ulusal veya sosyal köken, ulusal bir azınlığa mensupluk, servet, doğum veya herhangi başka bir durum bakımından hiçbir ayrımcılık yapılmadan sağlanır.

-7. PROTOKOL (11. Protokol ile yeniden düzenlenen metin)

-Madde 5-Esler arasında eşitlik

Eşler evlilikte, evlilik süresince ve evliliğin sona ermesi durumunda, kendi aralarında ve çocukları ile ilişkilerinde bir medeni haklar ve sorumluluklardan eşit şekilde yararlanırlar.

B. Avrupa Konseyi'nin Çalışmaları:

1. **Avrupa Konseyi Parlamento'ları Meclisi:** Kadınla erkek arasında soyadı seçimi ve ebeveynlerin isimlerinin çocuğa geçmesi gibi konulardaki ayrımcılığa ilişkin 28 Nisan 1995 tarihli ve 1271 (1995) sayılı Tavsiye Kararında Meclis, Bakanlar Komitesi'nin cinsiyete dayalı ayırma izin veren üye ülkeleri belirleyerek, bu ülkelerden, başka noktaların yanı sıra "evlilikte ortak bir soyadın seçimine eşler arasında tam bir eşitlik sağlanması" için gereken önlemleri almalarnı istemesini tavsiye etmektedir (no. 5, ii).

2. **Bakanlar Komitesi Kararları:** Bakanlar Komitesi, birçok kararında, bazı biçimlerdeki cinsiyet ayrımcılığının bazı ülkelerin mevzuat ve uygulamalarında halen yer aldığına dikkat çekmiş ve bu ülkeleri soyadı seçimi ve ebeveynlerin isimlerinin çocuklarına geçmesi konularındaki bu tür ayrımcılıkları ortadan kaldırmaya çağırmıştır.

-27 Ekim 1978 tarihli, (78) 37 sayılı Karar

-Cinsiyet ayrımcılığına karşı yasak korumaya dair 5 Şubat 1985 tarihli, 2 sayılı Tavsiye Kararı(R).

Yukarıda belirtilen kararları alan 17. Bakanlar Komitesi, üye ülkeler tarafından yürütülen kapsamlı çalışmalara rağmen, kadınlara erkeklerin bu alandaki eşitliğinin tam olarak sağlanamamış olduğunun bilincinde olduğunu beyan ettiği bu tavsiye kararında, üye ülkelere diğer hususların yanı sıra, soyadı konusunda da bu eşitliği sağlamaya yönelik gerekli tüm önlemleri almalarnı ve da alınan önlemleri güçlendirmelerini önermektedir. Söz konusu önlemlerin yalnızca yasalarda yapılacak değişikliklerle değil, bu hükümlere uyulmaması halinde ayrımcılığa karşı etkili hukuki çareler ve müeyyideler getirilerek de

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alınabileceğini belirtmektedir. Aynı zamanda Komite, bu eşitliğin teşvik edilmesi için uygun mekanizmaların kabul edilmesini de tavsiye etmektedir.

3. Avrupa Yasal İşbirliği Komitesi (CDC): "Halen yasalarında soyadı konusunda kadınlar aleyhinde ayrımcılık yapan hükümler bulunan Devletler, bu ayrımcılığı ortadan kaldırmak için tüm gerekli önlemleri almalıdır" (sayı 6).

C. Birleşmiş Milletler Çalışmaları:

1. Uluslararası Medeni ve Siyasi Haklar Sözleşmesi:

3. madde (Birleşmiş Milletler Genel Meclisi tarafından 19 Aralık 1966'da kabul edilmiştir):

"Bu Sözleşmeye Taraf Devletler, bu Sözleşmede yer alan bütün kişisel ve siyasal hakların kullanılmasında eşit haklar sağlamayı taahhüt eder."

-Bu eşitlik şartı; metni AİHS'nin 7 No.lu Protokolü'nün 5. maddesine temel teşkil eden, 23. madde 4.paragrafa evliliğe ilişkin olarak teyit edilmiştir:

"Bu Sözleşmeye taraf Devletler, eslerin evlilik konusunda, evliliğin devam ettiği sürece ve boşanmada eşit hak ve yükümlülüklere sahip olmaları için gerekli önlemleri alır. Boşanma halinde çocukların korunması için gerekli hükümler konur."

(Türkiye, bu sözleşmeyi 15 Ağustos 2009 tarihinde imzalamıştır).

*Birleşmiş Milletler İnsan Hakları Komitesi, 23. maddenin 4. bendinin, Taraf Devletleri, kadınlar erkek arasında, eslerin kendi soyadlarını kullanabilme ya da yeni soyadının seçimi konusunda ortak karar alma hakkı da dahil hiçbir ayrımcılık olmasını sağlamaya yükümlü olduğu kantsındadır.

2. Kadınlara Yönelik Her Türü Ayrımcılığın Ortadan Kaldırılmasına İlişkin Sözleşme:

16. madde 1 (g) bendi: "Taraf Devletler kadınlara karşı evlilik ve aile ilişkileri konusunda ayrımcılık için gerekli bütün önlemleri alacaklar ve özellikle kadın-erkek eşitliği ilkesine dayanarak kadınlara aşağıdaki hakları sağlayacaklardır:

(g) Aile adı, meslek ve iş seçimi dahil her iki eş (kadın-erkek) için geçerli, eşit kişisel haklar."

2. madde:

"Taraf Devletler, kadınlara karşı her türlü ayrımcılığı, tüm uygun yollarla yararlanarak ve gecikmeksizin kadınlara karşı ayrımcılığı ortadan kaldırmak için politika izlemeyi kabul eder ve bu amaçla aşağıdaki hususları taahhüt ederler:

a) Kadın ile erkek eşitliği ilkesini kendi anayasalarına ve diğer ilgili yasalara henüz girmemişse dahil etmeyi ve yasal ile ve diğer uygun yollarla bu ilkenin uygulanmasını sağlamayı,

b) Kadınlara karşı her türlü ayrımcılığı yasaklayan ve gerekli yerlerde yaptırımları da içeren yasal ve diğer uygun önlemleri kabul etmeyi,

c) Kadın haklarının eşitlikte eşit temelde himayesini yetkili ulusal mahkemeler ve diğer kuruluşlarla kadının her tür ayrımcılığa karşı etkin bir şekilde korunmasını sağlamayı,

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f) Kadınlara karşı ayrımcılık oluşturulan mevcut yasa, yönetmelik, adet ve uygulamaları değiştirmek veya feshetmek için yasal düzenlemeler de dahil gerekli bütün uygun önlemleri almayı

*Bu sözleşmenin uygulanmasıyla görevli komite (Kısm V, Madde 17 ve devamı), farklı ülkelere ilişkin raporlarında 11 Mayıs 2000 tarihli CEDAW Raporu, A/55/38/kısım 1(2000)21 S/ 172-75 ve 20 Nisan 2001 tarihli CEDAW Raporu, A/56/38/kısım 1(2001) 26, S/ 211-16) kadınların soyadı seçimi ve isterlerse kendi adlarını koruyabilme haklarını tasdik etmiştir.

*Avrupa Komitesi'nin Türkiye de dahil birçok ülkeye bu sözleşmeyi onaylamıştır.

3. Kadına Karşı Her Türü Ayrımcılığın Önleme Komitesi'ne Yasal Başvuru için Protokol (İhtiyari Protokol):

İhtiyari Protokol diye adlandırılan bu belge, taraf devletlerin yargılama yetkisi altında bulunan bireyler ve gruplara Sözleşme'de yer alan hakların ihlal edildiği durumlarda Kadına Karşı Her Türü Ayrımcılığın Önlenmesi Komitesi'ne hukuki başvuru yapabilme yolunu açmaktadır. İç hukuk yollarının tükenmesi veya çok zaman alması durumunda yapılabilen başvurunun açık ve doğru temellere dayandırılmış olması ve Sözleşme hükümlerine uygun olması gerekmektedir. Türkiye'nin 8 Eylül 2000'de imzaladığı protokol, Türkiye Büyük Millet Meclisi tarafından 30 Temmuz 2002'de onaylanarak Türkiye'de de kadınların bu başvuru olanğından yararlanmasının yolu açılmıştır.

II- EMSAL KARARLAR:

1) ÜNAL/TEKELİ - TÜRKİYE DAVASI

A. Davanın İç Hukuktaki Süreci:

Kamuoyunda Ünal/Tekeli-Türkiye Davası olarak bilinen soyadı taşıma davasında, Ayten Ünal Tekeli, stajyer avukatlık yaptığı sırada 25 Aralık 1990 tarihinde yaptığı evliliğin ardından Türk Medeni Kanunu'nun olay sırasında mer'1 153. maddesi uyarınca eşinin soyadını almıştır. Meslek hayatında evlenmeden önceki kendi soyadıyla bilindiğinden, bu ismi yasalara göre aldığı soyadın önüne eklemeyi sürdürmüştür. Ancak resmi dosyalarda her iki ismi de kullanamamıştır. 22 Şubat 1995'te Kargyaka Asliye Hukuk Mahkemesi'nde yalnızca evlenmeden önceki kendi soyadı "Ünal" kullanmasına izin verilmesi için dava açmıştır. Mahkeme, 4 Nisan 1995 tarihinde, Türk Medeni Kanunu'nun 153. maddesine göre evli kadınların evlilikleri süresince kocalarının ismini taşımalarının gerektiğini gerekçe göstererek başvurunun talebini reddetmiştir. Davacının hukuki hususlara ilişkin yaptığı itiraz 6 Haziran 1995'te Yargıtay tarafından reddedilmiştir. 14 Mayıs 1997'de Medeni Kanun'un 153. Maddesi'nde yapılan değişiklik ile, evli kadınlar kendi soyadlarını eşlerinin soyadlarının önüne ekleyebilme hakkını kazanmıştır. Davacı, söz konusu değişikliğin kendisinin soyadı olarak yalnızca evlenmeden önceki kendi soyadını kullanabilme yönündeki talebini karşılamadığını düşündüğü için bu olasılıktan yararlanamazı tercih etmiştir. 22 Kasım 2001'de yeni Medeni Kanun yürürlüğe girmiştir. Yeni Medeni Kanun 187. madde, eski değiştirilmiş 153. maddeyle benzer hükümleri taşımaktadır.

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B. Davanın Uluslararası Hukuktaki Süreci: AİHM Süreci

Davacı iç hukuk yollarını tükettikten sonra 29865/96 Bayvuru no ile AİHM'ye başvurmuş ve mahkeme 16 Kasım 2004 tarihinde aşağıdaki nedenlerle BAŞVURANI HAKLI BULARAK DAVAYI KABUL ETMİŞTİR:

"Söz konusu davada, AİHM'ye şikâyet edilen durumun, Medeni Kanun'un (eski) 153. maddesi ile uyumlu olduğu doğrudur. Ancak AİHM, davaya bakan iç hukuk mahkemelerinin Anayasa'nın 30. maddesi uyarınca ulusal kanunların ayrılmaz bir parçasını oluşturan AİHS'nin hükümlerini de uygulayabileceği ve da Medeni Kanun'un 153. maddesinin Anayasa'ya uygun olmadığı (Anayasa'nın 152. maddesi uyarınca) gerekçesiyle itiraz edebileceğine ve son olarak da başvuranın talebini kabul edebileceğine dikkat çekmektedir. Dolayısıyla Hükümet'in bu ön itirazı reddedilmelidir." (8.sf-38.38)

"Başvuranın yapıldığı şikâyet, evli kadınların evlendikten sonra yalnızca kızlık soyadlarını yasal olarak kullanmalarına karşın evli erkeklerin evlenmeden önceki soyadlarını kullanabilmeleri hakkındadır. Bu durumun benzer konudaki kişiler arasında cinsiyete dayalı farklı muamele teşkil ettiği SÜPHEZİDİR." (10.sf-55.55)

"İlk olarak AİHM, cinsiyetler arası eşitliğin geliştirilmesinin günümüzde Avrupa Konseyi'ne üye Devletler arasında önemli bir hedef olduğunu hatırlatmaktadır." (11. sf 59)

"Uluslararası düzeyde ise, Birleşmiş Milletler'deki kadın-erkek eşitliğine ilişkin gelişmeler, söz konusu alanda, eşlerden her birinin kendi soyadını kullanma ya da yeni aile isminin seçiminde eşit fikir bildirme hakkının tanınmasına doğru ilerlemektedir." (11. sf-60.60.)

"Ayrıca AİHM, Avrupa Konseyi'ndeki Taraf Devletler arasında, karı kocanın aile isminin seçiminde eşit söz hakkına sahip olmasına yönelik bir fikir birliği oluşmakta olduğuna dikkat çekmektedir. Avrupa Konseyi'nin üye ülkeleri arasında Türkiye, çift başka bir düzenlemeyi tercih etse bile kocanın soyadının çiftin soyadı olarak kabul edilmesini ve bu nedenle kadının evlendiğinde otomatik olarak kendi soyadını kaybetmesini yasalarla öngören tek ülke konumundadır. Türkiye'de, karı kocanın böyle bir düzenlemeyi kabul etmesi halinde bile evli kadınlar yalnızca kızlık soyadlarını kullanamamaktadır. Türk mevzuatında, 22 Kasım 2001 itibarıyla kızlık soyadını kocanın soyadının önüne ekleyebilme olanağı da bu durumu değiştirmemektedir. Evliliklerinin, soyadlarını etkilemesini istemeyen kadınların çıkarları dikkate alınmaz." (11.sf-61.61.)

"AİHM, ayrıca Türkiye'nin kendisini kadın ve erkeklerin aile içerisinde eşit haklara sahip olmasını sağlama yönündeki genel eğilimin dışında da konumlandırmamaktadır. İlgili yasal düzenlemelerde, özellikle de 22 Kasım 2001 tarihinden önce erkek aile içerisinde baskın konumdaydı. Aile birliğinin erkeğin soyadı aracılığıyla yansıtılması, Türk yasalarının o zamana kadar savunduğu geleneksel aile görüşüne karşılık gelmektedir. Kasım 2001'de yapılan reformların amacı ailenin temsilinde, ekonomik etkinliklerde ve aileyi ve çocukları etkileyen kararların alınmasında kadını erkekle eşit bir konuma getirmektir. Bu yasa ile, diğer bazı yeniliklerin yanı sıra erkeğin aile reisi olarak kabul edilmesinden vazgeçilmiştir. Erkek de kadın da aileyi temsil gücüne kavuşmuştur. Ne var ki Medeni Kanun'un 2001'de

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yürürlüğe girmesine rağmen, evlilikten sonraki aile ismine yönelik, kadınları kocalarının ismini almaya zorlayan hükümler değişmeden kalmıştır." (12.sf-62. 62.)

"Bu bağlamda, aile birliği, aile soyadı olarak erkeğin soyadının kabul edilmesiyle yansıtılabileceği gibi kadının soyadının ya da çift tarafından seçilen ortak bir soyadın kabul edilmesiyle de yansıtılabilir." (12.sf-64.64.)

"AİHM'nin yanıltması gereken ikinci soru aile birliğinin ortak bir aile ismiyle yansıtılmasının gerekli olup olmadığı ve evli çiftler arasında bir fikir ayrılığı halinde çiftlerden birinin soyadının diğerine empoze edilmesinin mümkün olup olmadığıdır." (12.sf. 65. 65.)

"Bu bağlamda AİHM, Taraf Devletlerin uygulamasının, evli bir çiftin ortak bir aile adı taşımasını tercih ettiği durumlarda bile aile birliğinin korunup güçlendirilebileceğini gösterdiğine dikkat çekmektedir. Avrupa'da uygulanan sistemlerin gözetilmesi bu bulguyu desteklemektedir. Söz konusu davada Hükümet, ortak bir aile ismi ile aile birliğinin yansıtılmaması halinde, evli çiftlerin ve/veya üçüncü tarafların karşılaşabileceği somut ya da önemli bir sorun gösterememiş ya da kamu çıkarının zarar gördüğünü kanıtlayamamıştır. Bu şartlar altında AİHM, evli kadınların aile birliği adına kocalarının soyadını taşımak zorunda bırakılmalarının -sünnine kendi kızlık soyadlarını ekleyebilseler de- nesnel ve makul bir nedeni olmadığı kanısındadır." (12.sf-66. 66.)

"Sonuç olarak, aile birliğini ortak bir aile ismi aracılığıyla yansıtma amacı, söz konusu davada şikâyet konusu olan cinsiyete dayalı farklı muamele için yeterli bir gerekçe oluşturamamaktadır. Dolayısıyla, söz konusu farklı muamele 8. maddeyle beraber dışınıldığında 14. maddeyle aykırıdır." (12.sf-68.68.)

.....gibi onlarca nedenle mahkeme OYBİRLİĞİYLE,

1. Hükümet'in ön itirazlarının reddine;
2. Başvuranın AİHS'nin 34. maddesi uyarınca "mağdur" olduğunu iddia edebileceğine;
3. AİHS'nin 8. maddesi ile birlikte dışınıldığında 14. maddenin ihlal edildiğine;

karar vermiştir. AİHM'nin yukarıda belirtilen kararından sonra, Ayten Ünal, evlenmekle edindiği "Tekeli" soyadını nüfus cüzdanından kaldırarak sadece kendi soyadı olan "Ünal"ı kullanmaya hak kazanmıştır.

2) TÜRK MAHKEMELERİNDE KAZANILMIŞ DAVALAR-BAĞLAYICI KARARLAR:

A. YEREL MAHKEMELERDE İLK KAZANILAN DAVA:

Ankara 3. Aile Mahkemesi, 2007/1204 E-2007/1323 K sayılı kararı ile müvekkilim Ebru Voyvoda'nın aynı istemli davasını kabul etmiştir. Bu karar kesinleşerek müvekkilin evlendikten sonra aldığı eşinin "Temizsoy" olan soyadı iptal edilerek sadece evlenmeden önceki soyadı olan "Voyvoda"yı kullanmasına hükmedilmiş ve karar kesinleşmiştir. Müvekkil, bu kararla beraber, sadece evlenmeden önceki soyadının bulunduğu nüfus cüzdanını

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almıştır. Karar, bu konuda Türkiye tarafından verilen ve kesinleşen ilk karar olma özelliği nedeniyle basında da geniş yankı uyandırmış bir çok gazetenin ilk sayfasında yer almıştır. Ancak karar Yargıtay aşaması görmeden kesinleştiği için Yargıtay 2.Hukuk Dairesi'nin görüşü olumsuz yönde kalmaya devam etmiştir.

B. ANAYASA MAHKEMESİ KARARI:

07.01.2014 tarihli Resmî Gazete'de yayımlanan 19.12.2013 tarihli ve 2013/2187 başvuru no.lu Anayasa Mahkemesi kararına göre, dava konusu olan, kadının evlendikten sonra da sadece kendi soyadını kullanması istemini reddeden Fatih 2.Aile Mahkemesi'nin 14.06.2011 tarihli, 2009/189 E, 2011/386 K sayılı kararı ve bu karara onayan Yargıtay 2. Hukuk Dairesi'nin 24.11.2012 tarihli 2011/22361 E 2012/31270 K sayılı kararının; Anayasa'nın 17.maddesinde güvence altına alınan manevi varlığın korunması ve geliştirilmesi hakkının ihlal edildiğine, ihlali ve sonuçlarını ortadan kaldırmak için yeniden yargılama yapmak üzere dosyanın ilgili mahkemesine gönderilmesine karar vermiştir. Anayasa Mahkemesi'nin kararları bağlayıcıdır.

C. YARGITAY 2.HUKUK DAİRESİ KARARI:

Yargıtay 2.Hukuk Dairesi, 28.04.2015 tarihli 2014/20471 E- 2015/8704 K sayılı onama ilamı ile, başka bir müvekkilimiz olan Ayşe Çelikkol Coker'in aynı konulu ve Ankara 11.Aile Mahkemesi'nin 2012/1392 E- 2014/524 K sayılı dosyası ile kabul edilen davasını, onamıştır. Yani Yargıtay 2.Hukuk Dairesi, lehe olan yerel mahkeme kararını onayarak, artık soyadı davalarında kadınların haklığını kabul etmiştir.

D. YARGITAY HUKUK GENEL KURULU KARARI:

Yargıtay Hukuk Genel Kurulu'nun 30.09.2015 tarih, 2014/2-889 E, 2015/2011 K sayılı kararı ile ise, bu konudaki son söz kesin olarak söylenmiştir. Tarafımızca başka bir müvekkilimiz olan Hatice Yılmaz Yüksekilidiz adına açılan aynı konulu dava, Ankara 11.Aile Mahkemesince kabul edilmiştir. Davanın kabulüne dair verilen 12.05.2011 gün ve 2011/59 E, 2011/656 K. sayılı mahkeme kararı, Yargıtay 2. Hukuk Dairesi'nin 21.02.2013 gün ve 2012/2319E, 2013/4523 K. sayılı ilamıyla bozulmuştur. Bozma üzerine Ankara 11.Aile Mahkemesi önceki kararında direnmıştır. Yargıtay Hukuk Genel Kurulu, önüne gelen direnme kararını incelemiş ve lehimize olan Ankara 11.Aile Mahkemesi'nin kararını su gerekçelerle ONAMISTIR:
"-Direnmeye konu yargılama kapsamında verilen kararın 4721 sayılı Kanun'un 187. maddesine dayanarak verildiği anlaşılmaktadır. Ancak, yukarıda yer verilen tespitler ışığında ilgili Kanun hükümünün sözü edilen Sözleşme hükümleri ile çatıştığı görülmektedir. Bu durumda, uyumsuzluğu karara bağlayan ilk derece Mahkemelerinin, AİHS ve diğer uluslararası insan hakları antlaşmaları ile çatışan 4721 sayılı Kanun'un 187. maddesini kararlarına esas almayarak, başvuru konusu uyumsuzluk açısından Anayasa'nın 90. maddesi uyarınca uygulanması gereken uluslararası sözleşme hükümlerini dikkate alması gerektiği sonucuna varılmaktadır. Sonuç olaya gelince: sebep önemli olmaksızın davacı evlilik birliği içinde sadece kızlık soyadını kullanmak istemektedir. Kızlık soyadının kullanmak istemek için haki bir gerekçenin bulunmasına ihtiyac bulunmamaktadır. Bu hak AİHS 8 ve Anayasanın 17. maddeleri kapsamında bir insan hakkıdır ve cinsiyete dayalı olarak bir ayırma tabii tutulmaksızın erkek ve kadın arasında eşit şekilde uygulanmalıdır. Aksi durum AİHS'nin 14. maddesine aykırılık teşkil edecektir.

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Yukarıda açıklanan nedenlerle yerel mahkeme kararı usul ve yasaya uygun olup, onanmalıdır.

SONUÇ:

Türkiye'nin imzaladığı tüm uluslararası sözleşme ve kararlar, kanunlardan daha üstün olarak korunmaktadır. Görüldüğü üzere, YARGITAY HUKUK GENEL KURULU, BU KONUDAKİ SON SÖZÜ SÖYLEMİŞ OLUP, ARTIK KADINLAR EVLENDİKLERİNDE, İNİK MADDE 187'YE BAĞMEN, ESLERİNİN SOYADINI ALMADAN SADECE KENDİ SOYADLARINI KULLANABİLECEKLERDİR. YARGITAY HUKUK GENEL KURULU'NUN KARARI HEM YEREL MAHKEMELERİ HEM DE YARGITAY ÖZEL DAİRELERİNİ BAĞLAYICI NİTELİKTEDİR. Anılan YARGITAY HGK VE 2.HUKUK DAİRESİ KARARLARINDAN ANLASILDIĞI ÜZERE, ARTIK HEM ÖZEL DAİRE HEM DE GENEL KURUL BAZINDA YARGITAY, ARTIK KADINLARIN HAKLARINI TESLİM ETMİŞ, HAKLILIGIMIZI KABUL ETMİŞ DURUMDADIR.

AV. ALEV YILDIZ KIZILKAYA

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Appendix B

T.C.
YARGITAY
HUKUK GENEL KURULU

ESAS NO : 2014/2-889
KARAR NO : 2015/2011

Y A R G I T A Y İ L A M I

İNCELENEN KARARIN
MAHKEMESİ : Ankara 11. Aile Mahkemesi
TARİHİ : 06/11/2013
NUMARASI : 2013/905-2013/1310
DAVACI : Hatice Yılmaz Yükseköğretim Fakültesi AV. ALEV YILDIZ
DAVALI : Nüfus ve Vatandaşlık İşleri Genel Müdürlüğü
DAHİLİ DAVALI: Ercan Yükseköğretim

Taraflar arasındaki "kızlık soyadının kullanılması" davasından dolayı yapılan yargılama sonunda; Ankara 11. Aile Mahkemesince davanın kabulüne dair verilen 12.05.2011 gün ve 2011/59 E. 2011/656 K. sayılı kararın inceleme davalı Nüfus Müdürlüğü Temsilcisi tarafından istenilmesi üzerine, Yargıtay 2. Hukuk Dairesinin 21.02.2013 gün ve 2012/2319E. 2013/4523 K. sayılı ilamıyla;

(... Davacı, evlenmekle yasa gereği kocasının soyadını almıştır. Kocasının soyadı önünde evlenmeden önceki soyadını da kullanmaktadır. Mahkemesince, davacının evlenmekle aldığı kocasının soyadının iptaline, kızlık soyadının kullanılmasına izin verilmesine karar verilmiş, hükümlü nüfus idaresi temyiz etmiştir. Verilen karar, evlenen kadının soyadı ile ilgili olduğuna göre, için aile mahkemelerinin görevine girdiği kabul edilmiş ve karar aile hükümlerinde değişiklik sonucunu hasil edeceğinden nüfus idaresinin kararın temyiz yetkisinin bulunduğu sonucuna ulaşılmıştır (5490 n. NHK m. 37).

Mahkemesince verilen karar, evli kadının soyadında değişikliğe ilişkinidir. Evli kadının soyadı, kocasının bağı olarak değiştirilir. Kocasının soyadında bir değişiklik olmadıkça evlenen kadın kocasının soyadını tutmak zorundadır. Yasal düzenleme böyledir (TMK. m. 187). Evlilik boyanması veya iptal kararıyla sonuçlanmadıkça evli kadının yalınca evlenmeden önceki soyadının kullanılması yasal olarak mümkün bulunmamaktadır. Anayasamızın 10. maddesinde 5170 sayılı yasayla ve 41. maddesinde 4709 sayılı yasayla yapılan değişikliklere rağmen Anayasa Mahkemesi, Türk Medeni Kanununun 187. maddesinde yer alan düzenlemeyi Anayasa'ya aykırı görmemiş, bu hükümlerin iptali için yapılan mütaz başvurularını 10.03.2011 tarihli 2009/83 esas, 2011/49 karar sayılı kararla reddetmiştir (21.10.2011 tarihli 28091 sayılı Resmî Gazete). Anayasa Mahkemesi kararları, yasama, yürütme ve yargı organlarını, idare makamlarını, gerçek ve tüzel kişileri bağlar (Anayasa m. 153/son). Yasa hükümleri yürürlükte bulunduğu mahkemenin yasal düzenlemeye aykırı düşecek şekilde karar tesis etmesi olanaklı değildir. Anayasamızın 90. maddesinde 5170 sayılı yasayla ilave edilen, milletlerarası anlaşma hükümlerinin esas alınmaksızın ilişkin düzenleme "temel hak ve özgürlüklere ilişkin milletlerarası anlaşmalarla kamuların aynı konuda farklı hükümler içermesi" hali için geçerlidir. Türkiye'nin taraf olduğu temel hak ve özgürlüklere ilişkin başta İnsan Hakları Avrupa Sözleşmesi ile temel hak ve özgürlükleri düzenleyen diğer sözleşmelerde, evli kadının "evlenmeden önceki soyadını muhafaza edeceğine" ilişkin açık bir hüküm ve düzenleme bulunmamaktadır. Başka bir ifade ile "aynı konuda farklı hükümler" söz konusu değildir. İnsan Hakları Avrupa Mahkemesi "Telesi-Türkiye" kararında kişinin soyadını, özel hayatın kapsamında kabul etmiş, Türk Medeni Kanununun 187. maddesindeki düzenlemenin "evli kadını kocasının soyadını tutması dayatılmış, bunun da soyadını seçme ve evlenmeden önceki soyadını muhafaza etme hakkını ortadan kaldırdığını" belirterek, yasal düzenlemenin Sözleşmenin 3. maddesinde düzenlenen "özel hayatın" maddesindeki olumsuzluğu kabul edecek ilhal kararı vermiştir. Burada ilhale yol açan, ulusal mahkemelerin uygulanması veya yasa hükümlerini yorum tarzı değil, yasal düzenlemenin bizzat kendisidir. Bu düzenleme değiştirilmedikçe mahkemeler yasa uygun karar vermekle yükümlüdür. Bu bakımdan, yerel mahkemenin olayda uygulanması olanaklı bulunmayan Anayasamızın 90/son maddesinden hareketle ulaştığı sonuç, doğru olmadığı gibi, Anayasa Mahkemesi kararlarının bağlayıcılık etkisine de bertaraf edici niteliktedir. Böyle bir yaklaşım "yürürlükte olan yasa hükümlerine aykırı kararlar verilmesi" sonucunu hasil eder. Bu ise Türk Medeni Kanununun benimsediği aile birliğinin ve bütünlüğünün kocanın soyadı üzerinden

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devamına ilişkin genel prensibi ve kamu düzenini bozar. Oyleyse davanın reddine karar verilmelidir. Açıklanan hususlar gözetilmeksizin yasal olmayan gerekçelerle yazılı şekilde karar verilmesi doğru bulunmamıştır...)

gerekçeleri bozularak doğru yerine geri çevrilmekle, yeniden yapılan yargılama sonunda; mahkemesince önceki kararda direnilmiştir.

TEMYİZ EDEN: Davalı Nüfus Müdürlüğü Temsilcisi

HUKUK GENEL KURULU KARARI

Hukuk Genel Kurulunca incelenerek davanın süresinde temyiz edilmediği anlaşıldığından ve davadaki kağıtlar okunduktan sonra gereği görülmüştür:

Dava, evlilik soyadının iptali ile evlilik birliği içinde kızlık soyadının kullanılmasını istemine ilişkindir.

Davacı Hatice Yılmaz Yükseköğretim Fakültesi 13/01/2011 harç tarihli dava dilekçesinde özetle; mütvekkilinin arızatına görevlisi olarak "Yılmaz" soyadını ile büyük akademik eseri bulunduğunu, aynı zamanda uluslararası gemilerde içimci kapitan olarak görev yapan mütvekkilinin uluslararası limanlardan "Yılmaz" soyadını ile defalarca giriş çıkış yaptığını, tüm bu başarılarının yanı sıra mütvekkilinin kadın olarak soyadı gibi kişiyi sıkı sıkıya bağlı devredilmez bir kişilik hakkının kullanım hakkını hazırladığını, evlendiği eşinin soyadını kullanmak zorunda bırakıldığını, çoğu Avrupa ülkesinde eşitliği bir yaklaşımla bu sorunun aşıldığını, kadın kendi soyadını eşinin soyadına bağımlı olmamasını evlenmeden sonra da koruyabildiği gibi kendi soyadını eşine de çoğaltmasını da verebildiğini hatta aile adı olarak da kullanabildiğini ifade ederek mütvekkilinin evlenmekle edinildiği "Yükseköğretim" soyadının iptali ile sadece kızlık soyadı olan "Yılmaz" soyadının kullanılmasına karar verilmesini istemiştir.

Davalı Nüfus ve Vatandaşlık İşleri Genel Müdürlüğü cevap vermemiştir.

Dahili davalı Ercan Yükseköğretim Fakültesi 18/04/2011 tarihli cevap dilekçesinde "davanın kişilik hakkının korunmasına yönelik ve haklı bir dava olduğunu kabul ediyoruz" şeklinde beyanda bulunmuştur.

Mahkemesince istem kabul edilmiş, davalı Nüfus Müdürlüğü temsilcinin temyiz itirazı üzerine, Özel Dairece yukarıda açıklanan nedenlerle karar bulunmuştur. Mahkemesince önceki gerekçeler tekrar edilerek ilk kararda direnilmiştir. Dairence karar davalı temsilcisi tarafından temyiz edilmiştir.

Uyumsuzluk, AİHS kapsamında Anayasa Mahkemesi kararlarının bağlayıcı olup olmadığı; varılacak sonuçta göre TMK 187 maddesi hükümlerine rağmen kadının evlilik birliği içinde sadece kendi soyadını kullanıp kullanmayacağı noktasında toplanmaktadır.

1982 Anayasamızın 90. maddesinin son fıkrasında; "Usulüne göre yürürlüğe konulmuş Milletlerarası anlaşmaların kamu hükümlerinde; Bunlar hakkında Anayasaya aykırılık iddiası ile Anayasa Mahkemesi'ne başvurulamaz. Usulüne göre yürürlüğe konulmuş; temel hak ve özgürlüklere ilişkin milletlerarası anlaşmalarla kamuların aynı konuda farklı hükümler içermesi nedeniyle çıkabilecek uyumsuzluklarda milletlerarası anlaşmalar hükümlerinin esas alınması yer almaktadır. Bu durumda mahkemelerin ödevine gelen uyumsuzluklarda, usulüne göre yürürlüğe konulmuş; milletlerarası anlaşmalar ile iç hukukun birlikte yorumlanması ve uygulanması gerekmektedir.

Hal böyle olunca, uyumsuzluğu ilişkin yasa hükümlerini ve Türkiye Cumhuriyetinin taraf olduğu Avrupa İnsan Hakları Sözleşmesi ve buna göre oluşan içtihatlar ile diğer uluslararası sözleşmelerin incelenmesi gerekmektedir.

İçin esasının incelenmesine geçilmeden önce kadının evlilik birliği içinde sadece kızlık soyadının kullanılmasına dair Avrupa Birliği, Birleşmiş Milletler ve Türkiye Cumhuriyeti'ndeki süzgeç hakkında kısaca bilgi verilmesi gereklidir.

A. AVRUPA BİRLİĞİ

Bakanlar Komitesi, medeni hukukta eşlerin eşitliğine dair 27 Ekim 1978 tarihli, (78) 37 sayılı Karar ve cinsiyet ayrımcılığına karşı yasal korunması dair 5 Şubat 1985 tarihli, 2 sayılı Tavsiye kararlarında, bazı bölgelerdeki, cinsiyet ayrımcılığının bazı ülkelerin mevzuatı ve uygulamalarında halen yer aldığına ilişkin çekingen ve bu tür ülkelerin soyadı seçimi ve değiştirilmesini imzalarının çoğaltılmasına getirmesi konularındaki bu tür tüm ayrımcılıkları ortadan kaldırmaya çağırması; ve bu takım tavsiyelerde bulunmuş, ayrımcılığa karşı etkili hukuki araçlar ve mekanizmalar uygulanmasını istemiştir.

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Avrupa Konseyi Parlamenterler Meclisi kadınıla erkek arasında soyadı seçimi ve ebeveynlerin isimlerinin çoğunlukla geçmesi gibi konulardaki ayrımcılığa ilişkin 28 Nisan 1995 tarihli ve 1271 (1995) sayılı Tavsiye Kararında, Bakanlar Komitesi'nin emsalsiz devamlı soyadı sistemini veren üye ülkeleri belirleyerek bu ülkelerden, başka noktaları yanı sıra "evlilikte ortak bir soyadın seçiminde eşler arasında tam bir eşitlik sağlanması" için gereken önlemleri almalarını istemesini tavsiye etmiştir. Bakanlar Komitesi, 3 Nisan 1996 tarihinde tavsiye kararını üye ülkelerin Hükümetlerine ayrıca durumun ayrıntılı olarak incelenmesi mahul bir zaman içerisinde alınması gerekirken önlemler konusunda önerilerde bulunmaları için Avrupa Yasal İşbirliği Komitesi (CDC) ile Kadın-Erkek Eşitliği Yürütme Komitesi'ne (CDEG) bildirmiştir. Komite, çoğu ülkeler soyadına ilişkin ayrımcılığı ortadan kaldırmış olsa da bazı ülkelerin kararı uygulanma biçimini yeterli bulmamıştır.

Bunun üzerine Avrupa Yasal İşbirliği Komitesi sorunu yeniden incelemiştir. 1995'te bazı Devletlerin kararda yer alan, zannedildi evli çiftlerin ortak adına ilişkin tartışma da bulunduğu bazı koşullara uyumadığını belirtmiş ve bu ülkelerden bu konudaki yasaların gözden geçirilmesini talep etmiştir. Aynı zamanda komite, bu ülkeleri Kadınlara Yönelik Her Türül Ayrımcılığın Ortadan Kaldırılmasına İlişkin Sözleşme'nin 16. maddesinin 1 (g) bendinde belirtilen ilkelere uygulamaya koymaları ve bu ilkelere koydukları pekencileri kaldırılmaları konusunda teyakkü etmiştir.

1999 yılında Bakanlar Komitesi'ne gönderdiği görüş, taslağında CDC, birçok Devletin bu alandaki iç hukuk hükümlerini kısa süre önce değiştirdiğini ancak diğerlerinin henüz bunu yapmadığını tespit etmiş, adet ve yasal gelenek çeşitliliğine saygı duyulmasının gerektiğini ve tek bir sistem kabul etmenin gerekli olmadığını bildirmiş, soyadı konusunda kadınlara aleyhine ayrımcılık yapan hükümler bulunan Devletlerin bu ayrımcılığı ortadan kaldırmak için gerekli önlemleri almaları gerektiğini ifade etmiştir.

Nitekim AHM, Unal Tekeli/Türkiye, (B. No: 29865/96, 16/11/2004), Leventoğlu Abdülkadir/İtalya, (B. No: 7971/07, 28/5/2013), Tuncer Güneş/Türkiye, (B. No: 26268/08, 3/10/2013) ve Tuncay Tuna/Türkiye, (B. No:38248/09, 10/12/2013) kararlarında emsalsiz devamlı farklı muameleleri AİHS 14. Madde kapsamında aynı Sözleşme'nin 8. maddesine yakın bulmuştur.

B. Birleşmiş Milletler

Birleşmiş Milletler Genel Meclisi tarafından 19 Aralık 1966'da kabul edilen Uluslararası Medeni ve Siyasal Hakların Kullanılmasına 3. maddesinde göre Taraf Devletler, Sözleşmede yer alan bütün kişisel ve siyasal hakların kullanılmasında eşit haklar sağlamayı taahhüt etmiştir. Avrupa Konseyi'nin büyük üyesi tarafından onaylanmış; bu sözleşmeyi Türkiye, 15 Ağustos 2000 tarihinde imzalamış; ancak henüz onaylanmamıştır. Sözleşme'nin 23. maddesinin 4. bendi, Taraf Devletleri, kadınlara erkek arasında, eşlerin kendi soyadlarını kullanabilme ya da yeni soyadın seçimi konusunda ortak karar alması hakkı da dahil hiçbir ayrımcılık olmaksızın eşitlikte yükümlü kılacaktır.

3 Eylül 1981 tarihinde yürürlüğe giren ve 24.7.1985 tarihinde Türkiye tarafından onaylanan Kadınlara Yönelik Her Türül Ayrımcılığın Ortadan Kaldırılmasına İlişkin Sözleşme'nin 16. maddesinin (g) bendinde "aile adı, meslek ve iş seçimi dahil her iki eş (kadın-erkek) için geçerli, eşit kişisel hakları" sağlama yükümlülüğü getirmiştir. Avrupa Konseyi'nin Türkiye de dahil büyük üyesi bu sözleşmeyi onaylamıştır. Türkiye, 19 Ocak 1996'da sözleşmeyi onaylarken Medeni Kanun'un aile ilişkilerini düzenleyen bazı hükümlerinin, Sözleşme'nin 15. ve 16. maddeleriyle uyumlu olmayabileceğine yönelik bir pekence koymuş ise de 20 Eylül 1999 tarihinde Türkiye Cumhuriyeti bu pekencisini kaldırmıştır.

C. Ülkemizde gelince:

Mülga 743 sayılı Medeni Kanun'un 153. maddesinde kadının, kocanın aile ismini taşıyacağı düzenlenmiş, 14 Mayıs 1997'de Medeni Kanun'un 153. maddesinin değiştirilmesinden sonra evli kadınlara hukuk soyadını taşıma hakkı getirilmiştir. Bu düzenleme, kadınlara eşitlik sağlanacağı kabul edilmiştir. 22 Kasım 2001 tarihinde yürürlüğe giren 4721 sayılı TMK ile ailelerin temsilinde, ekonomik etkililiklerde ve aileyi ve çocukları etkileyen kararların alınmasında kadını erkeklerle eşit bir konuma getirmiş, diğer bazı yenilikleri yanı sıra erkeklerin aile reisi olarak kabul edilmesinden vazgeçmiştir. Erkek de kadını da aileyi temsil gücüne kavuşmuştur.

Ne var ki Medeni Kanun'un 2001'de yürürlüğe girmesine rağmen, evlilikten sonraki aile ismine yönelik kadınlara kocalarının ismini alması zorlayan hükümler değişmeden kalmıştır. Yukarıda belirtilen ve Türkiye Cumhuriyeti'nin de taraf olduğu uluslararası sözleşmelere rağmen gerekli düzenleme yapılmamış, AHM'nin ve Anayasa Mahkemesi'nin bireysel başvurularında

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verdiği ahlal kararları ile evlilik birliği için kadının sadece kendi soyismini kullanmasına imkan tanımıştır.

İçin esasına gelince:

AİHS'nin "Özel ve aile hayatına saygı hakkı" kenar başlıklı 8. maddesi şöyledir:

"(1) Herkes özel ve aile hayatına, konutuna ve yazmasına saygı gösterilmesini hakkına sahiptir. (2) Bu hakların kullanılmasına bir kamu makuluna müdahalesi, ancak müdahaleleri yazayla öngörülmesi ve demokratik bir toplumdaki ulusal güvenlik, kamu güvenliği, ulusal ekonomik refahı, düzenin korunması, suç işlenmesinin önlenmesi, sağlığın veya ahlakın veya başkalarının hak ve özgürlüklerinin korunması için gerekli bir tedbir olması durumunda söz konusu olabilir." düzenlenmesini içermektedir.

Özel yaşama saygı hakkı alt kategorisinde geçen "özel yaşam" kavramı AHM tarafından oldukça geniş yorumlanmakta ve bu kavrama ilişkin tüketici bir tanım yapılmakta özellikle kapsamaktadır.

Kişinin bireyselliğinin, yani bir kişiyi diğerlerinden ayıran ve onu bireyselliğinden sırtakların hukukun tanınması ve bu unsurların güvence altına alınması son derece önemlidir. Birçok uluslararası insan hakları belgesinde "kişiliğin serbestçe geliştirilmesi" kavramına yer verilerek beraber, Sözleşme kapsamında bu kavrama açıkça işaret edilmediği görülmektedir.

Bununla birlikte, Sözleşme'nin denetim organlarının içtihatlarında, "bireyin kişiliğini geliştirme ve gerçekleştirme" kavramının, özel yaşama saygı hakkının kapsamına belirlenmesinde temel alındığı anlaşılmaktadır. Özel yaşamın korunması hakkının sadece mahremiyet hakkına indirgenemeyeceği gerçeği karşısında, kişiliğin serbestçe geliştirilmesiyle uyumlu büyük hukuki çıkar bu hakkın kapsamına dâhil edilmiştir. Bu kapsamda dış dünya ile ilişki kurma noktasında son derece önemli olan isim hakkı da, Sözleşme denetim organları tarafından ön ad ve soyadın kapsayacağı şekilde maddetin güvencesi altına girilmiştir.

AHM, Sözleşme'nin 8. maddesinin ad ve soyadı konusunda açık bir hüküm içermediğini belirtmekle beraber, kişinin kimliğinin ve aile bağlarının belirlenmesinde kullanılan bir araç olması nedeniyle, soyadı, mesleki bağlamı yanı sıra, bireylerin özel ve aile yaşamında diğer insanlarla sosyal, kültürel ya da diğer maddi ilişkiler kurabilmesi için önemli olup, onun dış dünyaya tanıtma fonksiyonunu üstlendiği, belirli bir dereceye kadar diğer kişilerle ilişki kurmayı da içeren özel yaşama ve aile yaşamına saygı hakkıyla ilgili olduğunun ve bir kamu hukuku konusu olarak toplumun ve Devletin adlarını düzenlemesi konusuna ilişkin önemini bu unsurun özel hayat ve aile hayatı kavramlarından ayrılmayacağı kabul etmektedir. Bu kapsamda, soyadı değiştirme ile çoğunluk ve kadının soyadı bağlamında AHM içtihatlarına konu edildiği görülen soyadına da Sözleşme'nin 8. maddesinin koruma alanına olduğu anlaşılmaktadır. (Burghart/İsviçre, B.No: 16213/90, 22/2/1994, § 24; Stjerna/Finlandiya, B.No: 18131/91, 25/11/1994, § 37; Niemietz/Almanya, B.No: 13710/88, 16/12/1992, § 29).

1982 Anayasasına gelince, Anayasa'nın "Kişinin dokunulmazlığı, maddi ve manevi varlığı" kenar başlıklı 17. maddesinin ikinci fıkrası şöyledir:

"Herkes, yaşama, maddi ve manevi varlığını koruma ve geliştirme hakkına sahiptir."

Belirtilen fıkraya göre, herkesin maddi ve manevi varlığını koruma ve geliştirme hakkına sahip olduğu belirlenmiştir olup, bu düzenlemede yer verilen maddi ve manevi varlığı koruma ve geliştirme hakkı, Sözleşme'nin 8. maddesi çerçevesinde özel yaşama saygı hakkı kapsamında güvence altına alınan fiziksel ve zihinsel bütünlük hakkı ile, bireyin kendisini gerçekleştirme ve kendisine ilişkin kararlar alabilme hakkına karşılık gelmektedir. Bireyin yaşamıyla özdeşleşen ve kişiliğinin ayrılmaz bir unsuru haline gelen, birey olarak kimliğini belirlenmesinde en önemli unsurlardan biri ve vazgeçilmez, devredilemez, kısıya aksi surette bağlı bir kişilik hakkı olan soyadın da kişinin manevi varlığı kapsamında olduğu açıktır. Nitekim Anayasa Mahkemesi 30.03.2012 gün ve E.2011/34, K.2012/48, 10.03.2011 gün ve E.2009/85, K.2011/49, sayılı kararı ile isim hakkı Anayasa'nın 17. maddesi kapsamında değerlendirilmiştir.

AİHS'nin "Ayrımcılık" kenar başlıklı 14. maddesi ise:

"Bu Sözleşme'ye tanınan hak ve özgürlüklerden yararlanma, cinsiyet, renk, dil, din, siyasi veya diğer kanaatler, ulusal veya toplumsal köken, ulusal bir azınlık aidiyeti, servet, doğum yeri olmak üzere herhangi başka bir duruma dayalı hiçbir ayrımcılık gözetilmeksizin sağlanmalıdır."

Sözleşme'nin 14. maddesi, diğer bağlamda maddeler tarafından güvence altına alınan hak ve özgürlüklerin kullanılmasında ayrımcılığa karşı koruma sağlamaktadır. Ancak her farklı muamele bu

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maddeye yerli olmayabilir. Eyleşer ya da benzer bir konumdaki başka insanlara istisnai muamele yapıldığını ve bu farkın ayrımcılık teşkil ettiği kanıtlanması gerekir (National & Provincial Building Society, Leeds Permanent Building Society ve Yorkshire Building Society/İngiltere, 23 Ekim 1997 tarihli karar, Hüküm ve Karar Raporları 1997-VII, § 88).

AİHM'nin işbirliğine göre, bir farklı muamele 14. maddede yerli olmak için nesnel ve makul bir nedenden oluşması gerekir. Böyle bir nedenden dolayı demokratik toplumlarda normalde geçerli olan ilkelere göre değerdendir. AİHS'nin belirlediği bir hak kullanımdaki farklı bir muamelelerin meşru bir amacı olması da yeterli değildir: "Kullanılan yöntem ile gerçekleştirilmesi istenilen amaç arasında makul bir oransal bağ olmadığı" kanıtlandığında da 14. maddenin ihlal edildiği kabul edilir (Petrovic-Avusturya, 27 Mart 1998 tarihli karar, Hüküm ve Karar Raporları 1998-II, § 30 ve Litgey' ve Diğerleri/İngiltere, 8 Temmuz 1986 tarihli karar, Seri A sayı 102, § 177).

Başka bir deyişle ayrımcılık kavramı, genellikle, AİHS'nin daha iyi muameleyi gerekli kıldığı durumlarda da dahil, geçerli bir neden olmadan bir kişi ya da gruba diğerlerinden daha kötü bir muamelede bulunmayı kapsar (Abdulaziz, Cabales ve Balkandali/İngiltere, 28 Mayıs 1985 tarihli karar, Seri A sayı 94, § 82).

Burada şunun ifade edilmesi gereklidir ki; 14. maddede farklı olgusal durumların nesnel bir şekilde değerlendirilmesine dayanarak kamu çıkarlarına bağlı oldukları için topluluğun çıkarlarının korunması ile AİHS'nin güvenine alınması sağlığı hak ve özgürlüğe saygı gösterilmesi arasında adil bir denge kuran farklı muameleleri yasaklanmaktadır (GMD ve K.M./İsviçre (Karar), sayı 36797/97, 27 Eylül 2001). Bu nedenle taraf Devletler, benzer durumlarda ayrımcılık dışı farklılıkların kanısı durumlarda yasalarda farklı muameleyi gerekli kıldığı belirlenmede bir dereceye kadar takdir hakkına sahiptir. Bu hakkın kapsamı durumlara, konuya ve konunun çözümüne göre değişebilir (Kassamov-Danmark, 28 Kasım 1984 tarihli karar, Seri A sayı 87, § 40 ve İmze-Avusturya 28 Ekim 1987 tarihli karar, Seri A sayı 126, § 41). Ancak, yalnızca cinsiyete dayalı bir farklı muamele AİHS'ye uygun olduğunun kabul edilmesinde için çok geçerli nedenler sunulması gereklidir (Schuler-Zraggen/İsviçre, 24 Haziran 1993 tarihli karar, Seri A sayı 263, § 67).

Somut olayda, davacının iddiası, evli erkeklerin evlenmeden önceki soyadlarını kullanabilmelerine karar evli kadınların evlendikten sonra yalnızca kızlık soyadlarını kullanmalarını haklarıdır. Bu durumda, benzer konumdaki kişiler arasında cinsiyete dayalı "farklı muamele" teşkil ettiği şüphesizdir. Hemen ifade edilmelidir ki; farklı muameleyi haklı çıkartacak kana edici gerekçeler gösterilmediği müddetçe 14. maddenin ihlali olarak, erkek ve kadına eşit şekilde uygulanmasını zorunlu.

Hukuk Genel Kurulunca, kızlık soyadının kullanılmaması ile birliğin sağlanmasında olumsuz etki olacağı savunmasına karşı, aile birliğinin sağlanmasında ortak bir soyadın kullanılmamasının etkisinin bulunmadığı kabul edilmiş, ortak soyadın bu konuya geleneksel yaklaşımlar dışında bir katkısının bulunmadığı ortak bir aile ismi ile aile birliğinin yürütülmesinde halinde, evli çiftlerin ve/veya üçüncü tarafların somut ya da önemli bir sorun ile karşılaşacağı, nüfus hizmetlerinin yürütülmesinde de önemli olacakları (Mutazir, unuttun, Christine Goodwin/İngiltere (GC), sayı 28957/95, § 91, AİHM 2002-VI).

Ayrıca Hukuk Genel Kurulunca, evli kadınların aile birliği adına kocalarının soyadını taşımak zorunda bırakılmalarının -özüne kendi kızlık soyadlarını ekleyebilmeleri de- nesnel ve makul bir neden olmadığını kabul edilmiştir.

Hukuk Genel Kurulu, geleneksel kocanın soyadına dayalı aile ismi sisteminin, evli çiftlerin kendi soyadlarını kullanabilmelerine izin veren başka bir sisteme geçişin doğur, evlilik ve ölüm kayıtlarının tutulması konularında yaratacağı sorunların önemini göz ardı etmemiştir. Ancak bu yerlerin seçilen kişiye göre, soygün ve mirasın yapılmasını sağlamak için toplumun bir miktar sınıktı kısmını etkileyecek de önemli olacakları (Mutazir, unuttun, Christine Goodwin/İngiltere (GC), sayı 28957/95, § 91, AİHM 2002-VI).

Bu nedenle yukarıda belirtilen ve ülkemizin de taraf olduğu uluslararası metinlerde aralarında soyadı seçiminin de bulunduğu birçok konuda cinsiyete dayalı ayrımcılığı yok etme yükümlülüğü dikkate alındığında aile birliğini ortak bir aile ismi aracılığıyla yapmanın amacı, cinsiyete dayalı farklı muamele için yeterli bir gerekçe oluşturamamaktadır. Dolayısıyla, söz konusu farklı muamele 8. maddede beraber değerlendirildiğinde 14. maddede yerli olduğu aşktır.

Görüşmeler sırasında tartışılan bir diğer mesele de şu olmuştur: Anayasa Mahkemesi özüne iptal istem ile götürülen ancak iptal edilmeyen TMK 187 maddesinin yürürlükte olduğu dikkate alındığında, yürürlükte olan bu maddenin Anayasa'nın 17. AİHS'nin 8 ve 14. maddeleri karşısında

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uygulanmasını gerekli gerekmediği tartışma konusu olmuş, yapılan görüşme sonunda şu sonuç varılmıştır:

Anayasa'nın 90. maddesine göre ünlüne uygun olarak yürütülmesi konulan temel hak ve özgürlüklere ilişkin uluslararası antlaşmalarda yer alan düzenlemelerin kamu hükümünde olduğu belirtilerek, 7/5/2004 tarihinde yapılan değişiklikle fıkraya eklenen son cümle ile, hükümlerinde kamusal ile temel hak ve özgürlüklere ilişkin uluslararası antlaşmalar arasında bir eşitlik sağlanmıştır; ve aralarında uyumsuzluk bulunması halinde antlaşmalara öncelik tanınacağı hüküm altına alınmıştır. Bu düzenleme uyarınca, temel hak ve özgürlüklere ilişkin uluslararası antlaşma ile bir kamu hükümünün çatışması halinde, uluslararası antlaşma hükümlerinin öncelikli uygulanması gerekir. Bu durumda bir kişi ya da kurumun temel hak ve özgürlükleri ile bir kamu hükümünün çatışması halinde, uluslararası antlaşma hükümlerinin öncelikli uygulanması gerekir. Bu durumda bir kişi ya da kurumun temel hak ve özgürlükleri ile bir kamu hükümünün çatışması halinde, uluslararası antlaşma hükümlerinin öncelikli uygulanması gerekir. Bu durumda bir kişi ya da kurumun temel hak ve özgürlükleri ile bir kamu hükümünün çatışması halinde, uluslararası antlaşma hükümlerinin öncelikli uygulanması gerekir.

Belirtilen düzenleme uyarınca, uluslararası insan hakları hukukunun temel belgelerinden olan ve Türkiye'nin ünlüne uygun olarak onaylayıp taraf olduğu Sözleşme iç hukukta doğrudan uygulanma kabiliyetine sahiptir. Sözleşme'nin 8. maddesi özel hayata ve aile hayatına saygı ifade eden, 14. maddesi cinsiyete dayalı ayrımcılığı yasaklamaktadır. AİHM'nin, kişinin soyadını özel hayat kapsamında değerlendirerek evli kadının kocasının soyadını kullanma zorunluluğunu özel hayata müdahale olarak kabul ettiği birçok kararında, soyadı kullanma ile ilgili başvurular, Sözleşme'nin 8. maddesinde yer alan "özel hayatın ve aile hayatının korunması" ilkesi kapsamında değerlendirilmiştir ve kadının evlendikten sonra yalnızca evlilik öncesi soyadını kullanmasına ilişkin maddelerce izin verilmemesinin, Sözleşme'nin özel hayatın gizliliğini öngören 8. maddesiyle bağlantılı olarak, ayrımcılığı yasaklayan 14. maddesine yerli olduğu sonucuna varılmıştır (Unal Tekeli/Türkiye, B. No: 29865/96, 16/11/2004; Levontoglu/Abdulkadir/İngiltere, B. No: 7971/07, 28/7/2013; Tuncer Genç/Türkiye, B. No: 26268/08, 3/10/2013; Tashy/Tunus/Türkiye, B. No: 8249/09, 10/12/2013).

Anayasa'nın 90. maddesinin bejinci fıkrası uyarınca, sözleşmeler hukuk sisteminin bir parçası olup, kamusal gibi uygulanma özelliğine sahiptir. Yine aynı fıkraya göre, uygulanmada bir kamu hükmü ile temel hak ve özgürlüklere ilişkin olan sözleşme hükümleri arasında bir uyumsuzluğun bulunması halinde, sözleşme hükümlerinin esas alınması zorunludur. Bu kuralı bir zımmi ilge kuralı olup, temel hak ve özgürlüklere ilişkin sözleşme hükümlerine çatışan kamu hükümlerinin uygulanma kabiliyetini ortadan kaldırmaktadır.

Düzenleme konu yapılmaya kapsamında verilen kararın 4721 sayılı Kanun'un 187. maddesine dayanarak yapıldığı anlaşılmaktadır. Ancak, yukarıda yer verilen tespitler ışığında ilgili Kanun hükümlerinin sonradan değiştirilmesi ile ilgili görüşmelerde, Bu durumda uygulanması gereken ilk derece Mahkemesinin, AİHS ve diğer uluslararası insan hakları antlaşmaları ile çatışan 4721 sayılı Kanun'un 187. maddesini kararlarına esas alarak, başvuru konusu uyumsuzluk açısından Anayasa'nın 90. maddesi uyarınca uygulanması gereken uluslararası sözleşme hükümlerini dikkate alması gerektiği sonucuna varılmıştır.

Somut olaya gelince; sebep önemli olan davacı evlilik birliği içinde sadece kızlık soyadını kullanmak istemektedir. Kızlık soyadının kullanmak istemek için haklı bir gerekçenin bulunmasına ihtiyaç bulunmamaktadır. Bu hak AİHS 8 ve Anayasa'nın 17. maddeleri kapsamında bir insan hakkıdır ve cinsiyete dayalı olarak bir ayırma tabii tutulmaz. Erkek ve kadın arasında eşit şekilde uygulanmalıdır. Aksi durum AİHS'nin 14. maddesine yerli teşkil eder. Yukarıda açıklanan nedenlerle yerli mahkeme kararı usul ve yasaya uygun olup, onaylanmalıdır.

S O N U Ç: Davak Nüfus Müdürlüğü temsilcinin temyiz itirazlarının reddi ile, direnme kararına yukarıda açıklanan gerekçelerle ONANMASINA, 30.09.2015 gününde oyçokluğu ile karar verildi.

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