# UNCOMPLETED LOVES OF THE MODERN LIFE: THE "DESOLATE" AND "LOSER" MALE CHARACTERS

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## MODERN HAYATIN YARIM KALMIŞ AŞKLARI: "ISSIZ" VE "KAYBEDEN" ERKEK KARAKTERLER

**Abstract**

Traditional tale cinema derives from stories, legends and traditional folk-plays. In this cinema tradition, also called "Yeşilçam Cinema" in Turkish cinema, love is constructed on the story of lovers who can not come together. Lover male charecters overcome bad charecters, mountains and deserts, which are in between the lovers. The obstacles, that should be overcomed, are derived from external factors and; the unity and happiness of lovers is spoiled because of others' intervention. Just like story tales, in Yeşilçam Cinema male charecters realize their rituels of becoming 'men' through finalising their own maturement processes as they struggle for the women they love.

Like in present modern world, male and female lovers and also love itself has changed in Turkish Cinema. Consumer culture of modern world points out rapidly consuming and regaining of not only all goods but also all values. Male characters in "Issız Adam" and "Kaybedenler Kulübü" movies, that will be analysed within our paper, do not have affairs really and consume female body as a good. Within these consumption dependent relations, man and woman's consumption of each other also causes isolation in consequence of self consumption.

All these changes in male-female relations coincide with Turkish Cinema just like all the other changes in society. In these movies, continuing a love affair is perceived as a threat, that spoils the balance in consumption dependent relations man constructed with himself and his environment and also threathens his freedom. Male characters in these movies, represents a dark but also fragile masculine situation, who avoids facing problems with himself and life. Women represent traditional feminine values like family, loyalty and tenderness; beside being strong-willed and independent characters. Female characters who have to struggle with the men they love to sustain their affairs, choose to leave. The response of woman against male character's emotional distance is phisical distance. Although man turns back to his previous life style before he met with "Love", he knows he is a "desolate" and "loser" male.

Within this paper, the representation of love and male charecters in love in Turkish Cinema will be disscussed over "Issız Adam" and "Kaybedenler Kulübü" movies.

Keywords: gender, masculinity, representation.

## Introduction

The concept of gender generally includes the patterns of behaving, feeling and thinking that the society expects from men and women. Because of the fact that it is a cultural construction, gender has various forms depending on the culture, and power relations. Differently from womanhood, manhood can be retrieved due to the fact that it is a kind of quality that is generally granted by the society. Therefore, a man has an obligation to prove continually his manhood in accordance wtih the changing conditions and the value judgements.

The cinema is a kind of art that, while reflecting the society of which it has come out just like the other kinds of art, influences and structures the society with the subjects it handles, the matters it points out, and the ideas of solutions for those matters. The cinema contributes to the process of producing and/or questioning cliches with the representations of mans and womans. Due to this fact, it is possible to observe the

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changes in defining the manhood by examining the movies that are special to some certain periods and types.

In this study, the cliches and the practices of manhood that have changed from the times of Yeşilçam until today are handled through the male characters that have been included in the two popular movies of the recent times, the "The Desolate Man" and the "The Losers Club". The today's identity of man that has been bundled up by the consumption culture is tried to be analysed by period by way of tracking the man stereotypes that have taken place in the Turkish cinema.

**Manhood as a Gender**

The concept of gender, differently from the biological sex, refers to a kind of construction that is generally built by the society, but not something innate. It is consisted of some cultural, but not natural, practices that include the patterns of perceiving, thinking, and behaving that the society expects from a man in parallel with the biological sex. *"Both manhood and womanhood are formations that are unique to the historical time and the place. They are categories that are continually formed, resisted, reprocessed, and reapproved within the ideologies, social institutions, and the practices."* This total of practices is valid for both genders; on the other hand, the point that the manhood has reached today can not be considered apart from the formation of the history and the power. Emerging of the concept of the private property and the practices of power that has developed through the ownership of property have been determinative in the emerging and the continuing of the definition of manhood; also, they have sometimes changed depending on the historical periods and the different cultures that have been expected and understood from manhood. Accordingly, it is probable to talk about a number of types of manhood, but not about only one type of manhood. (Atay, 2004: 14-21)

The identity of man is constructed more through what it is not than what it is. Lynee Segal has highlighted that the identities generally define and construct themselves via their opposites by stating that *"Unless there is something that is defined as its opposite, no 'pure' manhood can be experienced."* (Segal,1992) If manhood represents the intelligence, strength and strictness, what it does not represent are emotion, empathy, and compassion. The hegemonical manhood is concretized by way of rejecting all the feminine values - including those that are attributed to the homosexual men -. Atay, conveying from Brannon, lists the essential features of a man as following: "avoiding all the feminine behaviour and features, success, obtaining a footing, having the ability to earn his bread, power, confidence and independency, aggresiveness, violence and courage." (Atay, 2004: 11-12)

Manhood as a gender is obtained depending on "proving his adequacy" in certain fields. The quality of manhood that it is granted always reminds that it can be retrieved. To be "manly enough" is an overwhelming constraint over the ego of the man as an identity that has to be deserved again in all the relationship types throughout his life. *"The manhood of a man is always under testing and threat at home, at work, in the street, in the traffic, in a bar, in a stadium, in a astro turf, and in the bed ... about the subjects ranging from the "operativeness" of his sexual organ to the success of the team that he is a fan of."*(Atay, 2004: 26)  A man is obliged to prove his manhood in front of

the other men. *"Therefore, he is as if always inadequate - he can not be adequate, he can not calm down, and he can not be satisfied."* (Sökmen, 2004: 3)

Mailer has expressed that being a man is a lifelong struggle. "The modern protectors of the real manhood" that go to an endless war against themselves, women and honour believe that strictness, struggle and victory are essentials for continuing life as a man. They are always in a war because of the fact that they are never persuaded that they have become complete men. Ehrenreich has mentioned the deformation of a life in war over the soul of the man: *"Wars are created by men, OK, but it is necessary to remember that men are created by wars... every war deforms the human soul, and they cause the survivors - or some of them- to remain as warriors."* (Segal, 1992) Because of the fact that manhood means continuing a war against both himself and his environment that will not come to an end throughout his life, the man can not be relaxed, and he constructs his existence on "winning" and "overcoming".

As Atay says; "manhood mostly oppresses the man." Because of the fact that this pressure on the women comes from outside, it is concrete, observable, accordingly it can can be struggled against. The man is unequipped in making the sense of and struggling against this pressure that comes from inside. (Atay, 2004: 13) The pressure on the man that he be strong and tough prevents those who are suffering from that pressure from revealing that they are oppressed. Besides being a sign of weakness, complaining about the position of the priviliged manhood contains the risk of being feminized. The man has to put some distance between himself and the power that manhood has granted to him in order to struggle against this identity that has been imposed to him, and to improve his self-consciousness.

## Types of Manhood in terms of Periods and Types

Nejat Ulusay has highlighted that we can talk about some different types of manhood in the Turkish cinema that are unique to certain filmic types and periods, but not only about one type of manhood. The melodramas and romantic comedies of Yeşilçam that address to woman audience contains a representation of womanhood appropriate for the demands of the patriarchal system, on the other hand, they address to the feminine features of the woman audience such as compassion and protectionism via some features that are attributed to the male characters (awkwardness, illness, and physical obstacles, etc.). As for in the types of men, besides kind-hearted but violent badmashes, the undefeatable heroes that are the defenders of Turkishness and/or Islam in historical costumes in adventurous movies realize the aim of satisfying the longing of "the hegemonical manhood" of the male audience. (Ulusay, 2004: 147)

> *"In the examples of this type, while the superiority of the male heroes who are "one of us" against the Byzantines and the women causes an obvious race and male chauvinism, all the "bad states" from all kinds of tyranny to homosexuality come out in the identity of the enemy, that is "the other man"". As for in the movies of 1970s about crime and criminals, men come face to face with the difficulties of surviving in a big city, and if necessary, they sacrifice themselves for their relatives. Just like the fact that the movies of 1960s are "female movies" or "female melodramas", these movies are "male melodramas".(Ulusay, 2004: 147)*

In 1970s, the statement that men were oppressed in different areas in the society and they were under pressure like women came up. While it was the man who was the implementer of the patriarchal system that oppressed the women, it was the expectations

3

of the society from men, that is the role of manhood itself, what oppressed the man. (Çetin Özkan, 2009: 135) The  representation of this statement in the Turkish cinema in 1970s was the man character who was seen in the crime and criminal movies, who immigrated to a big city, and who suffered much while he was trying hard to protect his family and to gain a place there. The men who were struggling against the social and economic conditions of the big city are basically weak and dark characters who can not protect the purity of their beloved women, who can not earn bread for their family and who commit crimes in order to gain power. In the same period, the men in the social-realistic movies of Yılmaz Güney that began with "Umut" tracked the cliche of the "honourable man" that often found place in the Turkish cinema, on the other hand, they are characters whose hegemonic position went through a crisis because of social pressures. The men in these movies are always under pressure because of the landlords and the traditions in the rural areas, and because of the social and economic incompatibilities in the city. According to Sklar, while the movies of Güney are the strong revelations of cruelty within their own boundaries, because of the fact that they have accepted the dependant social position of the women in Turkey, they are not totally immune from the power relations that they have aimed to struggle against. (Sklar, 2002: 479)

In the Turkish cinema in 1970s when the "Period of Constrasts" as named by Şükran Esen was being experienced, besides the social realistic movies of Yılmaz Güney and the Young Movie-Makers, the comedy movies of Kemal Sunal, some heroic movies such as Malkoçoğlu and Kara Murat and the pornografic movies that pervaded the salons shined out. (Esen, 2010: 159-161) As Horrocks emphasizes, types of manhood are cultural constructions, and each culture generates the types of manhood that they need. (Ulusay, 2004: 147)  In 1970s in Turkey, while the effects of the immigration within the country from the rural to the urban on manhood caused the representations of weak men in the crime movies and the social realistic movies to come up; the political crisises with United States of America and Greece, some political problems in the international area, the efforts to recover the broken honour of a nation - that is always man - whose "power" had been destructed became visible with the undefeatable male characters.

The type of manhood in the Turkish movies began to lose "its power" in the period after 1980. *Şalvar Davası, Kadının Adı Yok, Aşk Filmlerinin Unutulmaz Yönetmeni* are a few of the movies in which men took attention as unsuccessful, handicapped, dangler and awkward characters. (Ulusay, 2004: 148) Connell states that the change of division of labour, power relations, emotional relationships and figurativeness have changed the definitions of manhood. The political and economic transformation that were experienced in the 1980s caused the man representation in the Turkish cinema to change. (Çetin Özkan, 2009: 124) The women's movement in the period after the 1980s gained power in the social and economic areas; and besides, as a result of the fact that the man was silenced politically by the military government after the coup de main, the image of the man began to be loosened.

Moran emphasizes that from 1980 on, instead of the values that protect the benefits of the society such as idealism, equality and battle against the corrupted system; a pragmatic life style that protects the benefits of the individual, and that includes success in business life and hitting the goldmine, etc. .(Kılınç:2008: 228) The consumption of

pleasure and the expansion of sexuality that came up in the 1980s and speeded up much after 1990s went up as a new ideology in the public domain that had been made unopposed under military pressure after the coup de main. The discrediting of the concepts like social justice, equality and responsibility, and emptying the concept of freedom helped the "hedonism ideology" to be internalized. (Oktay, 2002: 13-14) With the policies of hitting the goldmine, defraudation and neo-liberalism; coming up of practicalness instead of manliness and courage caused the image of the man in the Turkish cinema to change. In 1990s, in some movies like Eşkıya, the loss of the characters who had traditional values of manhood against the social and economic transformation, and the friendliness of the men bordering on the city were handled with an epic genre, and the manhood was rehabilitated. Apart from the movies in which the men were represented as weak, incapable and faulty characters; in some movies the male characters were represented as homosexual and transsexual characters in a way that demolishes the traditional heterosexual image of the man. These movies not only refer to the roles that are expected from men, but also to a crisis situation of being a man itself. *"These men, apart from their insecurity, live in an insecure world." "*(Çetin Özkan, 2009: 136)  The big cities that house all kinds of people with their cosmopolite structures provide the freedom for different sexual identities to continue their existence, besides, they are also threatful structures as the area of loneliness, crime and the  dark powers. The city life has fostered the artistic imagery with its spatial richness and variety, the opportunities that it promises in every field and its cosmopolite structure that is appropriate for fostering every kind of individual phantasm. The city, at the same time, both fascinates the individual and scares him/her with its structure in which communal feelings have been lost, and which is under the hegemony of the greedy and individualistic society. (Oktay, 2002: 9-10)

**Manhood under Test through The City and Love**

The city that fascinated Nazım Hikmet as the place of mass movement, revolt and hope is a chaotic space that stimulated the fear of loneliness and existence for Necip Fazıl. According to Scheler's definition; Necip Fazıl is the ego that felt the tragic experience "that had laid ambushes everywhere".(Oktay, 2002: 60-61)

The city that was the space of the man who turned into a hero through revolt and hope in the movies that contained political criticism in 1970s points out the degeneration and loss in the immigration movies. Necip Fazıl regarded the city as the cradle of loneliness and disintegration; however, Nazım Hikmet found a hope of a new world in it. The female characters of the art of cinema are more conscious and resistant in the city life. The city provides the woman the economic freedom that she did not use to have in the rural life, and accordingly the opportunity to gain her own mental and physical freedom. As for the man, he experiences a double frustration in the city. The image of the strict father that he used to have in the rural life was being dectructed through the disintegration of the traditional family type, besides, he has to gain material and spiritual power in order to continue his existence in the city, and to reconstruct himself according to the dominating values of the city. The man who tries to solve all these tensions quietly and on his own as a requirement of manhood feels the problems of the city more intensely.

In 1980s, with the utopias and the social values that lost their meanings, inaction and individualizm were elevated instead of intelligence. Men in today's cinema are miserable characters between a rock and a hard place who are away from perceiving the fascination and fear coming from questioning and sense-making. They have already given up the aim of constructing the city, but they are constructed by the city. That the city determinates the existence of the individual through the daily life practices, personal relationships and the media results in that the individuals from different pasts have the same patterns of behaviour.

The male characters in the studied movies, "The Losers Club" and "The Desolate Man", live in a culture that is prevalent in a certain area of the city, and this factor is often there in the movie. Alper in "The Desolate Man" lives and works in Beyoğlu, and Kaan and Mete in "The Losers Club" live and work in Kadıköy. Beyoğlu and Kadıköy are two similar places on the different sides of Istanbul in each of which the same culture is prevalent. These places are the cultural and entertainment centers of the metropolis with their nice restaurants, live night life, cinemas and exhibition galleries. Loneliness, emotionlessness and boredom which are the common problems of the big city life are concretized in the similar life practices that the characters have. That Alper, Kaan and Mete meet in a shared state of manhood displays clearly the importance of the social effects and the civic culture in forming of manhood. Alper is a lonely man who has come from the low class and moved up the social ladder, but has not yet been able to complete his battle against his previous social class, and who does not have the ability to read and interpret well. The rural family from which Alper comes from and the struggle of disengagement from the lower-middle class are revealed through the intense disturbance that he feels because of his mother's behaviour special to the town life. The mother, who, when she enters home, leaves her shoes outside, and who says to a waiter "You have got tired, child, go and have some rest." carries the practices special to the town life that Alper wishes to escape from to the city. The relationship that Alper has constructed between the city and himself who uses cues from movies in his speaking and who is so urbanite that who does not leave his shoes outside home develops through images and cliches. Kaan is an intellectually equipped man, even if he does not take acion, who reads books which require intellectual and cultural accumulation, and who has got the ability to question the social values. However, both of these two men are characters who track a similar cliche of manhood, and who can not get out of their lives based on plesasure consumption and individualism for the sake of love. While Alper says "I will never get better. I have always been in this state, and I will always be the same.", Kaan says "That's me, my girl, I have never lied to you.". The examination of the modern urbanite man is to overcome the "obstacle of love" in order to continue his own life style, but not to overcome the obstacles on the way to love.

Paz has written that *"There is no people or civilization that has not produced poems, folk tales and legends handling the confrontation, "attraction to each other", and overcoming the obstacles in order to reach togetherness of two people".* (Paz; 2002: 36) The subject of love in Yeşilçam cinema, which gets its source from folk tales and legends is based on the story of two lovers who can not get together. The obstacles to overcome in order to reach love stem from outside factors, and the togetherness and happiness between two lovers are ruined as a result of others' interruption. Men, as in

the folk tales, realize the ritual of being a man by way of completing the processes of self-maturation through their struggle for their lovers.

Today, when individualism, fast living and consumption are the main cultural values, the tragedy of lovers has transformed. The social and the economic problems that prevents the lovers from getting together have decreased relatively; however, inside problems about the new life styles coming from the individuals' own spiritual worlds have gained importance this time. Because of the fact that these problems are not environmental ones, they ruin the two-person-world of love interiorly, and they are more difficult to overcome.

> *"Both male and female characters of cinema are as if exhausted. ... Once a determined man to overcome the outside obstacles on the way to getting together because he had no doubt about the love of both his lover and himself who used to be self-confident and widely trusted by others has gone, and instead of him, ordinary men and women who are never self-confident, awkward or inadequate in love and even in sexual life, or who emphasize the technical sides of sex instead of its emotional side have begun to appear in cinema."* (Atayman: 1995: 42)

The greatest love tales of the East, Leyla and Mecnun, and Kerem and Aslı depict the men who reach a level of love that is divine, but not bodily, thanks to the suffering they have experienced for the sake of love. Likewise, the love movies of Yeşilçam handle the spiritual loves of male and female characters who as if did not have a body. The powerful and honest characters that are the symbols of the traditional values of manhood have shown the height of the love they had for their lovers by way of not making love with them. The true love in Yeşilçam cinema was represented bodilessly and spiritually for years, and it was pointed out that "immoral" women only can experince sexuality.

After the military coup that was performed in 1980, a women's movement started in a totally depoliticized public domain. While the army prevented all the political actions and the political parties with the military power for the three years of its government, the feminist movement found a chance to politicize the public domain. In the women's movies which came up through the women's movements increasing in Turkey, women starting work outside home, and their involvement in the public domain, female characters who are aware of their sexual desires - their bodies- began to be seen.

As Baudrillard has emphasized; body, which is the most beautiful, valuable and peerless object of consumption, was rediscovered in the form of physical and sexual liberation after the prutanism age of a millennia, and it has turned into an object of salvation.

> *"Body has definitelay taken the place of soul in this moral and ideological function. ... For centuries, people have been tried to be persuaded that they have no bodies (nevertheless, people had never been persuaded about that), as for today, it is systemically insisted that people be persuaded that they have a body."* (Baudrillard, 1997: 155)

The point that has been reached after the bodiless spiritual love in today's Turkish cinema is the bodily loves, which include the rediscovery of the body, which does not have a soul, and which elevates the pleasure consumption. Until 1980s in cinema, while sexuality between two lovers was only approved within marriage, after 1980s, -especially when it came to

the free urbanite woman- "love" itself legalized sexuality. Today's love narrations rediscover the body, however, they are as if they have lost the soul. The lonely individual in the crowds in the metropolises tries to achieve liberation through transforming the body into a cultural property, consuming it, and making it a fetish. The individualism, which has been elevated through continually provoking the rationally manipulated desires prevents developing the conscience and the potential of revolt; in additon, the individual on the way to gain freedom is provoked for consumption, and s/he is continually adjusted. The resul of this cycle which is based on continually provoking the desire, but actually never satisfying it, is a kind of sexualism which is used for soothing aims, but not a destructing one against all the cliched values of the society. (Baudrillard, 1997: 163-177) The modernity has rediscovered this provoked and perverted sexualism in order to emphasize the potential of the power. As long as desire can be unnatural now, and it is manupilatable and definable; the people who chase pleasure become controllable and manupilatable. *"In the last instance, sexualism is what school or prison are."* (Kahraman, 2005: 121)

The women in the movies that are handled in this study care about traditional relationships, and they appreciate family matters; besides, they are powerful and aware of what they wish. These women, who have their own lives in a city away from their families, but who, differently from the men, do not lose themselves in the flow of the city respond to the men's demand of emotional distance with physical distance. While Ada gets married after he has moved to England, Zeynep accepts the job offer from the United States of America. Despite the fact that Alper and Kaan try to return to their individualistic lives based on consumption, they understand the value of what has been lost. The "love" which the woman interpreted in the beginning of the relationship thanks to her sensual depth is a value that the man can only understand after the loss of it. The identity of man, under the pressure of the silent and invulnerable man image that the society imposes to him, is not only unequipped about expressing his feelings to a woman, but also about interpreting them mentally and emotionally. The situation that Alper confesses to Mete by saying "Wandering among Rock'n Roll and other things, I have not noticed how intensely I have fallen in love with the girl." is explained through a self-talk after years when he meets Ada: "I have never thought it wolud be like that. Until a tiny stuff smashes me."

*"Even if Adam ate the apple for this, and he was dismissed from Heaven; the meaning of the fact that he bit that illicit fruit is that he has reached enlightenment."* (Eradam, 2004: 79)As for Alper and Kaan, they, as being in love, are dismissed from their own escaping, and from their fake happiness based on consumption and pleasure. That Adam was dismissed from Heaven and sent to the world meant that he had to work and cultivate, and he started a life based on knowledge and effort. Kaan and Alper returned to their lives based on the pleasure consumption and escaping, and they could only interpret the richness that their short-lasting love affairs had contributed to their lives in the period after separation. The benefit of an unhappily ending love story is self-conscience. Kaan's homemate Murat, who continually watches documentaries and does not involve in the life outside home, is the only male character who really experiences the leap of conscience and put the development in his conscience in action. Murat, after

Ceyda leaves him, goes outside for the first time, and does shopping, he takes responsibility. He has gone outside now, and he has taken action for someone else by way of making dinner for Kaan. The closing sentence of the movie is a confession, about the life of the "loser" men, that shows the elevation in Murat's level of conscience: "As you say, we are very lonely."

## The "Loser" and "Desolate" Men

"Good Night, Dear Listener, Have We Slept Together?" The radio programme, "The Losers Club" of Mete, who is a record collector and a bar owner, and Kaan, who is the owner of the publishing house that prints the non-selling books of the authors such as Barthes and Blake, starts with this question. The importance of sexuality of these two men who have some intellectual activities which the society does not understand is revealed in the very first sentence. We see throughout the movie that their speeches during the programmes and their lives outside the radio station have great importance in the characters' lives. Although the men are always all together and on the screen, the existences of the women, with who they make love, that come and go do not allow the audience to totally understand who they are. That Mete can not remember the names of the women with who he has made love means that women are regarded as unvaluable beings outside the men's community. Mete reminds, always with the same sentence, the women who say "Is it more valuable than me?" to Mete, who does not let them hold one of his records, and who try to use the language of the "losers" at the table where the members of the "losers" sit and chat together that they are "out": "What's your name?"

Face, according to Levinas, reminds us of our responsibility against the "Other". When face is out, our responsibility against the other also goes out; and hate, carelessness and emotionlessness are legalised in a way.(Yumul, 2000: 45) Mete's carelessness and emotionlessness about the women with who he makes love are legalised in that he does (can) not remember their names. The women who we see in the movie (the students "who love the speeches, but do not understand them", the radio manager, who is focused on converting the link with the listeners of the programme into rating, fans who are always ready to make love, and Zeynep, who tries to create a man "who is appropriate for introducing to the family" out of the "loser" Kaan) track the women cliches in cinema. Women are represented as characters "who always cry" and demand things. This female representation, which has no depth, and which has been formed according to some stereotypes, helps the injustices against women to be legalised. On the other hand, although when the male members of "The Losers Club" (Kaan, Mete, Brit, Hakan, Kuşbeyin) are evaluated according to traditional manhood criteria, they are fragile and unsuccessful, they are characters who have the emotional and intellectual depth. They reject the morals which the society impose, they decide their own ways, and they go after their own ambitions. Kaan, who wants to leave when he notices somebody or something has got him, does not care about the concept of family, etc. which "the individual who has been absorbed in the society" - "the man who lives from hand to mouth" of Camus- appreciates without thinking of why s/he does. A human being who lives from hand to mouth conflicts with his/her values in order to adjust to the institutions such as education, family and religion; s/he tracks the opinions of the others in order to adjust to the morals of the majority, and s/he does not question his/her existence. (Camus, 1996: 64) Camus names the person who has noticed the

9

senselessness of life as "maladaptive". Revolt, freedom and ambition are the three main characteristics of the maladaptive. (Camus, 1996: 70) While Kaan and Mete represent the "maladaptive" and a high level of conscience that is aware of the *nonsense*, Zeynep represents the "human being who lives from hand to mouth" because she cares about her responsibilities at work and her family.

It is possible to handle The Losers Club in terms of Bourdieu's concept of "homosocial" and Lipmam-Blumen's studies who use this concept in the gender researches. The concept is used as "the same gender's search for togetherness, ... and its prefer" and mutual inclinations that model each other who are the same gender. The homosociality has two dimensions, one of which is physical, and the other is symbolical. While the physical dimension means the separation of the places where the existence of women is not wanted as the men's area, that is, a spatial separation; the symbolical dimension means that arguments about the contents of moral inclinations, political opinions and value systems should be firstly made among the persons of the same gender. *"The concept of 'homosocial' used by borrowing from Bourdieu means the legalisation of their behaviour through the communities that the genders form within themselves."* The homosocial men communities not only exclude women from the world, but also provide an area where men continually approve, legalise and reinforce themselves and the way of understanding the world. Women who are excluded from these areas that belong to men are degraded to the audience role which serves to pat the ego of men. (Onur; Koyuncu, 2004: 32-39)

The men in The Losers Club continue mutually approving the manhood practices from which they avoid questioning and about which they avoid taking responsibility, the "touch and leave" relationship which they construct with women and the world during bar chats and at the radio programme. Women serve to the socialization process of men as the mass of fans and the object of bodily pleasures. The dependant position of the women, in a system where the definition of manhood is formed depending on the changes in the society, but does not have evidence that is accepted collectively, serves for continually approving of manhood.

The similarities which the men who refuse to evaluate themselves according to the criteria of the society, who even questions the meaning and the existence of the victory when they have won, and who, in this way, become the "loser" share with another man from a totally different past and pattern, the "desolate" Alper shows that we need to examine a general state of manhood beyond characters. Although the practices and the crisises of manhood represented in this movies are different from those in Yeşilçam, they conrtibute to creating of a new kind of cliche. The male characters of Yeşilçam have realised the rituals of being a man by way of experiencing great battles for the sake of power, purity and love. As for the male characters, who can not belong to anywhere, in the studied movies, "The Losers Club" and "The Desolate Man", they appear to belong to a lost man generation in which love can be sacrificed for the sake of the elevated individualism, the life that gains meaning through consumption, and of protecting this life, and which has experienced a value loss. The male character, who tries to adjust to the speed of the city life mentally and sensually, loses his own value after he has lost all the values.

According to Simmel, the problems of an individual stems from the aim of protecting his/her own autonomy of existence and individuality against the active social powers; historical heritage, external culture and the technique of life. The metropolis human, who, on one hand, tries to come to a composition with the changing trends and contradictions of the outer environment, and who, on the other hand, tries to protect his/her individuality has to learn to react with his/her brain, but not with his/her heart. *"The reaction to the phenomenon of metropolis has been transferred to that organ which has the least sensitivity, and which is quite far from the depth of personality."* (Simmel, 2009: 82)

The monetary economy, which degrades all the values to the same unit of measure, the very fast flow of life, and punctuality cause the attitude of boredom special to the metropolis life to appear. *"A life in which one goes unlimitedly after pleasure makes the person bored because it provokes the nerves to react most strongly for such a long time that they can not react anymore."* In the metropolis life in which all the values are interpreted in terms of their economic values, it is difficult for the bored person to understand the objects, and their qualities become vague for him/her. (Simmel, 2009: 84) *"The metropolis, that has taken us **captive** with its endlessly increasing places, buildings, properties, services, vehicles and ruins now requires such a speed of recalling and thinking that this speed destroys the process of recalling and thinking in a sense."* (Oktay, 2002: 199)

With the pleasure consumption turning into a value on its own, who the "object" of the pleasue is loses its importance. Alper and Kaan fail to understand the difference between their love affairs and one-night stands, and to evaluate their feelings and the quality of the relationships. They, while going through among women and entertainment centres, do not spare time to stop and think, and to appreciate the value of what they live. That every object has the same meaning and value with another, that the carelessness that is adopted in order to deal with the numerous stimulus, and that the caution that stems from the efforts to protect the autonomous existence are the elements of metropolis life. *"Self-protection of certain personalities is provided at the cost of the degradation of the value of the whole of the objective world, and this such a degradation of value that it degrades the personality of human to the same feeling of worthlessness."* (Simmel, 2009: 85)

The male characters in the movies, "The Desolate Man" and "The Losers Club" handled in this study, do not have relationships with women in real life; but they consume the body of the women like a property. The patterns of consumption have the function of producing the meanings in which the individuals can place themselves. Pleasure consumption for the male characters is an area where they, while escaping from the aliening atmosphere of the big city and the problems both within themselves and between the environment and them, gain an identity and a position in the city. They surrender to desire consumption and a kind of experience collecting in order to find the image of manhood outside which they can not find within themselves through the pleasure experiences of which they do not remember - do not want to remember- the names and faces, which are easily given up, one of which can replaced with the other, and which is lived "now and here". As Sökmen says, this a type of manhood that can not be enough, be soothed, and be satisfied. (Sökmen, 2004: 3)

*"Neither Casanova could have the right to experince the love, nor Don Juan or the duke of Acquitaine, Guillaume: The main reason of not being able to find the other is to have oneself disappeared."* (Batur, 1995: 7)  Zweig, who states that Casanova, while telling about his memories, do not consider any physical features of hundreds of women with who he had relationship, and he never cared about their spiritual features, complains that a world that admires the physical achievements, and that occasionally considers the spiritual power has made him the symbol of the victories that have been won in love. However, *"Casanova only enjoyed their skin, only felt their skin, and only knew them with their flesh."* ( Zweig, 2004: 124-125)

Segal points out that today in the West there are no war-like collective ceremonies of transition to manhood, and men try to prove their manhood through some individual and competitive efforts such as doing sports, climbing and involving in sexual adventures. Because of the fact that there is no social evidence of the real "man" identity, men today are confused, worried and diffident. Many men think that they are "away from manhood", and they live a quiet but deep tragedy. The men whose performance and power has indisputably been accepted for many years, get confused because today women gradually get more powerful both in public and in private areas, and the social evidences of manhood such as duels and wars began to disappear. (Segal, 1992)

Kaan and Mete, as they express in the programme, are men who suffer from not being able to crying, dying and going away. Alper's relationship with his mother indicates that his identity of man oppresses him interiorly. Alper, as a member of the lower-middle class family, opening a restaurant with the money from the field that his father has sold, has survived on his own in the city and climbed the social ladder. As a man who fills his family with pride with his success can not tell his mother about his loneliness. Alper contents himself with saying "Oh mum, so difficult.", and he, as his mother says, is a "non-speaking and non-breathing" man.

Hollstein states that what oppresses the man is "a social higher-structure", that is, the socialization. Unlike women, men are away from defining what the pressure is. (Onur; Koyuncu, 2004: 36)  Alper, in order to define the pressure, needs to reach the level of conscience enough to question his existence and the meaning that the society attributes to his identity of man.

Heiliger and Engelfried, in their researches emphasizing the importance of the socialization in the formation of manhood, handle the model of socialization in eight different points. "Silence" means that the man does not talk about himself and his feelings, and it is one of those points. As a result of the fact that the manifestation of the feelings is regarded as weakness, and that the man believes that he must solve his problems by himself, "loneliness" becomes inevitable because of silence. (Onur; Koyuncu, 2004: 38)

In both movies, because of the fact that silent male characters do not express clearly the loneliness in crowds, lacking love and wishing to escape from the city, songs do it. The manifestation of the male character's feelings and thinking is realised more through music than dialogues.

The main problem of Kaan and Mete is not being able to turning their intellectual richness and awareness into action. The books they read, the songs they listen to and the words they utter about loneliness emphasize the intellectual and cultural abilities of these two men. However, their opinions turn into empty images in daily life, and they prefer to get dragged in life, but not to take action in order to change the conditions. The night when they meet in a bar with the listeners of the programme, one of the losers, Brit's saying "Perhaps this is our 68." displays the transformation of utopias and actions in the public domain in 1980s. As mentioned above, with the degradation of the concepts such as social justice, equality and responsibility, and emptying the concept of freedom, "the ideology of hedonism" has been internalized. .(Oktay, 2002: 14)  The individual, instead of collectively revolting against the value loss and the individualism in the city life, is adjusted to the city by way of being together with the people who have similar life styles. Today belief in great ideals has disappeared, the disoriented individual holds life with some momentary happinesses. The only action of Kaan and Mete in order to change their lives is "to escape" to Olympos.

The movement of escaping to the pastoral world -with the contribution of the call of media- has stood out among the metropolis people because of the wish to differentiate. To deny the city has become a cultural code among the urbanite class which makes use of all the material and spiritual possibilities of the city. Hauser points out that this longing for the pastoral life is special to the environments which live in big cities and active lives and which have gained every kind of satisfaction, but not to the ordinary people. *"The concept of pastoral displays an idealistic attitude, special to the urbanite, that makes use of the advantages of city life and/but that reflects the inclination to escape from the problems of the civilization."* (Oktay, 2002: 49)  To search for comfort in the rural as defined by Eagleton as "the myth made up in the metropolis" means escaping from being the recorder of the civic violence. (Oktay, 2002: 197-198)

> *"The hell of us, the living things, is not something that will occur in the future; if there is a hell, it is already here, among us; the hell in which we live every day, the hell which we have created by standing side by side. There are two ways of suffering: The first is easy for everybody: To accept the hell and to get integrated enough with it not to see it. The second way is risky; requires continual attention and education; to search for what and who is there, but not the hell, in the middle of the hell, and to recognize, keep it/them alive and give it/them chances." Calvino* (Oktay, 2002: 219)

Kaan and Alper have to discover love in order to feel the uniqueness of it and find themselves. However, they, as Calvino says, are so integrated with the hell that they can not see it. They have delayed coming face to face with their personal and environmental problems, and they have gone to an escape that will intensify their problems. These men are the "eternal young" -as defined by Jung- who we often see in the recent period of the Turkish cinema, and who avoid taking responsibilities and completing their pubescence. Puer Aeternus, going after his personal aims instead of accepting his social responsibilities, always wants to move, but avoids getting engaged. The responsibilities and the engagements slow him down while he is going after the things not tried yet and promising excitement, and Puer Aeternus wants to be fast. The "eternal young", always in the state of "not yet", always avoids coming face to face with the society and his duties. He always wishes to make changes in his life, but he is never ready for them. (Spottiswood, 2011)

The men in the movies, as the "eternal young", run after speed and the things not tried yet. Alper, not afraid of "multiplicities and alternatives", finds the way of going after his sexual fantasias and live different sexual experiences in order to escape from his environmental and personal problems. As for Kaan and Mete, they sleep with a different woman every day, and when this is not enough, they go away from the city. As they talk in the programme, for them, "being on the road requires having a certain level of speed" and "it is boring to stop.".

> *"To get bored is the chronical problem of the man. He who sets off in order to save the legend of manhood from the stem of power* ("erkek" in Turkish means "man" in English; and "erk" (the stem of the Turkish word "erkek") means "power") *and to leave it to an insecure nook of the imagination often bumps into his own shell. It is not easy at all to separate from a legend. Many know his shell in time, and try to love and have the others love it. The man is defined with his shell."* (Türker,2004: 8)

**Conclusion**

The replacement of the social values that construct the identity of the man causes the identity to get disintegrated, and the conventional manhood goes into a crisis. In the metropolis life that consumption and individualism form, with the spiritual values getting disintegrated, the criteria that define the identity of the man, power, will and strictness are replaced with mysteriousness, carelessness and loneliness. The main characters in the studied movies, "The Desolate Man" and "The Losers Club", represent a universal crisis of manhood that the metropolis life has formed besides the value loss experienced in the period after 1980 in Turkey.

These movies, besides indicatig the crisis of manhood, serve for the new type lost, dark and fragile male stereotype through this state of crisis. In the new representation of the man, both good and bad lose their meanings, and avoiding from taking responsibility, running after the physical pleasure and inactivation attributed to the bad man character in the movies of Yeşilçam becomes definitive for the main male character. The man, losing himself, too, after losing all the values in the crowd of the city, is represented as a lost and dark character.

In the Turkish cinema, which takes its sources from the traditional art of narrating, legends and folk tales, the main conflict in the melodramas filmed for many years has become the separation of the man and the woman because of social and economic disputes. In the movies that are handled in this study, the obstacles between the man and the woman are not environmental, but personal. The man character is unwilling to change his life based on consumption and to take action. The struggle of these men, differently from the men in the Yeşilçam movies, is a struggle that is "for the sake of gaining everything despite love", but not "for the sake of love despite everything". Feelings are given up for the sake of shallow, but innumerable women, sexual experience and consumption.

Cinema is a mass art that does have the potential to transform the society, beside reflecting it. The male characters, emphasizing the loss of their traditional value of manhood, who are defined with inactivation and loss of value, ignore their potential to make a critical questioning and replace the identity of man, without replacing the the lost values with the new ones. The movies, in which male and female characters are defined through contradictions, and the woman is associated with the traditional values, serve for the social gender stereotypes to be reproduced and ossified.

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