

**THE REPUBLIC OF TURKEY  
BAHCESEHIR UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES  
CINEMA AND TV STUDIES**

**TRANSSEXUAL COMPLEX IN THE CRISIS OF GENDER**

**Master's Thesis**

**MELTEM DEVASAN**

**Supervisor: Asst. Prof. Dr. Erkan BUKER**

**ISTANBUL, 2012**

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## ÖNSÖZ ve TEŞEKKÜR

*Bu araştırma kendi farkındalığımı korumaya yönelik beni bir adım daha ileriye götürmüştür. Bilim adına yapılacak her adımın, insanlık için olmasını diler, bu temennilerle hep daha büyük adımlar atmayı arz ederim. Bu süreçte bana destek olan, başta ailem olmak üzere, yanımda olan ve beni cesaretlendirip onure eden herkese, Bahçeşehir Üniversitesi bünyesinde beni Sinema-Televizyon Yüksek Lisans programına dahil etmeyi uygun görmüş, başta sayın Yrd. Doç. Dr. Kaya ÖZKARACALAR olmak üzere sayın Prof. Dr. Zeynep Tül AKBAL SUALP, tez danışmanlığımı yaparak ayrıca benimle ilgilenen ve desteklerinden ötürü sayın Yrd. Doç. Dr. Erkan BÜKER'e ve diğer tüm hocalarım, ayrıca Kadir Has Üniversitesi Enstitü kadrosundan sayın Yrd. Doç. Dr. Murat AKSER'e, bana desteğinden ve belgesel filmime özel katkılarından ötürü sayın Öğr. Gör. Ayşegül Selenga TAŞKENT'e ve güzel dileklerinden dolayı Tez-Proje Editörümüz sayın Merve Balabanlı'ya teşekkürlerimi bir borç bilirim.*

**Meltem DEVAŞAN**

## ABSTRACT

### TRANSSEXUAL COMPLEX IN THE CRISIS OF GENDER

Meltem, Devasan

Cinema and TV Studies

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In this study, social sex, sex roles, social identities and models imposed by these identities, theories of related areas such as psychoanalytic theory, queer theory and feminist theory based on sexuality and all these concepts, were analyzed and was introduced at which point transsexual stood by considering his/her role within all these concepts, terms and theories. In light of all these findings, a bodily transition has revealed how transsexuals are actually being marginalized against the assertion that re-sexualizing of a body actually having a sex provides a social sex production and, in fact, what kind of a content debate lies beneath.

In addition to this, I treated this subject based on my transsexuality with a documentary project which I believe helped my thesis. I have expressed how transsexual men in Turkey, who are rarely seen as such elsewhere, are placed in this dispute, and their social status with the processes they go through.

**Key Words:** Bodily Transition, Homosexuality, Sexual Identity Disorder

## ÖZET

### CİNSİYET KRİZİNDE TRANSSEKSÜEL KARMAŞASI

Meltem, Devaşan

Sinema ve Televizyon

Tez Danışmanı: Yrd. Doç. Dr. Erkan BÜKER

Ağustos 2012, 59 sayfa

Bu çalışmada toplumsal cinsiyet, cinsiyet rolleri, toplumsal kimlikler ve bu kimliklerin dayattığı modeller, cinsellik ve bütün bu kavramlardan yola çıkarak psikanalitik teori, queer teori ve feminist teori gibi ilgili alanlardaki teoriler ile transeksüelin bütün bu kavram, terim ve teorilerdeki rolü ele alınarak hangi noktada durduğu ortaya çıkarılmıştır. Bütün bu bulgular ışığında bir beden geçişinin, aslında cinsiyetli olan bedeni tekrardan cinsiyetlendirmenin bir toplumsal cinsiyet üretimini sağladığı savı karşısında aslında transeksüelin nasıl marjinalize edilmeye çalışıldığını ve aslında altında nasıl bir öz tartışmasının yattığını ortaya çıkarmıştır.

Bununla birlikte, tezime yardımcı olduğuna inandığım bir belgesel projesi ile kendi transeksüelliğim üzerinden bu konuyu işledim ve birçok yerde olduğu gibi Türkiye'de de görünürlüğü daha az olan trans erkeklerin de bu mücadelede nerede durduklarını, toplumdaki yerlerini, geçirdikleri süreçlerle birlikte anlattım.

**Anahtar Kelimeler:** Beden Geçişi, Homoseksüellik, Cinsel Kimlik Bozukluğu

## **ABBREVIATIONS**

KAOS GL : Kaos Gay-Lesbian

LGBT : Lesbian, Gay, Bisexual, Transsexual

LGBTT : Lesbian, Gay, Bisexual, Transvestite, Transsexual

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## 1. INTRODUCTION

Sex identities, social identities, what we are chosen are all related individualism? People are the only kind of alive species that defines themselves and make policies with identities. From birth till death there are some laws that are arranged on these identities. Person donates all of his or her self to the state because of these laws. Until his or her death state traces and provides him or her some rights and bans. An identity is presented to these people and accommodation to the name, gender and another personal information is expected. This identity becomes a part of you and you have to live with this identity until the end of your life. You can change your clothes, wearing style, hair style, life style. But what will you do if you want to change your identity?

Butler (1999) questions the idea of constitution of gender culturally of feminist theorists and wonders how this happened. She asks if social gender constitution can be explained by a social determinism. If we can talk about this kind of determinism, how can we explain the historical explanation of it? If we position it in a determinism with a historical way and perceive the construction on anatomic bodies fatalism happens again. Butler (1999, p.53), “When the relevant 'culture' that 'constructs' gender is understood in terms of such a law or set of laws, then it seems that gender is as determined and fixed as it was under the 'biology-is-destiny' formulation. In such a case, not biology, but culture, becomes destiny”. She revises how sex classification and hegemonical system can be reformed beyond a social issue. She underlines that there will be a constant fatalism in the areas that are reformed by a biological and cultural structure. And also, she claims that some ideas that are tried to be explained by deterministic opinion will be in a vicious cycle (Butler 1999). In this expression of Judith Butler (1999) she objected to some ideas that ignore the variety and mobilization of social gender. Butler (1999, p.12), “I sought to counter those views that made presumptions about the limits and propriety of gender and restricted the meaning of gender to received notions of masculinity and femininity”.

Butler further claims that some ideas that are tried to be explained by deterministic opinion will be in a vicious cycle (Butler 1999). Within this expression of Judith Butler's, (1999) she objected to some ideas that ignore the variety and mobilization of

social gender. Butler (1999, p.12), “I sought to counter those views that made presumptions about the limits and propriety of gender and restricted the meaning of gender to received notions of masculinity and femininity”.

According to the feminist theoreticians Joan W. Scott ideas, (2007, p.14) it mentions that historical gender is considered in three different approaches by feminist historians. The author explains: First -complete feminist attempt- tries to explain origins of Patriarcha. Second approach positions itself in Marxist tradition and tries to accommodate to feminist criticism. The third approach is divided between French post structuralists and Anglo American object relation theoreticians and supported by different psychoanalysis ecoles to explain the production of social gender and reproduction. As Scott (2007, p.25) mentions “Post structuralists emphasize the central role of language for delivering and interpreting the social gender”. Scott (2007) emphasizes that social gender must be reconstructed and to do this race and class must be concluded except gender.

Nikki Sullivan (2003, p.39) paraphrase :

*“Poststructuralist theorists such as Foucault argue that there are no objective and universal truths, but that particular forms of knowledge, and the ways of being that they engender, become 'naturalised', in culturally and historically specific ways. For example, Judith Butler and Monique Wittig argue that heterosexuality is a complex matrix of discourses, institutions, and so on, that has become normalised in our culture, thus making particular relationships, lifestyles, and identities, seem natural, ahistorical, and universal.”*

To sum up, according to Sullivan (2003) the effect of power and the consciousness system is an empirical heterosexuality that is structured historically and culturally.

On the contrary, Judith Butler (2007) says that social gender is a kind of imitation and not based on realities. She underlines that social gender imitates phantasmatic identity and gender is not based on a social gender which has a cultural composition. Additionally, Butler (2007, p.32) says, social gender is based on performance and demonstration for composing a subject that it expresses, in a sense it's performative. Butler (2010) expresses that setting against mandatory heteronormativity is a result of being tyrant, not being heterosexual in her interview. She emphasizes that social gender discrimination includes everyone and there is a necessity to extend the alliances instead of limiting them. Butler, (1999, p.viii) “It seemed to me, and continues to seem, that

feminism ought to be careful not to idealize certain expressions of gender that, in turn, produce new forms of hierarchy and exclusion”. In this dual gender system, there is a need for androgen identities to have a new policy though the policies are directly proportional to the policies to be free. Anti-authoritarian politics conducted by some independent different political movements like lgbtt (lesbian – gay – bisexual – transvestite – transsexual), feminist, social movements design many dilemmas at different points despite itself. Butler (2010) explains the reasons why she doesn't discriminate between sex and biological sex, and underlines that gender is considered separate from culture and society. Of course, there are very clear stylistic and physical differences between men and women. “But what we understand from style and how we understand the style changed in time. There are many arguments about how to understand the primary sexual properties in the science history” (Butler 2010). Scott (2007, p.57) emphasizes that social gender must be reconstructed and to do this, race and class must be concluded except gender.

Identity is a result of endless exclusion process, a personal project that can't be completed, and an ownership nuisance that has legality depending on nationality (Cakırlar 2008).

Judith Butler (1999, p.xiv) underlines:

*The latter accepts the power of the former's orthodox description, accepts that the former's description already operates as powerful ideology, but seeks to oppose it. I belabor this point because some queer theorists have drawn an analytic distinction between gender and sexuality, refusing a causal or structural link between them. This makes good sense from one perspective: if what is meant by this distinction is that heterosexual normativity ought not to order gender, and that such ordering ought to be opposed, I am firmly in favor of this view. If, however, what is meant by this is that (descriptively speaking), there is no sexual regulation of gender, then I think an important, but not exclusive, dimension of how homophobia works is going unrecognized by those who are clearly most eager to combat it. It is important for me to concede, however, that the performance of gender subversion can indicate nothing about sexuality or sexual practice. Gender can be rendered ambiguous without disturbing or reorienting normative sexuality at all. Sometimes gender ambiguity can operate precisely to contain or deflect non-normative sexual practice and thereby work to keep normative sexuality intact. Thus, no correlation can be drawn, for instance, between drag or transgender and sexual practice, and the distribution of hetero-, bi-, and homo-inclinations cannot be predictably mapped onto the travels of gender bending or changing.*

Queer theory must strengthen the relations between different sexual relations by combining the different sexual relations(transvestite-transsexual, gay-transvestite),

experiences and removing the distances between them (Cakırlar 2008, p.217). Queer is not an identity. In one sense, it is meaningless of identity. It is the misleading and deflecting of all kinds of identities (Durudogan 2011, p.88). In an article, Sarah Marloff (2009) asks six people to perform a genderquery and how it is performing:

Firstly Marloff (2009) denotes, how people between the ages of nineteen to twenty four whose names are, Adrienne, Cornelius Frost, Taty, Nina Saraphina, Kelly and Morgan identify themselves. The author argues that, "The completion of this article seems to be a testament to how truly complicated gender is. For many people gender—like sexuality—is fluid..." (Marloff 2009).

## 2. IS THERE ANY PRE-EXISTING BIOLOGICAL GENDER?

According to Benjamin, the meaning of the sex word in the dictionary is related with libido, sexuality, sexual activities and used as the same meaning with social gender but it is not correct. According to him, gender is not a sexual part of the sex. It is believed that gender is dominant and sex is recessive. This difference is not always very clear but not constant. Sex and gender should be used interchangeably (Benjamin 1966, p.4). Benjamin (1966) categorized the sex in nine subtitles. Chromosomal, genetic, anatomical, legal, gonadal, germinal, endocrine (hormonal), psychological and the social sex. Chromosomal sex is considered as the most important and primarily evaluated kind of sex. The author also says that sex includes social gender as well. Genital sex determines which one becomes a woman or a man. It is the legal kind of sex and used in daily life. Finally, he defines germinal sex with this expression "it is malehood if there is a sperm and it is womanhood if there is an ovary".

Epstein and Straub (1991, p.2) says that everybody should use conceptions like gender, sex, anatomy and eroticism attentively and carefully. Because according to the author these conceptions can not be interchanged culturally and terminologically. Even biological gender conception (chromosomal, gonadal, secondary determinants) can be interchangeable with itself.

Epstein and Straub (1991, p.4) mentioned below:

*Ambiguities in gender identity and sexual practice occupy a crucial position in an important and heterogeneous project in critical theory, historical research, and sociopolitical concern. Since gender definitions offer one of the primary differentiating principles by which binary structures are socially initiated and maintained as hierarchical relations, ambiguous gender identities and erotic practices such as those manifested in transvestism, transsexualism, and intersexuality offer a point at which social pressure might be applied to effect a reevaluation of binary thinking.*

Benjamin (1966, p.21) questions why the intersexuality term is not used for all physical anomalies. He points out that the term is only used for hermafroditic deformities.

Benjamin (1966, p.21) underlined: "But, making concessions to American science,

"intersexuality" shall not be applied either to transvestism or transsexualism, nor to homosexuality".

Benjamin (1966, p.8) explains it :

*Just as the anatomical sex is never entirely male or female (one must recall the existence of nipples in men and of a rudimentary penis, the clitoris, in women), so is the endocrine sex "mixed" to an even greater extent. Testes as well as the male adrenals produce small amounts of estrogen. Androgen, in more or less distinct traces, can be found in the ovaries and in larger amounts in the adrenals of females. Their metabolic end-products can be identified and measured in the blood as well as in the urine.*

Consequently, it can well be said that, actually, we are all "intersexes," anatomically as well as endocrinologically (Benjamin 1966, p.8). Benjamin (1966, p.9) says that a woman can become a man or vice versa with hormone supplementation by mentioning the variety of gender. She says that, it is not constant and unchanged, not depending upon hereditary and genetical variation. With the Freudian approach, anatomy identifies woman organ clitoris equivalent to penis and this little penis acts as a real penis. The excitability of the little penis provides a masculine attribute for the little girl's sexual activity. The author says that the sexual activity of many women is defective and the insensitivity during the sexual intercourse is the result of a making love without a vaginal excitation. As a result of this, the author supports the sexual theory that women have the same sexual organ penis of men (Freud 2006, p.183). Camille Paglia underlined that, female sex organs are still unclear and more complicated than male sex organs (Paglia 2004, p.22).

## **2.1 VARIETY OF SEX**

Aras Güngör (2012, p.21) said "an androgen is a person who doesn't obey to the typical gender roles of society. It doesn't mean any specific kind of sexual orientation. Androgens can present a variety of other characteristics (masculine, feminine) beyond the social gender". Michel Foucault (2003, p.36) considers the relation of hermaphrodites with the law and says that anatomic differences are seen as a crime and a product of guilty relationships as a result of insufficient laws. Foucault indicates that sexuality is a sequence of bans in the law.

Authorities apply sex assignments for the intersex people. The people who dominate these people and have rights to speak about them can be categorized as state, physicians and family members. Homogenization of intersex people is an indisputable reality. In the article called *The Third Sex: The truth about gender ambiguity*, included physicians' interventions on these issues as mentioned above. Colette Bernhardt says that there have been a common situation of intersex surgeries like minimisation of clitoris and removal of an inadequate penis to prevent intersex families getting a bad reputation since 1960. Physicians have a clear idea about it : "It's easier to dig a hole than build a pole" (Bernhardt 2010).

Bernhardt (2010) describes:

*Intersexed babies with XY chromosomes have therefore frequently been "reassigned" as female, with parents advised to raise them as girls, and oestrogen pills administered to induce female puberty. This is largely due to the hugely influential 1960s "optimal gender policy" of psychologist John Money, and his famous assertion that nurture could override nature.*

*The prevalence of corrective surgery is in part responsible for our general ignorance about intersexuality, which is far more widespread than most of us realise; the number of live births displaying "genital dimorphism" is estimated at approximately one in every 2,000. That means there could be as many as 30,000 intersexed people currently living in Britain, a figure that becomes even greater when taking into account all those who only discover their condition at puberty, or when they try to have children. As the renowned professor of neurology and intersex expert Dr Milton Diamond puts it: "Nature loves variety. Unfortunately, society hates it."*

Butler (2010) stands against the pathologicalization of gender and sexuality and says that gender needs to be free of all ethical thoughts. "Flourishing is a stronger purpose than "normalizing". An individual can be different and flourished in his or her difference".

## **2.2 SEX AND GENDER PROBLEMATIC**

Sigmund Freud (2006, p.51), "spiritual hermaphroditism theory says that a sexual object of a homosexual is the opposite of a heterosexual person. According to the theory a homosexual man is a woman exposed to physical and mental masculinity and also feels that he is a woman looking for a man". "Homosexuality, due to anal intercourse habit

(legally a crime), has emerged as an aspect of sexuality when it has been turned to a type of androgyny or psychological hermaphroditism. The anal intercourse habit has been considered as a matter who has strayed as he would find the right way, however, homosexuality has become a "species" after this" (Foucault 2003, p.39). So, has homosexuality been set free from its sexuality? Or is there a rather intricate interaction between them? Are they the species or sexuality that is being decentralized? Or is this the very dialectic form which a strong hypothesis is to be deducted? As Freud (2006, p.55) mentions homosexuality, he both attributes this as a serious perversion making the discrimination between them and the 'healthy', but on the other hand he excludes homosexuality from mental disease status by generalizing them. "Experiences have shown that sexual instinct disorders among mental cases are no different than the ones among healthy people and among all races and occupations". Benjamin (1966, p.5) mentions a raw-immature sexuality during childhood. This immature sexual structure is a structure that includes many forms. Like Freud, Benjamin considers homosexuality as an extension of fetish perversion created during the period from childhood to puberty. Then in these parts of sexual period, sexuality is normal with these fetish elements, but after this period sexuality without fetish elements is failed. On the contrary sexuality that is not natural any longer is alienated from its core and specificity. Also Benjamin (1966, p.5) mentioned that, "the biologist, the medical man and clinician, the psychologist, the jurist, the sociologist, and finally the priest and theologian are all apt to view and study sex from different angles and in different lights. In some instances, sex means gender; in others, it means sexuality, sex relations, and, occasionally, "vice" or something "obscene" and pornographic". Camille Paglia (2001, p.15) says "My theory is that the condition which has a sexual freedom, there is a sadomasochism there too"



### 3. POWER OF EXPRESSION ON GENDER ROLES

Scott (2007, p.1) underlined “the people who are trying to make sense of the words are having a war that they will lose because words have a history just like the history of objects and ideas that they represent”. Butler (2011, p.53) asks "if there is nothing but an expression then what happens to the body" and criticizes the feminism. “I think that many feminists think that there is a need for focusing on a woman body”. Come to be deemed as a feminist criticism, Koyama (2001, p.249) “The separation of gender from sex was a powerful rhetorical move used to break down compulsory gender roles, but it allowed feminists to question only half of the problem, avoiding the question of the naturalness of essential female and male sexes”.

Koyama (2001, p.249) paraphrase:

*Transfeminism holds that sex and gender are both socially constructed; furthermore, the distinction between sex and gender is artificially drawn as a matter of convenience.---While the concept of gender as a social construct has proven to be a powerful tool in dismantling traditional attitudes toward women's capabilities, it left room for one to justify certain discriminatory policies or structures as having a biological basis.--- It also failed to address the realities of experiences for trans people, for whom biological sex is felt to be more artificial and changeable than their inner sense of who they are.*

Talking about sexuality Foucault (2003, p.114) mentions the artificiality and fictionness of it. According to "causality cohesion" he says that sexuality is constantly signified and signifier. Sexuality (sign) is the mediator of the imagine that is in the causality of the object (gender). So sexuality is the signifier and signified that is composed of anatomic members, biological functions, behaviours and joys together.

Butler (2007, P.5) assumes that problematization of expression is a significant finding and identity categories are constant hindrances. Butler (2007, p.8) mentions the problem of disclosure. Butler (2007, p.9) says “if I claim that I am a lesbian, I only 'reveal' for creating a new and a different 'secret room'. Because of this revelation performance now 'you' have a possibility of accessing a nontransparency region.”

Butler (2007, p.18) explain this:

*....If 'me' is a product of a certain repeatment, if this is a thing that reveals integrity or continuity in this situation there is no 'me' coming before social gender that is applied and represented. Repetition and non repetition is creating a sequence of representations that compose 'me' and stands against 'me'.*

Laura Mulvey (1975) says that solving a pleasure or beauty, destroys itself. In her article, she discusses the role of woman image in the movies and claims weakening the ego. In the assumption of Faruk Gencoz if we check the Mulvey's approach, when we combine the two views we should reveal the concealed and reverse the ego that is waxing. Gencoz (2006), means that the popular motion picture actually reveals the subliminal of the society and symbolizes it. Therefore, it focuses on the effect of motion picture on the society. In a kind of way it checks the manifestation of the introverts. Mulvey (1975) describes images, erotic styles of the view, the sexual difference that checks the observation, presentation, revelation of stationary society explanation clearly, and the shapes of abusing him. The raping scene in *Boys Don't Cry* will be a very good example of this. Brandon that was commodified by becoming apparent of a concealed body becomes a complete joy object. The pleasure that was generated by concealed revelation becomes an erotical activity totally based on his body. First, there is a fetish wish and then a sado mazo togetherness comes with wondering the concealed. In the same way the scene that comes later shows the disclosure of the concealed sadism. Brandon's concealed body reveals and then pounds up in a pornographic way. The attack to Brandon's body passivates him, injuring the transsexual identity, and destroys the body construction. After the raping scene, Brandon is without the corsets that he wears and does not have a musculanity and transsexual identity anymore. Then Brandon has an attack as well which was passivated by his girlfriend. Actually this is another attack to Brandon's identity. Consequently Brandon's identity is destroyed by assimilation.

Laura Mulvey (1975) say that, "here psychoanalytic theory, was accepted as a political weapon to show how a subliminal of a male dominated society was structured". The author mentions accepting of psycho analytic theory as a political weapon. She sets male domination, phallocentrism and woman image in the center of motion picture and makes a settlement based on woman's desires.

The woman needs a symbolic phallus which is lacked. She will make a psychological pursuit for wishing this fulfilment of this hunger. Scott (2007, p.27) approves that language constitutes the social gender but says that there is a need to read the meaning of phallus metaphorically by leaning it on the base of governments. Conditions of the acculturation is identified by the result of the castration thread of a child's Oedipal period and competence.

Freud (2006, pp.308-309) mentioned above:

*The female makes an Oedipus complex, a superego and a latent period. Will we attribute this to a Phallic stage and fear of castration? The answer is positive and these things are not same with the things that occur in boys. In this situation the request of feminist equal rights doesn't draw conclusion because morphologic distinction must be in the differences of mental development.*

Freud (2006, pp.367-368) also mentioned:

*When a little girl sees a man's sexual organ and discovers the absence of herself, she accepts this new truth hesitately by having an anxious doubtful. She is infatuated with the idea of having the same organ one day and this situation lasts until after the despair. At first time the girl accepts the castration as a mischance that only she has steadily but she later understands that there are other kids and adults in the same situation with her. When she understands the nature of this attribute she starts to deem her femininity and her mother worthless.*

Butler (1999, p.38) says the thing that produces the gender is realized by the historical organization of body that is the precondition of sexuality and emotion from the viewpoint of Foucault.

Foucault (2003, p.30) explains:

*Many other focal points can also be mentioned to provoke expressions regarding sexuality by starting from XVIII or XIX century. Firstly medicine, through "neurological diseases"; then psychiatry which started to seek the causes of mental diseases firstly in "excess" and later in masturbation habit and dissatisfaction, gradually in "crimes related with reproduction", that even went on to associate all perversions to its own as if they belong to its field; justice, which had to deal with sexuality for a long time through crimes that are especially "big" and against the nature, however around the middle of XIX century, which tended towards the judgment of minor assaults, second degree hostilities of chastity and insignificant perversions; and if we come to the end of the last century, all social controls which leak through couples, parents and children, sexual activities of young ones who are dangerous and exposed to danger; which try to protect, divide and prevent them, express that there is danger everywhere and warn them, refer to determinations, collect reports and organize treatments; all of these centers constitute and spread expressions about sexuality by increasing the consciousness of a never ending danger provoking to talk about it.*

### 3.1 A PROBLEM OF EXPRESSION ON GENDER ROLES

While Foucault (2003, p.12) makes the political inference of reproduction and he explains how important it is in the constitution of political powers. “Anything not regulated for reproduction or of which its environment cannot be changed by it has no place or law. Or right to speak. Such things have not only been dismissed, denied but also doomed to silence”.

Pınar İlkkaracan (2003, p.14) underlined:

*Mechanisms intended to control the sexuality and fertility of women are the strongest means that help male-dominant system still exist in most societies. As well as indirect pressure and violence, this control is provided by a complex mechanism consisting of political, economic, public and cultural manipulations. In this framework religion is often misused as a powerful organ of this manipulation and used as the function of "justification" of human rights violation exercised against women.*

Elif Miral (2011, pp.115-116) also highlights:

*...the orderly type of woman that we see on media texts who is generally devoted to her husband, children and home within her traditional role is identified as a poor sexual object against this violence. In this way, violence is justified before the viewer's eye in parallel with the expression of masculine culture, even turned into a fact that can easily be internalized. In the expressions in which the gateway of all emancipatory readings to be made by the viewer for the woman who is represented within her traditional role is closed, the "power" by violence is reestablished over sexuality.*

According to the researches, 143 women were murdered within the first eight months of 2011, 76 were wounded during attempts against life and additionally 82 rape cases were taken to the court (Kaçar and Yüksel 2011, p.167). Another issue underlying the hierarchic structure in Turkey is chastity (Mutluer 2008, p.22). “Chastity means honesty for men and sexuality for women in Turkey”. The author points out this hierarchy crops up in various areas, and as an example for this he emphasizes the fact that The Turkish Civil Code has positioned women in a lower class to men in marriage for years.

Nil Mutluer (2008, p.24) stresses that not only cultural identities but also classes are being included in the concept of chastity and says that on 1<sup>st</sup> of May, workers and activists could be blocked from entering Taksim Square by police violence, and they are not only being blocked from entering the square but also may be exposed to various violence and discrimination or stay under custody for days without any reason. Mutluer (2008, p.24) also describes “in order to maintain the city's heterosexual borders in the

name of "purity" violence could be used to transvestites and transsexuals in Istanbul Ulker Street. Also for the maintenance of heterosexual borders some of the government bodies could open a closure case against homosexual civil society organizations and initiatives such as Lambdaistanbul or Kaos GL (Kaos Gay-Lesbian)...". "Pressure both acts to doom to extinction and also functions as an order to keep quiet, in a way to provide affirmation of nonexistence and hence the confirmation that there is nothing to say, to see or to know about these very issues" (Foucault 2003, p.12). Benjamin (1966, p.8) says that male- or female- ness does not mean masculinity or femininity" Social gender is revealed because of the gender. He emphasizes that androgen is insurance of the man's competence.

## 4. FILM ANALYSES

### 4.1 BOYS DON'T CRY

The film “*Boys Don't Cry*”, which has been adapted from the documentary called “The true story of Brandon Teena”, filmed in 1998, was about the fact that Brandon Teena, who had a “*Transsexual structure*”, was victim of a hate crime. The person who represents the character in the film undertakes the role of man, she tried to be experienced through a man and a different type of manhood is tried to be created from the perspective of the characters in the film. Accordingly, this social manhood conception has not been diminished, it has not been re-structured and feminine elements are tried to be added to the androgen identity of her. Brandon Teena is a person who experiences transsexual manhood through her woman body. However, doing this, the film conceals her biological gender with masculine elements and makes the community experience as a covered message. The film does it by handling the model of man in the community, changes the short cut hair, dressing style and physical appearance with the masculine elements. In the film, we come across with many elements which are used by the transsexual manhood experience. For example, the breast wrapping band, artificial penis and etc...

Like Judith Halberstam (1998, p.42) analyzed in both *Boy's Don't Cry* and *Crying Game*;

*Both The Crying Game and Boys Don't Cry rely on the successful solicitation on affect--whether it be revulsion sympathy, or empathy--in order to give mainstream viewers access to a transgender gaze. And in both films, a relatively unknown actor pulls off the feat of credibly performing a gender at odds with the sexed body even after the body has been brutally exposed. Gender metamorphosis in these films is also used as a metaphor for other kinds of mobility or immobility.*

Brandon Teena who has the cross dress appearance introduced herself as a man and structured herself as a man. In this area, the manhood identity has assimilated and exposed by other people. Brandon Teena seems to represent a fluent and performative gender.

Concerning the dialogues in the film, we can say that Brandon Teena rejects psychiatric and medical process. From the pecuniary difficulty and heteronormative gender hegemony, such dialogues as “they force hormones to your ass, when I have enough money to buy these hormones I will become an old man” are come across. The person who plays the role of Brandon’s cousin tries to have dominance over Brandon and forces her to act in accordance with the roles predetermined for danger. Like many people in the film, this person also calls Brandon Teena such words as lesbian, deviant and freak. In addition, when and after Brandon is sexually abused by those who know her and percept her as a man, these people use a religious discourse which always changes. The name, Brandon (which is masculine) used when he identified as a man. And many times Brandon's sexual gender is exposed which is a woman, he called Teena (feminine). In many parts of the film, Brandon’s androgen identity was attacked. These attacks go so far when they reach a hate crime. Brandon abused continually because of his transsexual identity, he became a victim of crime and killed.

Halberstam (1998, p.21) arguing above:

*The Brandon archive is, in some ways, the "collective cultural product" that has responded to the affront of this brutal and phobic murder. And the archive reveals how little we actually know about the forms taken by queer life outside of metropolitan areas. The Brandon archive also makes historical and thematic links between the kinds of violences perpetrated against queer bodies and the documented violences against black bodies in lynching campaigns in the early twentieth century.*

There are some films with a transgender theme which included and based on a transvestite/transsexual topical in Turkish cinema up until now. The some of are; *Lola and Billy the Kid, Gece, Melek ve Bizim Çocuklar, Ağır Roman, Güneşi Gördüm, Ver Elini İstanbul, Teslimiyet, Anlat İstanbul* and *Zenne Dancer*. The film, *Zenne Dancer* is the last making of the film which expressive an oriental gay figure who fall a victim to honour killing. The film based on a real story.

#### **4.2 ZENNE DANCER**

*Zenne Dancer*, a film which is about Ahmet's life which ended becoming a victim of a hate crime. In the film there are three characters that have been brought up from different cultures. They are the leading characters - Ahmet, Can and the photographer

Danial. The film is about a story which includes their efforts to change each other at the point they met, although they were brought-up in different cultures, and their lives which go to different sides.

To analyse the film in terms of the contradiction of East and West, we can say that these two opposite poles tries to make over each other. The relationship between Ahmet and Danial is the example of this. The film draws attention that Ahmet wants to turn Daniel into a Turkish man with a moustache and a belly; however, Danial wants to force Ahmet to come out. To read the film from this perspective, behind these two different cultures and the efforts to change one another, there is Western's despising the Eastern, having prejudice about Eastern image even considering no need to meet and considering something to be changed and consumed is annoying.

Daniel comes out with his previous trips to the East: with flashbacks and with his photos in Afghanistan. With these photographs he introduces the Eastern people to the Westerns how they want. Hungry, poverty and war... the Western presents everything which is annoying and takes photographs of their functional sides as if taking frozen moments from their lives was more important than to enter their lives and knowing them more closer. These strange Eastern people who live on that authentic geography are bizarre. Something needs to be changed there, the east must be saved from Eastern people. It is possible to concern Danial as an orientalist whose purpose is to change the East. Of course, he changed some lives. He caused the death of a few children whose names were not known by him. While he runs away from the pangs of his own conscience, he meets Can and Ahmet in Istanbul where he has taken asylum.

Ahmet is one of two sons of an Eastern family. He has come to Istanbul to study. His mother wants to take control of his life. His mother is attached to her traditions, and believes the traditions are more important than everything else. She is the most strict and dominant character in the film. In her dialogue with Ahmet, she says "Do not deny your tradition". She tears apart Ahmet's colourful t-shirts and uses them as moping clothes. The mother has a compressed hysteric attitude behind her dominant character. She wants to keep everything in order. She seems to practice the tradition.



Ahmet was very distant from his mother. He was ignorant to his mother's love. It was observed that he was annoyed by his mother's attitude.

As Mutluer (2008, p.201) underlined an issue, "the reason that homosexuals are exposed to violence mostly by their families. There is a culture which sanctify the family concept, with imposes heterosexuality inevitably".

Ahmet and his sister seem to have got fed up with the rules and regulations in the East. They seems to have westernised and changed after they have come to Istanbul. Actually, different gazes you can read for criticising and consider with anti-eastern view and the east. From a western perspective, they are a brother and a sister who have run away from the cruelty of the east of Turkey. Have gone astray in Istanbul. You may see them through an image that one of them has become a gay and the other has become a prostitute. When Ahmet comes to Istanbul, he realises his own differences. At this stage, his friends, who accompany him, come into his life.

Ahmet is an asocial person and he does not accept his homosexuality and his difference fully. He seems to have had many dilemmas between the stereotypes of masculinity and his real feelings. On one hand, he keeps the model of man which he has thought since his childhood, on the other hand, he wants to create areas for exist his homosexuality. Another character, Can is one of two sons of a family from Izmir. While Can is more lively and more marginal in the film, Ahmet seems more simple and "normal". Actually, Ahmet has a stance against being marginalised. He rejects it and saved the beauty and naturality of East. Can is a character brought-up in a family which has multiple views; his father was to die a martyr and his brother lost his mind when he was performing his military service. As a militarism critique in this film, homosexuality of course asimilated, humiliated and came to commodization in the last analysis.

As Nil Mutluer (2008, p.20) deal with on that issue:

*Today military service is still a crucial area where heterosexual male are to attain to man's estate. While heterosexual men are qualified as 'healthy' homosexuals are evaluated as 'disabled' and are excluded from hierarchy of values. As heterosexual man's body is defined to be healthy enough to protect the country, homosexual man's body is identified with 'disability' since it is considered to be within the forbidden gay area and in one sense to betray the country's ideal male profile.*

The film focuses on these three different characters' life how they loving, learn how to dance with each other for an effort to their freedom. When Ahmet meets Can and Daniel, he examine his values even more so. Eventually, he has only one question behind: Should he be a honest or should he make an effort to live.

Ahmet is also one of those whose lives are changed by Daniel. Having no knowledge about the culture in which Ahmet was brought-up but he teaches Ahmet how honesty is the easy way for freedom. He could not know that being honest will cost Ahmet's life. As a result, Ahmet's honesty leads to his death. At the end of the film, Ahmet is shot and dies. Ahmet's father shoots himself when he was performing *namaz*. The mother is deprived of emotions so much that she immediately sets to work to clean the carpet on which Ahmet's father killed himself. Here, cleaning the carpet seems to symbolise getting rid of a wicked life. The woman seems as she saves her honour when she cleans her husband's blood. As for Ahmet's death, it becomes the end of his dance. The film does not include any information about what happens to Danial after the death of Ahmet. Danial soundlessly steps aside in the film as if he has completed his mission. Can never gives up dancing. His dance, family and his beloved friends, who never give up supporting him, cling him to life.

This film makes us love white out of all of the colours. However, white is the most easily stained colour. The colour of white is defeated to its destiny.

In both film of *Zenne Dancer* and *Boys Dont Cry*, as Halberstam (1998, p.21) mentioned as follows:

*Indeed, most queer work on community, sexual identity, and gender roles has been based on and in urban populations, and exhibits an active disinterest in the productive potential of non metropolitan sexualities, genders, and identities. Or else when non urban sexualities have been studied, most often within anthropological studies, they are all too often characterized as "traditional" and "non-Western." And yet, at the same time that most theories of modern sexuality have made definitive links between the city and homosexuality, urban queers have exhibited an endless fascination for stories of gays, lesbians, and transgender people living outside the city. For example, we might explain the appeal of the case of Brandon to urban queers in terms of its ability to locate the continuing homophobic and transphobic violence directed at sex- and gender-variant people in the United States in spaces removed from urban life.*

## 5. IDENTITY PROBLEMS THROUGH TRANSEXUALISM

Transsexualism is a sexual identity concept that is followed and discussed upon policies. A transsexual person is a person who doesn't accord with his or her biological gender and feels themselves as a person of the opposite sex. Biological sex is determined by looking at the genital region. A person is either a woman or a man without doubt. It is usually said that everybody is compliant with his or her gender. A person's sexual role usually has important values. The person defines themselves according to their gender. At the same time while the transsexual person starts to observe other members of the same sex and the opposite sex, then he/she focuses on the difference between them. The person considers situations around them in view of their sexual role, then identifies the opposite person as a woman or a man. After making this discrimination, value judgements are examined.

Koyama (2001) describe transfeminism:

*Trans people have often been described as those whose physical sex does not match the gender of their mind or soul. This explanation might make sense intuitively, but it is nonetheless problematic for transfeminism. To say that one has a female mind or soul would mean there are male and female minds that are different from each other in some identifiable way, which in turn may be used to justify discrimination against women. Claiming an essential gender identity can be just as dangerous as resorting to biological essentialism.*

The author discusses her concerns that every kind of discrimination will create a different kind of discrimination. She also says that androgen identities will legalize this by creating a dual gender hegemony that does not discriminate between physical and mental. It creates a problem of the incompatibility of this. "It is a very important question whether transsexualism is a psychosis or not. If symptoms are enough to explain the situation, in the case of pretension it reveals the truthness of the claim. There is a need for accepting sex change without depending on phenotype" (Oztirel 1981, p.264).

Julia Epstein and Kristina Straub (1999, p.296) defines transsexuality as an imaginary genre though he doesn't consider it as a "third gender".

Butler (1999, p.90) say that:

*Transsexuals often claim a radical discontinuity between sexual pleasures and bodily parts. Very often what is wanted in terms of pleasure requires an imaginary participation in body parts, either appendages or orifices, that one might not actually possess, or, similarly, pleasure may require imagining an exaggerated or diminished set of parts. The imaginary status of desire, of course, is not restricted to the transsexual identity; the phantasmatic nature of desire reveals the body not as its ground or cause, but as its occasion and its object. The strategy of desire is in part the transfiguration of the desiring body itself. Indeed, in order to desire at all it may be necessary to believe in an altered bodily ego which, within the gendered rules of the imaginary, might fit the requirements of a body capable of desire.*

In an explanation that Judith Butler propounds desire's fantasy, and says that there is a need for reconstruction of body in compliance with social gender rules to create a desire like this. "Compulsion happens. Some people are ashamed of struggle in this situation. Some become relaxed and enjoy. This situation continues until understanding there are other cases like this" (Ozturel 1981, p.472). He also mentions the exhibition of transvestism and says that these people are glad to their sexual and body changes. The author says, wearing other gender's clothes are sufficient for some of them but some are having plastic surgeries to separate being transvestite and transsexual. Is transsexuality a situation depending on surgery condition? Gungor (2012, p.18) said "some transsexual people have a flexible attitude about the necessity of surgery and they are not happy with the dependence of their genders that they declared having operation on or not". If the person produces social pleasure from his/her own sexuality, in that case the person might have not accepted themselves as a pleasure object in the eyes of opposite sex and might have not developed their sexual pleasure because of this. This situation has an attribute that supports Judith Butler's pleasure object idea. So the person will become the opposite sex that will make themselves enjoy and structure their gender role in this way. Epstein and Straub (1991, p.297) said, many transsexuals choose surgery and sex change. The author emphasizes the medicolegal/psychological organizations' dominance on transsexual body and considers these as incentive of an abetment.

If we look at the impact of surgical and hormonal support for people who experience transsexuality, we hear similar expressions from many of them (Gungor 2012, pp.36-98).

*I have always been that way, but spiritually I felt myself more of a man. My problem is that I felt impotent when I had sexual intimacy. I mean I should have had a penis*

*so I could live my sexuality because I couldn't live it otherwise. I couldn't feel anything even if the one next to me would be a girl friend of mine. I was just born as a man; however there is nothing down there, I mean for me this is something like someone without legs having prosthesis installed.*

“For me being a man is the thing I should be, the thing that is required to complete my feelings... I consider manhood as the state that I am already have to complete”.

“Then I started to pray every night; ‘God, please let me be a man when I wake up’...”

“I would wake up every day, check my body as if I could be a man in the morning and think that my face would change when I looked in the mirror. I would pray before going to sleep; ‘God, please let me be a man when I wake up. Let all of my body completely be a man’ and run to see myself in the mirror.”

“My school life has already been terrible since I have felt that I was transsexual. I was thinking ‘I am late’. Regarding the physical change, I would say; ‘I will too have it one day’, I would check myself every morning and say ‘I will wake up as a man’...”

“My identity has a lot to do with my failure in realizing my dreams. For example at school we had to wear a uniform so this has always made me cease to care for school. The obligation of going to school with a skirt has embarrassed me. I quit school in my early years in order to get rid of this feeling”

Ozturel (1981, p.264) mentions that:

*transsexuals commit suicide. This situation is repeated so much. He also mentions the reasons of estimating marital status that is present in Turkey and decision of civil court of first instance Lyon. In the court decision there is a necessity for suitability of physical and psychological situation that is mandatory for changing present marital status. Law systems approach quite differently to sex change operation and handle sex change according to legal doctrine. In many countries there is no any specific text or law in force for transsexuals. As for others, there are provisions in their law banning surgical intervention for transsexuals. In some countries the operation can be made on application. The applier can have the surgery when s/he wants.*

Ozturel (1981, p.264) “The tendency in the whole world is centralized on the idea that transsexuals can have the surgery in case there is no any technical difficulty. However this issue naturally causes a problem. Some accept this problem within moral qualities but do not agree that this is right in deontological borders”.

## 5.1 IDENTITY PROBLEMS ON LEGALITY AND MEDICINE

In an article of Legal Medicine (2004, p.52) that was published by Istanbul University Institute of Forensic Medicine, Medical and Legal problems that occurred during the sex change process in Turkey were documented:

*Effectuated As from 01.01.2002, 40. item of 4721 no the Turkish Civil Code was edited in the sense of sex change. A person who wants to change sex can make an application for permitting to change his or her sex per curiam personally. But for gaining permission, the person who makes this application must be major, single, have a transsexual structure, lack of reproduction and have necessity of sex change for mental health. All of these attributes must be certificated by a medical report that was given by an official medical commission of a training and research hospital. In case of confirmation of sex change operation in compliance with the purpose and medical methods by an official medical commission report, law court permits doing the necessary edition in civil registry.*

Jale Bafra, underlines the prevention of execution of sex change operations in promiscuous and uncontrolled ways without desire of the person who wants to change sex. In addition to this the author states that there are also serious absences in this law and in case of not preventing these absences there will be no security of patient and physician rights completely. Jale Bafra (2004, p.52) mentioned that “second sentence of first subsection of first item regulates the economical conditions of the operation. Term of the requirer being over eighteen is true and suitable. But being an unmarried condition is questionable”. As mentioned by the author, the law does not protect the rights of a person who is in the process of a sex change. On the contrary the law actually questions and judges the transsexuality of the person. Besides this the law leads up to preventing the behaviour that can be harmful to unwavering Turkish family patterns. Hereby the law that executes a voluntary system should make an edition that protects the rights of transsexual people.

In the Trans Manhood book that was edited by Aras Gungor (2012, p.131), The Lawyer Sinem Hun says these about the legal process of Transsexual people:

*This process can be defined as the sum of the all operations that contain activities which happen from health to social security and in recruitment and gender transition. In Turkey Republic State this sensitive duration is progressing without the protection of transsexual person's material and spiritual integrity, protection of reputability of the person in the society. So this process is progressing instinctively and inattentively.*

As Jale Bafra (2004, p.52) mentioned, there are some conditions for transsexuals which are imposed by laws. These conditions are insufficient and deficient protecting the rights of transsexual people. They are "constantly having lack of reproduction", "official report that must be received by a training and research hospital", "the legal hole about the transsexual people that changed their sex before the legal arrangement". Jale Bafra (2004) also mentions the absence of the laws for the transsexual people. The author underlines that a person who is transsexual can have the ability to reproduce and also says that castration can be abandoned in some situations. Moreover the author mentions that there is an unignorable number of transsexual people which are married with children. According to today's human rights and law, Turkish Republic law must undergo a revision and provide transsexual people independent and humanely life.

In Trans Man Hood Book, Sinem Hun (2012, p.134) describes:

*The attribute of permit decision for sex transition can vary depending upon the place of the sue and the world view of the ruler. The kind of sex transition can also affect the decision. Besides the dominance of applicant and the family of the applicant and society of the applicant are the other factors that can also affect the decision.*

It is clear that obliged castration is violating the rights of transsexual people. The person that is being deprived of some organs may have serious health problems. Therefore transsexual people must have the right of changing their body in their way. Jale Bafra (2004, pp.52-53) says that "constantly the lack of reproduction" condition is very hard to understand and shows that law constituent are not related with the situation. The author says that the law forces transsexuals who are a financial and mental inconvenience to be sterilized and have a mandatory castration operation before applying to the court. Besides this the author says that the decision which will be taken by the specialists is limited about the official report. Apart from these the author points out that there is a necessity for rearrangement of the law considering the damnification of transsexuals who changed their sex before the legal arrangement. Finally the author discusses the sufficiency of the current laws;

"Although, it is clear that the legal framework of government arrangement are inadequate and wrong. After the sex change operation, criterias for the treatment and diagnosis must be determined with the world standards. The responsibility of physicians will be clear after all of these revisions. Also, the rights of the two parties (patients and physicans) will be secure" (Bafra 2004, pp.53-54).



## 6. CONCLUSION

In my thesis, I tried to show the trans manhood experimentations conjunction with a film project which like an autobiography style concludes my sex change processes. This is the first person documentary film project. The last part of my thesis have had appendices which includes my films' synopsis in appendix-1, scenario in appendix-2 and the shooting diary in appendix-3.

In the light of this thesis and film project which considering my personal experience, I can say that, if there is an identity problem which we should remove all of them for the liberalization, than we should think that searching an identity will be lead us to a revolution or far from it. We constantly want to have an identity because of the position that we are in. Which policy will make us free?

Koyama (2001) define “trans” word following:

*“Trans” is often used as an inclusive term encompassing a wide range of gender norm violations that involve some discontinuity between one's sex assigned at birth to her or his gender identity and/or expression. For the purpose of this manifesto, however, the phrase "trans women" is at times used to refer to those individuals who identify, present or live more or less as women despite their birth sex assignment to the contrary. "Trans men," likewise, is used to describe those who identify, present, pr live as men despite the fact that they were perceived otherwise at birth. While this operational definition leaves out many trans people who do not conform to the male/female dichotomy or those who are transgendered in other ways, it is our hope that they will recognize enough similarities between issues that we all face and find our analysis somewhat useful in their own struggles as well.*

Compatibility of society is one of the most important primary term for the sex change. This heteronormative dual social gender system has two models, woman and man. To take hormones as an obligation during the psychotherapy, can be considered as a deal that you accept compatibility of genders. This means, building many fields for gender identities and expressions in a dual gender system. An example for this thought, “other consequences of this issue are our sexual identifications being checked with weekly therapies, our civil rights being taken away and the application of other insulting procedures violating many of our rights” (Gungor 2012, p.16).

From a conversation of Trans Man Hood book (Gungor 2012, p.30) :

*For example you go to maternity hospital; all you see is pregnant women. Well, my image is already obvious... We have been enduring everything. They already do the examination from bottom; it gives a different kind of pain. You go through different tests, this and that, I mean, it all hurts from within but it is over after all. Lastly you go to a plastic surgeon after all those processes.*

Social duality is male dominated. Especially, the running of the medical and psychiatric organizations that provide dominance on trans identities makes reproduction of this duality obligatory.

Koyama (2001) manifest transfeminism:

*Transfeminism challenges women, including trans women, to examine how we all internalize heterosexist and patriarchal mandates of genders and what global implications our actions entail; at the same time, we make it clear that it is not the responsibility of a feminist to rid herself of every resemblance to the patriarchal definition of femininity.*

“It seemed to me, and continues to seem, that feminism ought to be careful not to idealize certain expressions of gender that, in turn, produce new forms of hierarchy and exclusion” (Butler 1999, p.viii). Lately transfeminism movement found place in the feminism movements and many differences in this opinion occurred. The attendance of some trans males to the woman's day were discussed by some people and some unfurled banners sparked reactions among the attenders of feminist movements.

Koyama (2001) explains transfeminism concept :

*Transfeminism is primarily a movement by and for trans women who view their liberation to be intrinsically linked to the liberation of all women and beyond. It is also open to other queers, intersex people, trans men, non-trans women, non-trans men and others who are sympathetic to the needs of trans women and consider their alliance with trans women to be essential for their own liberation. Transfeminism is not about taking over existing feminist institutions. Instead, it extends and advances feminism as a whole through our own liberation and coalition work with all others. It stands up for trans and non-trans women alike and asks non-trans women to stand up for trans women in return.*

*Transfeminism* concept is an innovative movement among feminist movements that have a perception of a homogen malehood. I think, this movement will provide a new view to the idea of trans individuals' reproduct of social norms. It is possible to break a homogen structure and present new models that will depend on performative gender perception.

Koyama (2001) says that:

*Though the second wave of feminism popularized the idea that a person's gender is distinct from her or his physiological sex and is socially and culturally constructed, it largely left unquestioned the belief that there was such a thing as true physical (biological) sex. ---The separation of gender from sex was a powerful rhetorical move used to break down compulsory gender roles, but it allowed feminists to question only half of the problem, avoiding the question of the naturalness of essential female and male sexes. Transfeminism holds that sex and gender are both socially constructed; furthermore, the distinction between sex and gender is artificially drawn as a matter of convenience.---While the concept of gender as a social construct has proven to be a powerful tool in dismantling traditional attitudes toward women's capabilities, it left room for one to justify certain discriminatory policies or structures as having a biological basis.--- It also failed to address the realities of experiences for trans people, for whom biological sex is felt to be more artificial and changeable than their inner sense of who they are.*

Engin Pala (2009) underlined:

*Even many LGBT associations state that the transsexual people are limited with T letter; their members almost do not exist, a LGBT community which has not been unified will not be persuasive for the struggle in this issue. Considering the reason for this issue as the shyness of the transsexual people whom are discriminated by all of the sections of the community is unfortunately conceals the reality of existing of many gays, bisexuals and transsexuals are not in peace between themselves, they despise those who are not from them, and at least they neglect them.*

Pala (2009), “it seems that the freedom of LGBT will be realised after it has been established as a unity and consciousness among itself. The more honestly thing was clean up to front of their house and discuss the freedom of heterosexuals there after”. A good example, a transsexual person says that “as for organisation, I consider a contradictory about what people in the LGBT do and what they think. Although they are against discrimination, they easily have prejudice for other people. I do not want to be organised in LGBT. I don't have a fixed idea, maybe I will be in the future, but I am sure for now. I think these people actions, thoughts and lives are different from others in the LGBT movement” (Gungor 2012, p.79).

Epstein and Straub (1991, p.299) underlined:

*Still, transsexuals know that silence can be an extremely high price to pay for acceptance. I want to speak directly to the brothers, sisters and others who may read/"read" this and say: I ask all of us to use the strenght which brought us through the effort of restructuring identity, and which has also helped us to live in silence and denial, for a re-visioning of our lives. I know you feel that most of the work is behind you and that the price of invisibility is not great. But, although individual change is the foundation of all things, it is not the end of all things. Perhaps it's time to begin laying the groundwork for the next transformation.*

*“Sexual identity is a very little part of my real identity. There are attributes that determine us, aren't there? There is nothing like majority is always right. Remember that there are many kinds of flowers” (Pinar Anne 2009).*

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## APPENDICES

### APPENDIX-1, The Synopsis of the Story.

The film represents the main problems of the gender and identity as experienced and viewed by a transsexual man. The story includes the transsexual character's experiences to the sex change by stages with many problems concerning the social norms and rules within society's domination and the legal obligations upon transsexual people. Thus, transsexuals become alienated to themselves and other transsexuals. Due to the patriarchal dominant system, transsexuals have a tendency to consider others or reject the transsexuality by themselves. This story also explains their lives and relations between their families and friends and the struggles and efforts to exist within the society. On the other hand, the story also clearly explains their emotional relations and their sexual roles between their sex and inherent character. At group therapies, they are hard pressed by therapists to exist with their inherent roles in society with their wrong bodies with no relevant identification. There is no other alternative for an existence. In conclusion, the story tries to explain their identity problems connected to their "gender" roles in a society which considers only two genders with a compulsion towards being a man or a woman, showing no other alternative or acceptance to a third gender. They have to gain experiences to being male or female and act within society's acceptance. A twenty five year old transsexual, trying to build a new life after losing everything due to his change of identity - physically losing a body, an identity, not knowing who he is. Thinking he knew all the answers suddenly he finds he has to live with the identity of who he was to be able to live with the body of who he is now. Within 5 months he found his new identity in society, and after a year, gained the support of his family and friends', he finally finds his new self which is followed by a recognition, new friendships and a new body. "This is the story of a person who has decided to reveal themselves, has been used and lost all relevant values, but at the age of twenty five has began to recognize life once more, and give meaning to this life as if born again. A story of self-respect and lost values which leads to building a new life due to these loses. This, I think, is my summary."

## **APPENDIX-2, Scenario.**

### **Scene 1**

**Location 1:** Fatih/Samatya sea front, outer place, night time.

(Music established and hold under..) the images of rampart at back drop comes into scene. Main character walk through to camera focus on sea front then sit and look around. In the meantime, character start to talk from self.

VO(music established and hold under): “I am Enis. As many people are suggesting, I have had a very interesting, different and brave experience. I am a person in the process of female to male sex reassignment. I am in a manhood process with a partial body of a man. For over a year I have been having hormone therapy and had chest surgery within that time. That is to say, you can't draw a line with a biological man. When a child turns and looks at themselves in a mirror; I can't do that. If I look, I see my imaginary reality game, that I created and play, will begin to fail. I prefer to not think or question it, because the dream is my reality. I lived it, though not in realistic way. Who can say that it isn't reality? While I was growing up, I started to lose my reality, but it restructured and formed again in my head. The people around me were not like me or I wasn't like them. But, they don't have to look like me; I have to look like them. Nowadays, I feel like I have a memory loss. I reach a lot of my reality in my dreams. But there is a phrase for my mind. I adore it, namely but ironically, for all the reasons that give way to my memory loss. Anyway it will lose its magic, to have had it. I won't feel glad to reach all my reality in my dreams..”

### **Fade Out**

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### **Scene 2:**

**Location 2:** Home, inner place, day time.

#### **Fade In**

Photographs from my childhood to sex reassignment gets in to the scene. My mother looks at my photographs and mentions about my childhood in the scene. She gets upset about my sex reassignment. Her emotions and feelings appearing in the scene.

#### **Fade Out**

**Scene 3:**

**Location 3:** Backyard of my home, outer place, night time.

I am in scene with viewing to feed my cat. This is a very short scene.

**Fade Out**

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**Scene 4:**

**Location 4:** Home, inner place, night time.

My father in the scene. He answered a question, "How am I?" Then he shares his thoughts about me and my situation. He said that, "I am a good person and I have to live my life in the way that I want and I like".

**Fade Out**

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**Scene 5:**

**Location 5:** Street, outer place, day time.

**Interview: (public-1)**

**Question 1:** Being a transsexual or sex reassignment..

**Question 2:** What do you think about it?

He said, "Life is their life. They are free to do anything they want. Everybody must live a life to one's heart's content".

**Interview: (public-2)**

**Question 1:** Being a transsexual or sex reassignment..

**Question 2:** If you like a women? Then what you going to do?

They said, they don't understand these people and never accept them. We questioned that if they felt like a women, than they said "I have never been a women, I will not getting married and leave my life this way."

**Fade Out**

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**Scene 6:**

**Location 6:** Studio, inner place, day time.

**Fade In** (Dr. Seven Kaptan)

**Interview: (Çapa Medical Faculty, psychiatry group therapist, Dr. Seven Kaptan)**

Dr Seven Kaptan, mentioned about our country as homophobic and transphobic. Thus, depending on the societies', punishments affected transsexual people in bad ways. This labelling on transsexual's carries them to attempt suicide. As doctor, suicidality is frequently appearing to transsexuals.

**Scene 7:**

**Location 7:** Cafe, inner place, night time.

My birthday party with my friends. My “first” age celebration.

**VO:** “This is the fantastic feeling that I have always wanted. At last I have achieved it. But actually this is a fantastic feeling. I feel like I have been born again”.

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**Scene 8:**

**Location 8:** Home, inner place, day time.

**Interview: (my father and my mother)**

**Question 1:** How was my childhood?

Firstly, my father answered a question then compared with my mother's answer.

**Fade In** (photographs continues and my mother continue to talk..)

Firstly, my father thinks that I had a possible childhood. He said there is not any curiosity of me being a man. On the contrary, my mother focuses on my toy choosing and she said I usually and specifically liked to play with boy toys. She also underlined, puberty, my transsexuality receiving more clarity with some cases for example my breast camouflage, hair cuts etc..

**Fade Out**

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**Scene 9:**

**Location 9:** Studio, inner place, day time.

**Interview: (Dr. Seven Kaptan)**

Dr. Seven Kaptan explains, for detection of the transsexuality, doctors base decisions on their toy choices, play friends, behaviours and how they identify themselves. Also with puberty, how they react to their menstruation, breast growth and ejaculation etc.. Dr. Kaptan, underlined that the most difficult period in a transsexual's life is puberty.

**Fade Out**

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**Scene 10:**

**Location 10:** Home, inner place, day time.

**Fade In**(photographs continues..)

My mother explains, puberty was a very difficult time for me. She said, I was confused about my identity due to observations on my behaviours. Within that period I had a many suicidal thoughts she said.

**Fade Out**

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**Scene 11:**

**Location 11:** Studio, inner place, day time

**Interview: (Dr. Seven Kaptan)**

Dr. Kaptan mentioned about their work based on transsexuals. Results showed many of the transsexuals have at least one (%82) psychological problem like depression, anxiety disorder etc.. Finally and briefly, as the doctor said, a suicidality is a very serious problem on transsexuals and if they can not realize their transition, then they may attempt to suicide overwhelmingly.

**Fade Out**

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**Scene 12:**

**Location 12:** Taksim square, outer place, night time

STP (Stop Trans Pathologization) 2012 – Pride parade screen.

**Fade Out**

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**Scene 13:**

**Location 13:** Cafe, inner place, day time

**Interview** (A member of the Lambda İstanbul LGBTT, Öner Ceylan)

**Question 1:** Can you present yourself?

Öner Ceylan talks about himself and presents himself as a fourteen quotennial volunteer member of Lambda Istanbul. In his talks, he mentioned about the association and their performances and struggles on LGBTT rights.

**Fade Out**

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**Scene 14:**

**Location 14:** Taksim square, outer place, night time

**Fade In** (STP parade)

**Fade Out**

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**Scene 15:**

**Location 15:** Taksim Square, outer place, night time

A section from STP manifest

VO: “...No economical impediments, nor any other type of medical coercion. We want the sanitary systems to take positions regarding the Gender Identity Disorder, for them to recognise the transphobia that this classification implies, and for them to rethink their healthcare programs regarding transexuality, making the psychiatric monitoring an

unnecessary step, and the psychotherapeutic monitoring a voluntary option. We demand also that the surgeries on intersex newborns stop. We demand granted access to the labor market and that specific politics are engaged to end marginalization and discrimination of our community. We also demand health and security conditions for sex workers and the end of the police's besieging to these persons, as well as sexual traffic".

<http://www.stp2012.info/old/en/manifesto>

**Fade Out**

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**Scene 16:**

**Location 16:** Cafe, inner place, day time

**Interview (Öner Ceylan)**

**VO:** I believe that sexuality is a fiction and I think the binary gender system is not to be relied on as a real base. I mean, for example, this is like to separating people as little nosed or big nosed and if there is any in between noses then we do not know what to do with them so we set about repairing them to harmonic shape. Well, if this sounds absurd, than that is also absurd. Therefore, I dream of a World where all people can be free. All people can experience their gender, sex or gender expressions freely. Thus, I try to fight and work on this situation with my heart and soul..

**Fade Out**

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**Scene 17:**

**Location 17:** Taksim Square, outer place, night time

STP Pride Parade screens continue..

**Fade Out**

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**Scene 18:**

**Location 18:** Lawyer's office (Firat Söyle), inner place, day time

**Interview (Lawyer Firat Söyle)**

Firat Söyle talks about himself and presents himself as a volunteer member and legal counsel of Lambda İstanbul. He talks about the sexual revision process of



transsexual people in law.

**Fade In** (Official Committee report of Çapa Medical Faculty)

**VO:** For the report after the sexual reversal operation process, Meltem Devaşan consulted our clinic in October, 2008 Meltem Devaşan, continues group therapy with other individuals who also have sexual identity problems in clinic as from November 2008. With the first consult of Meltem Devaşan, the sexual identity was in the direction of manhood. Meltem Devaşan observes and designated in a harmonious manner with their relationships as a man identity. After the sexual reversal operation, his expectations are at a realistic level for an acquired new identity.

Conclusion: With the light of information from the observation processes of 27 months beginning October 2008, there is a diagnosis of gender identity disorder or inclination of women. With the harmony of psychologic sexual identity, their biological sex must be changed for their mental health.

**Fade Out**

**Interview (Lawyer Fırat Söyle)**

Fırat Söyle mentioned about the problems and deficiencies of law and he claims to moderate the law for transsexual rights. He underlined that to eliminate transsexual's reproduce adequancies is unacceptable. Within the universal human rights law to castrate a man or woman is unacceptable for him.

**Fade Out**

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**Scene 19:**

**Location 19:** Cafe, inner place, night time

**Fade In**(my birthday viewings)

My friends explains their experiences of me and my situation.

**Fade Out**

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**Scene 20:**

**Location 20:** Home, inner place, night time

My hormone injection time. We discuss about the difficulties that we have about the testosterone hormone injection. Mentioned that it is hardly a sterile atmosphere and that we have to do injections. No alternative way to do this because of the officiality. There are so much spiritual and material difficulties - for example the nurses's transphobia towards us or the corporeal difficulties.

**Fade Out**

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**Scene 21:**

**Location 21:** Home, inner place, night time

Memory about the testosterone injection situation with Ilksen.

Ilksen talks about his mother's transphobia to him. Ilksen said that his mother injured him a few times because of her transphobia. He exemplifies this to his hormone injection situation. He said, "I go to my mother for my hormone injection and she rejects me by saying I can not destroy you with my own hands.."

**Fade Out**

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**Scene 22:**

**Location 22:** Home, inner place, day time

**Fade In**(last hours before my surgical operation. Me and my family.)

They share their opinions and feelings about my surgical operation. They explain their worries about the operation and pray for my health mentally and physically.

**Fade Out**

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**Scene 23:**

**Location 23:** Recreation room, inner place, day time

**Fade In**(the last viewings before an operation.)

**Fade Out**

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**Scene 24:**

**Location 24:** Recreation room, inner place, night time

**Fade In**(after a few hours, during the operation, Enis's family..)

They repeat same speech which they are waiting with distress.

**Fade Out**

**Scene 25:**

**Location 25:** Recreation room, inner place, night time

**Fade In**(After the operation, Enis's screenings)

**VO: G. D:** How was the operation?

□ I felt nothing.

□ G. D: Are you excited?

□ Not much.

□ G. D: What is the last thing that you remember?

□ I was on the operating table.

□ G. D: Does it hurt now?

□ A little.

□ G. D: Any sickness?

□ Yes I did until I took a deep breath.. I feel drunk, as if I've drunk wine.

**Fade Out**

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**Scene 26:**

**Location 26:** Dr. Mustafa Şengezer's office, inner place, day time

**Fade In**(during dressing Enis's wound)

**Fade Out**

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**Scene 27:**

**Location 27:** Home, inner place, night time

After the operation, conversations and dialogues about the operation. Me, my parents and my friends talk together about my operation. I give an example of my

mother's perception change after my chest operation. Also I show my new body part on this scene.

**Fade Out**

**Scene 28:**

**Location 28:** Home, inner place, day time

**Fade In**

**Interview (my mother)**

**VO:** I didn't really see him like a girl way back. I saw something in between, but now I mostly see a man. Removal of the breasts, a hairy face, all of course gives me an impression that my child is a man. If I didn't know that he was biologically a woman at birth, than I would believe that he is all man.

**Fade Out**

**Interview (my father)**

**VO:** Of course, to orientate this process was hard for me and still is. But this process has certainly been a difficult experience. The important thing now is how we can get through this situation with the minimal difficulty in a comfortable atmosphere and everybody being happy from now on.

**Fade Out**

**Fade In**

**Interview (my mother)**

**VO:** I think we will undergo very difficult times, both emotionally and healthwise. My main concern at the moment is my health. Will the operations be successful and lead to a healthy life?. Closely following this concern is my identity problem. He seems like a man but the identity says that he is a girl. This is a big problem that we have to face from now. He can not show his identity card to people, for example we have had a few problems at the airport. This identity problem will continue to be a problem until we are able resolve it and be able to gain complete happiness.

**Fade Out**

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**Scene 29:**

**Location 29:** Home, inner place, day time

My mother's final words expressing her feelings and a social message.

**VO:** We fully support this situation, and I hope that society and the Government will permit these people to live their lives as long as they like, to not sideline or outcast them and provide for them to live a peaceful and comfortable life, because sexual liberty is extremely important.

**Fade Out**

**Fade In**

My father's final words expressing his feelings and a social message.

**VO:** I expect to see and hear of more suitable conditions for these people like my child and for them to be free to live their lives.

**Fade Out**

**Fade In** (Samatya sea front, music established and hold under.)

The last screen of film is continued at the sea front with Enis still sitting. Enis rises up to walk into his new life. He walks back along the sea front and fades away.. The final cut of movie.

**Fade Out**

**END**

### **APPENDIX-3, Shooting Diary.**

This film, for my Project, was inspired by my transition process. The purpose of this film is to increase knowledge about transsexuality. I have especially tried to document a transsexual man's real life experiences covering their existence within society and the difficulties with the process of transition in medicolegal aspects.

First of all I needed to make myself useful and buy a new camera for my documentary film. I did a lot of research on the internet and got plenty of advice. Eventually, I decided to buy my new camera after a lot of advice from Ayşegül Selenga. All my equipment has been supplied by myself and with the financial support of my family. After the inchoative stages for the making of 'Pink Bootie Boy', today I finally started filming. Casting (scenario, camera, directing and editing, etc) mostly belongs to me in the film. I also had some helping hands with the camera, namely Sevim Kültaş, Gizem Devaşan, Ardıl Bayram Şahin, Hüseyin Devaşan, Ilksen Gürsoy and Hülya Devaşan and the musical soloist is Ilksen Gürsoy.

#### **First shooting day...**

The STP (Stop Trans Pathologization) 2012 protest march had finally come about at Taksim Istiklal Street. I took the road to the protest march. Before the parade, we popped round to Lambda İstanbul first and waited there until the protest time with our Lgbtt friends. Whilst waiting I looked around and noticed how much preparation had been done for the day. We then walked to Taksim Galatasaray square all together. First shootings started at square by me. Bayram Şahin, my friend, helped me to do the camera shootings at times. These protest shootings were difficult and time consuming for me. But the good thing was that my friends didn't feel uncomfortable with the camera because they knew me and the reason why we were shooting, so we immortalized our moments there.

#### **First five days at home after two weeks on STP..**

I have now started to shoot at home. Reception is a difficult process for me in a domestic atmosphere. Sometimes, there is a feeling of unwillingness towards the camera but in fact the camera has made us become much closer to each other. On the first day,

for example, my sister stayed in her bedroom and wouldn't come out for a long time to avoid the camera. Similarly, my mother was running away from the camera constantly. As if the camera was not bad enough, but to also talk about our situation was a strain for her. But now, this shooting has enabled them to have a clearer understanding and involvement of the topic, to think and speak or discuss the matter in a more positive manner. Once I began shooting it had also become an emotional process for my family. But the camera helped them to open up their emotions and thoughts about my situation and at the same time observe themselves with each passing day. It wasn't easy to begin with. At times they wanted me to turn the camera off but I explained that this was an essential process and the only way to create the film's natural progression. The shooting of the film was entertaining but at times we also went through some rather emotional and nervous moments. Going through this process of shooting has helped them to more easily understand and accept my transsexuality. In a way it has speeded up the process. I have to state that it is my duty to stress how grateful I am and a special thank you to my mother for all her help and sacrifices she had to go through for me. This also includes my deepest thanks to my father and sister for all their hard efforts and help on this process. The most support given to me from my immediate family, I thank you all.

#### **After a day (my birthday shootings)...**

Before making any film shoots at my birthday gathering, I have to obtain permission from the cafe. Once received I start to organize my birthday night. I called my friends and invited them expressing the film shoots to which they will participate. We met outside the cafe and after a short conversation with them, we entered. The cameraman was Sevim Kültaş during this night Everything progressed spontaneously. We first ate dinner and then started our celebrations. The night was great. Everybody expressed their thoughts and feelings towards me one by one. The atmosphere was rather hot but sincere. I was in front of the camera this time and I found this very exciting. I was performing for the first time in my documentary film. I was asked what I was feeling and what I was actually doing in the process. I couldn't answer sufficiently but I answered sincerely. In fact I gave them a summary of all my feelings with just one word. Everything felt very exotic to me.

**After two months...**

For this scene, I tried to get permission from the hospital commissioner but unfortunately they did not allow me to do any filming. This is the scene about my medical report. On the day of the committee I had to read my committee determination outside in front of the building because we were not given permission to enter the hospital with a camera. We started shootings on committee day with Ilksen in the morning but I felt very upset because I could not attend the committee with a camera. We bring into sharp relief an obligation of psychotherapy with a perspective of critical eye.

**After committee (at night)..**

We are preparing to inject my testosterone hormone tonight. At the time, we talked about the difficulties of transsexual processes and the hormone injection situation within a home atmosphere and in a non-sterile location. We discuss this situation with Ilksen. For this shooting Ilksen directed the camera. We have done all scenes successfully.

**After a week (my surgery day)...**

On the day of the operation, I woke up early and started to shoot the preparations at home. Everyone was very nervous except me. It was hard for me to go around with the camera for this scene. I only asked what everyone felt and then I switched the camera off. I continued my shootings at the hospital which was taken over by my sister because I had to be prepared for the operation. We had received permission from the hospital health officials and Dr. Mustafa Sengezer to do filming which we restricted mainly to one location – my recreation room. We managed to capture some important moment during this spontaneous shooting. I would like to express my thanks to my sister for successfully directing this scene. She continued to direct and use the camera even during some hard and worried times for her when I was being operated on. I think she was great.

**Three days later...**

On the fourth day after the operation my father and I went to Şengezer's clinic to have the dressing removed. My father and I moved to the dressing room together where my



father directed a scene. I am very grateful for Mustafa Şengezer's support and permission to allow me to do my documentary film. Also, his cheerful personality made us relax during the shootings and when we displayed my new chest fort he first time.

### **After a few days..**

Now that the operation is over we continue to film at home. Now that the operation is over the film shootings have become rather entertaining and everyone is feeling more relaxed. We spoke freely about our observations and what we lived through during the day of the operation. In that scene, Ilksen takes in hand to directing the camera. I think Ilksen added colour to the film with the dramatic and remarkable questions. İlksen also make contributions with some documentary materials of memories of transsexuals and their hard times in everyday life including examples. I am very grateful to Ilksen Gursoy for her strong contributions.

### **After four months...**

I contacted Fırat Soyle who is the lawyer and the volunteer legal advisor of Lambda Istanbul. Fırat Soyle accepted us in his personal law office. A short while later, we started shooting. The interview continued in the form of questions and answers. We only had a short time to interview which is why we finished early and left.

### **Nine days later..**

In this scene I worked with Ilksen Gursoy. We have taken the road with Ilksen to the Samatya coast at night. The first few hours were crammed with people so we could not take any decent shots. We had to wait until midnight when everything around us started to quieten and calm down. Then we started to make the film shots. We tried a few locations until we found a better background then we started shootings with a better view to frame. During the shootings, we come up against some difficulties. There were some drunks around, who threatened and abused us verbally. However we did not get demoralized and give up but kept on filming. The other handicap was the weather. The weather was gusty. We had to repeat a scene a few times because of the weather and also ambience sounds like highway vehicle sounds. At the end of the night, we left from there relieved to have completed the scene.

### **After twelve days...**

First, we prepared for the interview and contacted my friend Oner who is a volunteer at Lambda Istanbul. We got together in front of Amargi bookstore then we started to look for a location for the interview. We found a silent location and obtained permission for the film making. I started to prepare. First, we performed an exchange of information about the situation with Oner Ceylan. The interview takes a few hours. Oner answered questions very fluently, completely and attentively. At the end of the interview, we expressed our thanks to Öner and left from there.

### **After eleven days...**

We came together with Seven Kaptan at 2011 trans pride night at Taksim square and walked together to the studio. I am very thankful to Seven Kaptan for their support. Seven dedicated a studio for us. After all of the preparations, we started to interviewing which was really entertaining and comfortable. Seven answered questions very carefully, sensitively and attentively.

### **The last shots after nine days..**

The dialog(interview) with my mother and father was very emotional. I became very touched when I remembered all of my difficult times in the past and my childhood memories. Thanks to this, I was able to listen to my family's worries of the future and we had done our inherent accounting. They were very sincere. Endless thanks for their intensive support.

#### **APPENDIX-4, Comparing Films.**

I have taken into consideration four films to compare with my documentary film. These are;

- Kimberly Peirce-*Boys Don't Cry*
- Hatice Kamer-*I am Not Sick Mama!*
- Lucia Puenzo-*Xxy*
- Caner Alper&Mehmet Binay-*Zenne Dancer*

I have analysed two of them for my thesis which are “*Boys Don't Cry*” and “*Zenne Dancer*”. And compared these four films in this part of my project.

#### **“I AM NOT SICK MAMA!”**

The depiction of homosexuality was couched like , “god forbid that”, “this is an affliction with no cure” in the documentary film, named “*I Am Not Sick Mama*”, many homosexual or transsexual people only realise their differences when they meet others or stand their whereabouts. In this film, a homosexual man explains his own awareness of homosexuality however he meets some others and also reads some books about it. The homosexual character makes a point when he goes to Istanbul and realises that, many gays, transvestites and transsexual people were from the east side-Batman, Diyarbakır, Mardin and Hakkari. He expresses, these people have to immigrate from Anatolia to Istanbul due to being under pressure. He also mentioned about his own family and denoted his annoyance with them especially from the women's harassment in the family. He gives an example from his eighteen year old brother's attempted murder attack on him. Serhat started to make provisions to immigrate to Istanbul from Batman for all these reasons of violence and harassment to him. He said that he could not live like that anymore. What kind of manhood to have gone on for a long time in the East? Serhat actually describes everything successfully with examples. He mentioned that he worked in different jobs and explained that employers were permitted to dismiss them from work according to their own initiative. He said he worked in a job in Antalya and the owners dismissed him from work because he was gay therefore showing there is no

social assurance. Serhat connects his reason for a dismissal to he is oriental image and not being macho. He said he did not fit within the oriental male figure which is why was he sidelined, marginalized and downtrodden. In the film, we can not see anybody except Serhat's mother and sisters. His mother had a big-problem with the 'gay' word. She had a phobia with this word and alienated her child with it. She said that the word did not become her child, according to her he is a very good and talented person. Serhat's mother is bound to him and very sad because he has to go. I think his mother of course accepts her son's differences. But the revelation gives occasion to discomfort and seperation. The revelation of Serhat's situation separates their lives.

In a scene, Serhat plucks out a wedding dress from under the bed. This dress is a very good symbolize in this scene. Serhat gives us an example of his friend who was very happy wearing of the wedding dress as if he was intra muros too. There weren't any short interviews in the eastside at the beginning of the movie. These interviews included many homophobic expressions. In the dialogue, all of the questions answered throughout were based upon social and religious values by interviewees and some includes violence. "Once upon a time this was to be pronounced as fag but now it is named homosexual. They kicked and sidelined in our area, thats not to be seen as good for society. I will never accept and ignore to the bitter end. When i try to perceive them man to man I thought about how they kiss with each other and I ask myself if I will kiss then I feel sick about it". The most interesting expression was, "homosexuality is the modern young people of you". I argue that there are all sorts of people who think that homosexuality is peculiar to the west.

### **“XXY”**

An intersex person, Alex, is mentioned in the *Xxy* movie. The person mentioned is at a milestone in her life. The movie focuses on family expectations and desperation. The family of the mentioned person medicates drugs to him to suppress testosterone hormones to prevent her pass into one gender. The family wants her to progress as a woman. In fact, the movie is subverting all sexual identity and orientation concepts. Alex doesn't want to use intersex and testo suppressing pills. He doesn't want his penis to be

cut. Her masculine behaviors are at the forefront. Furthermore she likes spending time with boys; whilst with boys she is doing activities that are aggressive and her sexuality is at forefront. Alex seems calmer and more emotional when she is with her girlfriends. Alex uses a picture to demonstrate clearly his situation and his feelings. He says he needs help and he is under threat in the pictures. He doesn't try to hide his body and there are many pictures and symbolic situations in his pictures that he painted about his body. His only concern is being found strange, being shown bared hostility by other people. In a scene, while her father is treating a turtle he says that the turtle will live but never go back to the ocean to his conservation with Alvaro, because one leg of the turtle is seperated. So one of its organs are seperated and this will limit its freedom. There is a metaphoric situation here. Alex identifies this situation with castration of his sexual organ.

Another different main character in this film is Alvaro. Alex has anal sex with Alvaro. He penetrates into Alvaro. They continue to do this activity until Alex's father sees them. Later Alvaro runs away and masturbates in a timberland. According to this move of Alvaro it can actually be said that he feels surprised and ashamed of discovering his own sexuality. Alex's family no longer communicate with Alex. They are trying to make the decisions for him but don't ask Alex what he actually wants. They are just trying to understand what he wants by looking into his reactions. After the sexual relation with Alvaro, his father decides that he is not a girl and says that 'Alex can't be a woman anymore '. According to him a person can only be a woman or a man. In a scene while Alex is sleeping with his mother in bed, he takes the hormone drugs from his drawer, empties the box of drugs and tells his mother that these drugs and surgeries that he has had are enough for him and wants somethings to remain the same. In other words he doesn't want any change in his body and wants his body to be natural. In another scene in the last moments of the movie Alex and his father talk again. During the whole movie for the first time his family asks what he wants. His father makes a sentence that shows the decision he will make will make him secure. In response to this he asks his father if he has a decision or not for what he should do. When we return to Alvaro, in a scene in the last moments of the movie, Alvaro and his father are talking and in the conversation between them his father says that he is afraid of being homosexual of him. Alvaro's

father is male-dominated, very masculine and has an oppressive behavior about Alvaro. First he asks Alvaro if he likes Alex or not, later says that I am afraid of being a faggot of you so we should go as soon as possible. Alex considers Alvaro's father as a butcher. Alex constantly feels pressure because of the secretion of his situation. The movie generally uses a variety of words. He is glad of his variety and he wants to continue in this way, but not to be understood by others rebelliously.

In the last tragic scene of the movie Alex declares his love to Alvaro and Alvaro reciprocates his love when Alvaro and his family are ready to leave the city. But Alex is ashamed of Alvaro, ashamed of the body he has and doesn't permit Alvaro to touch his body, because they both have the same sexual organs and thinks that Alvaro will not want him because of this. He asks Alvaro what he will regret most; not seeing him again or not seeing his penis. Actually he wants Alvaro to accept him as himself, but on the other hand he is ashamed of this situation and doesn't want to be with Alvaro in this way.

Finally, as I also mentioned in my thesis article, *Boys Don't Cry* and *Zenne Dancer* too, are movies similar with that angle. (in some immature rural areas like small towns and countries, the acceptance is less acceptable and violence is more visible than others). The films, "*Xxy* and *I am Not Sick Mama!*" are the best examples of this. The common point is that the families in these films are close to out but they are humane and support their LGBT childs. When we look at the LGBT people in films, they are exposed to threats and violence from the outside. They are featured like an anti-social, obsessive and possible neurotic without having a normal life. They are usually assimilated and insulated and scared to come out or be revealed. In most films, there are many dramatized, marginalized lives.

In the wake of the coming out process, like *Zenne Dancer* and *Boys Don't Cry*, we come near to death as a spectator in the films. Differently, I try to say that the end is not an end but a new origin whether it has been indinstinct or not. There is a new life story, new beginnings, living a life which arrives from love...

**END**

## CURRICULUM VITAE

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At present he is doing a master degree in Bahcesehir University. After having come to Istanbul he started therapy for a sex change in Capa Medical Faculty. He has had hormone therapies and several operations. He will present a documentary and a project work as thesis that demonstrates and explains the change process that he is still having.