QUEER TEMPORALITY IN CINEMA: A BIOPOLITICAL ANALYSIS OF TIME

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ECE NUR KONUK

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF PHILOSOPHY

SEPTEMBER 2024

Approval of the thesis:

QUEER TEMPORALITY IN CINEMA: A BIOPOLITICAL ANALYSIS OF TIME

submitted by **ECE NUR KONUK** in partial fulfillment of the requirements for the degree of **Master of Arts in Philosophy, the Graduate School of Social Sciences of Middle East Technical University** by,

Prof. Dr. Sadettin KİRAZCI
Dean
Graduate School of Social Sciences _____

Assoc. Prof. Dr. Aret KARADEMİR
Head of Department
Department of Philosophy _____

Assoc. Prof. Dr. Fulden İBRAHİMHAKKIOĞLU
Supervisor
Department of Philosophy _____

Examining Committee Members:

Assist. Prof. Dr. James GRIFFITH (Head of the Examining Committee)
Middle East Technical University
Department of Philosophy _____

Assoc. Prof. Dr. Fulden İBRAHİMHAKKIOĞLU (Supervisor)
Middle East Technical University
Department of Philosophy _____

Assist. Prof. Dr. Burcu BAYKAN
Bilkent University
Department of Communication and Design _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Ece Nur KONUK

Signature:

ABSTRACT

QUEER TEMPORALITY IN CINEMA: A BIOPOLITICAL ANALYSIS OF TIME

KONUK, Ece Nur
M.A., The Department of Philosophy
Supervisor: Assoc. Prof. Dr. Fulden İBRAHİMHAKKIOĞLU

September 2024, 104 pages

Queer temporality is a concept that is used to explain alternative modes of existence that challenge normative linear timelines. These non-conforming experiences of time resist straight and cisgender narratives of progress and development. In this thesis, I will be analyzing two movies, namely I Saw the TV Glow and All of Us Strangers, in terms of failure and mourning, which are the two main aspects of the experiences that build queer temporality. I will show how the temporalities within these movies create unique examples of countering queer heterotopias that bear potentialities for a queer future. Finally, I will unpack why such a future is important to imagine in creating resistance toward a biopolitical strategy and how to achieve it through radical care of the self and, by extension, the community.

Keywords: Queer temporality, heteronormativity, technologies of the self, political resistance

ÖZ

SİNEMADA KUİR-ZAMANSALLIK: ZAMANIN BİYOİKTİDARİ ANALİZİ

KONUK, Ece Nur
Yüksek Lisans, Felsefe Bölümü
Tez Yöneticisi: Doç. Dr. Fulden İBRAHİMHAKKIOĞLU

Eylül 2024, 104 sayfa

Kuir zamansallık, normatif doğrusal zaman çizelgelerine meydan okuyan alternatif varoluş biçimlerini açıklamak için kullanılan bir kavramdır. Bu aykırı zaman deneyimleri, heteroseksüel ve cisgender terakki ve gelişim anlatılarına direnir. Bu tezde, I Saw the TV Glow ve All of Us Strangers adlı iki filmi, kuir zamansallığı inşa eden deneyimlerin iki ana yönü olan başarısızlık ve yas açısından analiz edeceğim. Bu filmlerdeki zamansallıkların, kuir bir gelecek için potansiyeller taşıyan kuir heterotopyalara karşı nasıl benzersiz örnekler yarattığını göstereceğim. Son olarak, böyle bir geleceğin biyoiktidari bir stratejiye karşı direniş yaratmak konusunda hayal edilmesinin neden önemli olduğunu ve bunun benliğin ve dolayısıyla komünitenin radikal bakımı yoluyla nasıl başarılacağını açıklayacağım.

Anahtar Kelimeler: Kuir zamansallık, heteronormativite, benlik teknolojileri, politik direniş

To my dear lubunya, who have been something more than a home

ACKNOWLEDGMENTS

First and foremost, I would like to thank Assoc. Prof. Dr. Fulden İbrahimhakkıoğlu for her incredible support and brilliant guidance, but most importantly, for her unmatched patience with me, not only during this thesis, but throughout my academic education. She is the best mentor any student could ever hope for, and I am glad that I am one of the few who had the pleasure of working with her.

I would like to thank my committee members, Assist. Prof. Dr. James Griffith and Assist. Prof. Dr. Burcu Baykan for their insightful comments. Your detailed feedback has been incredibly important in teaching me new perspectives on how to write better. I also appreciate the kind help Reyhan Yılmaz offered to wrap my head around this.

A special thanks goes out to my father, Enis Konuk, for his intellectual contributions, and my mother, Gaye Konuk, for always listening to what I had to say and believing in me, even in the times I could not. Thank you, Mom, for raising me to be gentle, and for comforting me when I could not be. The love you are capable of still inspires me.

I cannot express my gratitude to my dearest friends and lovers alike, whose love alone made me into who I am today. Aylin Akyar, Bertuğ Çelebi, Billur Gödek, Cenk Ceylan, İpek Üntuna, Mehmet Torun, Viv Sağsen, and many more, thank you for being the air in my lungs when I could not breathe, and for being flowers in our garden that reminded me the beauty of this world.

My heart also goes to everyone in my community who made this thesis possible by inspiring me with the unimaginable care they put in this world. I am taken by the courage from knowing that we will always be there for each other, despite everything.

TABLE OF CONTENTS

ABSTRACT iv

ÖZ v

DEDICATION vi

ACKNOWLEDGMENTS vii

TABLE OF CONTENTS viii

1. INTRODUCTION 1

2. THE BIOPOLITICAL FORMATION OF HETEROTEMPORALITY AND QUEER TEMPORALITY 6

2.1 Introduction 6

2.2 Normative Manifestations of Time as a Tool of Biopower 7

2.3 The Moralist Structure of Pleasure and Paranoia Surrounding Family and the Child 15

2.4 Resistance by Embracing Queer as a Way of Life 23

2.5 Conclusion 32

3. PROJECTING TO THE FUTURE AS A FAILURE: QUEER TEMPORALITY AND VIRTUALITY 33

3.1 Introduction 33

3.2 I Saw the TV Glow and the Unfinished Journey of a Hero 33

3.3 Analyzing I Saw the TV Glow: The Fabricated Inevitability of Queer Failure 39

3.4 Conclusion 53

4. MOURNING AND DESIRE: BUILDING A QUEER FUTURE WITH COMMUNAL CARE 54

4.1 Introduction 54
4.2 Imagining Healing in All of Us Strangers 54
4.3 Mourning a Childhood that Never Was 58
4.4 Conclusion 65
5. QUEER FUTURITIES OF CARE 67
5.1 Introduction 67
5.2 Stuck in the Perpetual Now or Projecting Upon a Queer Future? 67
5.3 Queer as a Way of Life and Politics of Care 73
5.4 Conclusion 76
6. CONCLUSION 77
REFERENCES 80
A. TURKISH SUMMARY / TÜRKÇE ÖZET 86
B. THESIS PERMISSION FORM / TEZ İZİN FORMU 105

CHAPTER 1

INTRODUCTION

The contemporary landscape of queer theory has been increasingly focusing on the elaborate interplay between temporality politics. Drawing from here, the central to this discourse is the concept of queer temporality. Queer temporality is a conception of time that illustrates how queer people experience the flow of time due to the normative conception of time that is established and imposed by heteronormative structures. In this sense, it challenges the normative frameworks of time. Thus, this thesis explores multiple dimensions of queer temporality while focusing on their political implications by the method of drawing from representations of queer temporality in the analysis of two movies. Through a close reading and analysis of the movies, namely, *I Saw the TV Glow* (2024) and *All of Us Strangers* (2023), this study aims to discover some alternative ways of being offered by queer temporality, which can serve as both a site of resistance and a source of empowerment for queer subjects.

The concept of queer temporality is generated as a consequence of the limitations on one's life by heteronormative temporal structures, which are also referred to as heterotemporality. Heterotemporality is usually defined as a linear and reproductive

understanding of time by scholars. In the most fundamental sense, it generates and enforces a normative trajectory of life—birth, marriage, reproduction, and death—that marginalizes those who do not conform to its expectations. In contrast, queer temporality disrupts this linear progression, in a myriad of ways other than the fundamental structure of heterotemporality, producing alternative modes of experiencing time and offering sources for understanding it, thereby it helps us to build resistences to the teleological narratives of heteronormativity.

This thesis is structured around four main chapters, each of which examines different aspects of queer temporality, from how it was generated to the consequences it produces. Chapter II will lay the theoretical groundwork by examining the differences and relations between heterotemporality and queer temporality. This chapter will search for how heteronormativity came to be and explore the ways in which it constructs a normative understanding of time. I will argue that the emergence of queer temporality is not merely a reaction against heteronormative structures but is a direct consequence of the marginalizing strategies that are inherent to the production of those structures. The chapter will further explore the moralistic and paranoid roots of reproductive and familial systems imposed by heterotemporality, while highlighting how they operate through imposing limits on pleasure and, thereby, foreclosing alternative futures. In the final section, I will propose an innovative approach to the reading of queer temporality, which would also change the political perspective on the issue of queer rights. This approach will be rooted in finding hopeful imaginations of a queer future that does not necessarily paint an optimistic picture, yet it can project itself to the future by transcending the constraints of heterotemporality.

In Chapter III, the focus will shift to a specific cinematic representation of queer temporality to illustrate the specific kind of hope I will defend throughout the thesis. I will conduct an in-depth analysis of the film *I Saw the TV Glow* by using the Deleuzian framework of *time-image* in order to explore the interplay between the different temporalities that were portrayed in the movie. After drawing parallels between Deleuze's concept of *virtuality* and queer theory's notion of *realness*, this chapter will open the deterministic narratives that are often imposed on queer subjects up for debate by showing how the movie challenges the traditional narrative structures of storytelling. The analysis will emphasize the importance of narrative formation of one's life in authorizing one's experiences and resisting the inevitability of failure. Through its construction of an innovative narrative that is expertly characterized by perpetual wandering between the virtual and the actual, *I Saw the TV Glow* puts forth a powerful commentary on the possibilities of creative resilience and the transformative potential of queer temporality.

Chapter IV will continue with the exploration of queer temporality through another movie analysis, namely, *All of Us Strangers* (2023). It will shift the focus towards the themes of mourning and loneliness that are prominent in the narrative of the movie. This chapter will begin by following the Freudian roots of mourning and melancholia within the movie's narrative. Afterwards, it will apply Butler's interpretation of Freud in order to conceptualize the forms of oppression that queer subjects endure. After understanding the sources and seeing the consequences of the melancholic attitude, the chapter will propose a solution to overcome the process of mourning through forming caring intimacies with one another. This will show the harms of queer

negativity.

Chapter V will critically engage with the anti-social thesis, which has been very influential in queer theory in recent years, to examine how it contributes to political immobility and forecloses opportunities for resistance. In response to these limitations, I will propose a political project inspired by Muñoz's theories of concrete utopia and educated hope. This project will advocate for a model of care. I will exemplify the specific kind of care by turning to trans communities, which will allow me to illustrate the possibility of a non-normative alternative model of care to traditional, hierarchical ethics of care. By reclaiming authority in the present and transforming future-oriented hope into actuality, this model of care can serve as a powerful tool for resisting oppression and fostering political action.

The central aim of this thesis is to illuminate the ways in which a thorough investigation of queer temporality can serve to recognize care as a site of both resistance and empowerment. By disrupting the linear and reproductive temporal structures of heteronormativity, queer temporality opens up new possibilities for forming new and personal narratives, or in other words, a new experience of time, which may result in engagement in political action. The films analyzed in this thesis, *I Saw the TV Glow* and *All of Us Strangers*, provide us with unique examples of how queer temporality can be represented and mobilized in cultural texts. Through their exploration of alternative temporalities, these films challenge the deterministic narratives imposed on queer subjects and propose new modes of resilience and resistance that can only be hoped to achieve through a communal approach, as they

clearly show the harms of the lack thereof.

To summarize, this thesis will provide a comprehensive examination of queer temporality, beginning with its theoretical foundations and then exploring the ways in which power operates by focusing on the cinematic representations of it. While Chapter II will establish the theoretical framework by analyzing the distinctions between heterotemporality and queer temporality, Chapter III will offer a close reading of *I Saw the TV Glow* to illustrate how queer temporality can serve as a form of narrative resistance. Chapter IV, on the other hand, will move on to *All of Us Strangers*, shifting the focus to the themes of mourning and loneliness. Finally, Chapter V will be proposing a political project based on the principles of non-normative care and educated hope. Through these analyses of the theories and their cinematic depictions, the thesis aims to contribute to the ongoing discourse on queer temporality and show its potential for building communal resistance and empowerment in order to political action.

CHAPTER 2

THE BIOPOLITICAL FORMATION OF HETEROTEMPORALITY AND QUEER TEMPORALITY

2.1 Introduction

This chapter will examine the differences and relations between the two formations of time, namely heterotemporality and queer temporality. The main purpose of this chapter is to provide a theoretical foundation for the upcoming chapters, which will be a political analysis of queer temporality as it was portrayed in two movies. The first section investigates the roots of heteronormativity and the constitution of time in such a normative structure. This section aims to showcase that the emergence of queer temporality is a direct consequence of heterotemporality's normalizing strategy, and the opposite position is created by the marginalizing aspect of heteronormativity, not by queer communities or individuals. The demarcating line will be revealed as reproduction. The second section will dwell deeper on the investigation of the first section by examining the moralist and paranoid tones of reproductive and familial systems through questioning the limits that were put on pleasure. After establishing a repetitive and linear sense of future projection dooms queer temporality to failure in the third and last section, I will instead offer an innovative approach that employs

political resistance through the hopeful imaginations of a queer time.

2.2 Normative Manifestations of Time as a Tool of Biopower

This section aims to show that there is not an objective representation of time. On the contrary, it was curated in order to provide an advantage for the capitalistic means of production and to bring a kind of order to the broader society. Furthermore, heteronormative time, or heterotemporality, is an aspect of this process of normalization that operates upon areas such as nuclear familial structure and reproduction. I will provide an investigation on the power mechanisms of capitalism, namely biopower, to reveal how the familial structure conceals this political strategy.

Before establishing the concept of queer temporality in *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (2005), Jack Halberstam examines David Harvey's arguments regarding the conception of time and space throughout the history in his 1990 book, *The Condition of Postmodernity*. Harvey follows the transition from modernity to postmodernity through the lens of the shifts regarding economic and social habits, coming to find out that time plays an integral role in understanding such change.

Jack Halberstam (2005) especially engages in Harvey's explanation of the shift in how time is conceived and planned and the way in which it affects our economic as well as social habits. He determines three main periods, namely, pre-industrial, industrial, and postmodern. The prevalent senses of time in these eras are named family time, industrial time, and postmodern time, respectively. While family time (which Harvey

equates to personal time) is characterized by a stable and repetitive temporal framework that revolves around natural cycles, such as seasons and days, the Industrial Revolution changed this perspective of time with a measured and standardized one. Increasing the importance of punctuality and efficiency resulted in dividing time by discrete units of hours and minutes, aligned with the production process of factories.

Harvey (1990) argues that our perception and organization of time within family and industrial time was more stable and linear, which can be traced by the modernist approach to industry, that is, austerity that values long-term commitment and future-oriented planning. This approach denotes an understanding of time as linear progress, where the postponement of gratification was seen as a necessary investment. On the other hand, the shift to postmodernist time left the idea of linear progress behind to embrace immediacy and instant gratification, which requires adopting multiple angles to have alternatives in case they fail. Similarly, the way we view historical progress transitioned into a pluralistic and relativistic one. Harvey argues that these alterations of temporality were naturalized as the ordinary course of history, and this has caused the capitalist system to be viewed as the inevitable consequence, when the cause and effect is the other way around.

Halberstam (2005) criticizes Harvey's approach (and also the Marxist approach in a broader sense) not for being wrong but for being incomplete. Even though he was able to point out how the current state of affairs came to be regarding the change in the modes of temporality, he failed to give an account of why such policies were chosen to be constituted. He further develops his criticism by stating that the initial policy that

naturalizes capitalism is the creation of normativity. Establishing a normative temporality at a given period of time dissolves the diverse and heterogeneous temporalities that are experienced by marginalized social groups. However, Harvey takes the experience of time to be rather homogeneous by overlooking the alternative temporalities created by these groups. Thus, we first need to deconstruct the hegemonic constructions of time and space to understand the naturalization of temporal shifts.

Halberstam utilizes Foucault's theory of normativity with regard to time and space to show they are both gendered and sexualized. In *The History of Sexuality: An Introduction* (1978), Foucault reveals that the body was politicized through normalization. With the transition to modernism, the control over the body became the main power apparatus of the state. This new mechanism was named "biopower".

Biopower is utilized to explain the shift in the power structures from "the right of death" to "the power of life." In other words, while absolute monarchies ruled people, the sovereign had the absolute power to kill anyone who didn't follow the rules. As he was the embodiment of the state, any crime done was considered as if it was done to him, and people were punished accordingly. Hence, we can see that a negative kind of power is exercised here through setting limitations by law that command "thou shalt not." (Foucault, 1978)

With capitalistic states replacing monarchies, the continuity of production became one of the most important aspects of society. So, power could not be exercised by states

going around and killing people, because they needed workers. Instead, power came to be exercised by the power of life, which has two sides to it: (1) the discipline of the body, which was manifested as education provided for making more effective workers, and (2) population control by regulating reproduction for there to be enough workers. In this sense, biopower is exercised through optimizing the conditions of life rather than prohibition with the command of "thou shalt." With that, power began to be enforced upon private lives, and bodies became a site for politics (Foucault, 2007).

The one concept that encapsulates both forms of biopower is sex, which merely serves as a tool to make the discourse about sexuality possible. Biopower utilizes the sexuality discourse to designate a "normal" sexuality, while deeming other sexualities as perversion. For reproduction to be possible, you need two fertile and healthy people, one cis woman and one cis man, to engage in penetration-based sex. Sex, here, is nothing more than a means to an end, that end being having children and forming a family. Silvia Federici's (2004) reading of biopower in *Caliban and the Witch* offers insight into the emergence of the modern nuclear family with the rise of capitalism in Europe. The witch-hunt was the enforcement arm of the new discipline that capitalism needed, not only to ensure the submission of labor but to produce the 'modern' individual, disciplined in daily life as well as in work. We can gather that it was a manifestation of biopower that targeted women for building authority over women's bodies by disrupting the ways in which communities bonded.

Thus, what is considered normal was determined in accordance with what would be beneficial to the economy by heightening reproduction and forming nuclear families

to provide the necessary basic education for children. This one-dimensional definition of what "normal" sexuality is supposed to be seems restricting, as it was coined with epistemological and political considerations along with the motivation "to ensure population, to reproduce labor capacity, to perpetuate the form of social relations: in short, to constitute a sexuality that is economically useful and politically conservative" (Foucault, 1978, pp. 36-37). This puts other sexualities that involve other genders or other ways of engaging sexually into the realm of perversion.

Along with sexuality's obvious relation to reproduction, it is also closely tied to the concept of family and societal structure by implication. In a heteronormative society, the expectations from one's life and what are considered as milestones are determined accordingly. This constitutes the base of Halberstam's criticism of Harvey. As Harvey equates family time to personal time and places it in pre-industry time, he misses that for the naturalization of the capitalist system to occur within the perception of time, there needs to be certain societal structures that are set in our temporality that become "our normal," if you will. For example, "Family time refers to the normative scheduling of daily life (early to bed, early to rise) that accompanies the practice of child-rearing." (Halberstam, 2005, p.5) While Harvey is trying to reveal the technologies of capitalism, his answer does not involve "the processes of heteronormativity, racism, and sexism" (Halberstam, 2005, p.8), which are precisely what capitalistic systems use as tools. Therefore, we can say that Harvey misses a significant portion of the narrative.

According to Halberstam (2005), the temporal structures pertaining to

heteronormativity produce the concept of heterotemporality: a traditional way of life that is understood in a linear process. He considers reproduction, inheritance, and the longevity of one's life the main concepts through which heterotemporality operates. While reproduction and inheritance are clearly linked to the institution of family, or more specifically, the nuclear family, I believe what Halberstam means by longevity can be explained better with Dana Luciano's concept of "chronobiopolitics."

In *Arranging Grief* (2007), Luciano argues that the body is situated into narratives and movement by the state and its institutions, if and only if it follows the proper temporality in a chronobiological society. These narratives are taken to be naturally pertaining to these bodies, and the ones that fail to fit into the narratives by implication of not following the normative structure are left outside of the historical movement. The narratives appear as teleological phenomena that organize temporality to be future and success oriented, which situates the body in its most augmented state of productivity. In this sense, the longevity of the survival of the body holds the utmost importance to increase the overall productivity.

Any person who is born into a capitalistic society is expected to go through certain life stages to be recognized as having lived a good life. The good life, here, was composed to create individuals who themselves are beneficial to the economy and who assure the longevity of these benefits by reproducing children with similar mindsets.

Each of these stages has a purpose. After birth, the childhood stage is for learning the fundamental societal norms within the familial and educational institutions, such as

the appropriate gender and sexuality. The adulthood stage is when the individual actively participates in the economy with the start of work-life, and not having a job after a certain age is frowned upon by society. The third, and what the majority considers to be the most important stage of one's life, is marriage, which is mostly done in order to reproduce. Not only someone who is not married is considered to fail in life, but also families without children face the same allegation. With the birth of the next generation, the parenthood stage starts, where this ideal of a good life is taught to the adults of the future. Finally, death fixes one's attributes depending on how well they played their role as a hardworking employee, a good spouse, and a parent. A person needs to live for quite a long time, if they are to complete all these stages successfully, which explains the concern for longevity (Luciano, 2007).

In her book *Time Binds: Queer Temporalities, Queer* Histories (2010), Elizabeth Freeman set out to achieve this exact task by examining how normalizing operates over time. She chooses to address the issue of temporality not by direct criticism, but by trying to relate to the past of the sexuality discourse from today's societal standards. This relation is carefully carried out in an affect-based manner that utilizes sensations of the body, or more specifically, pleasure. As she explains the title of her book:

> "…time binds a socius. By 'binds', I mean to invoke the way that human energy is collated so that it can sustain itself. By 'time binds', I mean something beyond the obvious point that people find themselves with less time than they need. Instead, I mean that naked flesh is bound into socially meaningful embodiment through temporal regulation: binding is what turns mere existence

> into a form of mastery in a process I'll refer to as chrononormativity, or the use of time to organize individual human bodies toward maximum productivity" (Freeman, 2010, p.3).

She argues that chrononormativity, similar to Halberstam's heterotemporality, is justified by making originally institutional forces concealed as somatic facts. However, the reason why she does not prefer to use a so-called anachronistic term, such as "hetero" temporality, is the fact that both the queer theory literature and queer activism are facing a dissolution of political imagination by indulging in heteronormative assimilation for pragmatic reasons. This kind of political approach gave rise to the concept of homonormativity, which is by nature exclusionary with regard to categories such as respectability, coherency, and present economic conditions. In this sense, she wants to point to the chrononormative system as the target rather than heterosexuality. Another reason why Freeman chooses the former as the opponent is the possibility of forming alliances with people that are left outside of the narrative built by chrononormativity and who do not necessarily identify as queer (Freeman, 2010).

Some examples of people who are excluded from chrononormativity that do not necessarily identify as queer could be the elderly, disabled people, or just about anyone who carries out a non-normative way of life. Freeman (2010), citing Luciano (2007), argues that the aspect that marginalizes these people is the framing of time in terms of productivity and efficiency, which values economic enhancement rather than respecting different ways of living. The productivity and efficiency strategy operates by generating certain rhythms for the body that eventually become embedded within

our everyday lives, such as work hours and sleep schedules. Conforming to these set standards may vary among different genders, races, and classes, favoring one's way of life over the other's, inevitably creating inequality.

The fate of those who are left outside of heterotemporality, which is not confined to queer people, is also being excluded from the collective historical movement of the society and to be "characterized as immature or even dangerous" (Halberstam, 2020, p.5). Even though they might be heterosexual, people who have drug addictions, are unemployed, or simply do not want to have a family are categorized outside of heterotemporality. All of these groups of people become exposed to shame by being labeled as moral failures.

2.3 The Moralist Structure of Pleasure and Paranoia Surrounding Family and the Child

Now that we have seen the myriad of ways in which the conception time is utilized as an oppression mechanism on different minority groups, including but not limited to queer people, I can move on to the peculiar position of queer individuals as not only fit for such structure, but also nearly impossible to be assimilated into it. In this next section, I will show that pleasure itself was conceptualized within the normative structure under a moralist microscope in order to sanction ones that attain pleasure outside of familial limits. This position of the power structure is consolidated by the paranoia surrounding an imaginary threat to the future of the family and the security of the children.

For the familial structure to work seamlessly, the conception of pleasure and sex also

needs to be set to a standard. This kind of formulation of sex is reminiscent of Foucault's distinction of *ars erotica*, (the art of erotics), and *scientia sexualis* (the science of sex). This chapter on *The History of Sexuality: An Introduction* (1978) is the first piece of literature that compares the pleasure and knowledge perspective on sexuality, which he then argues to have a complex relationship with more major issues, such as truth, self, and power. Moreover, what is referred to as the "pleasure principle" emerges from this distinction.

Foucault (1978) conceptualizes *ars erotica* as the non-western perspective of sexuality where sensations of the body, namely pleasure, are favored, whereas *scientia sexualis* indulges more into truth and self. By introducing how sexuality is being thought about in other cultures, he tries to challenge the claims of truth and universality in the scientifically based sexuality discourse of the West[1]. The knowledge that surrounds *ars erotica* does also reveal truths, but these truths are more concerned with delving into alternative ways of experiencing or increasing pleasure. It does not name any forbidden pleasures, or even favor one over the other. These truths that are sought out and taught are solely about pleasures themselves. On the other hand, the *scientia sexualis* is less interested in teaching and more interested in learning from the examinations upon any degree of confessional it is able to get its hands on. The old-school Christian confession was thus repackaged as a way out of the oppressive power by finding the truth about ourselves. The turn to confession also marks the start of the formation of the subject, or rather, the thinking subject.

[1] Though Foucault's distinction between *scientia sexualis* and *ars erotica* has faced criticism for its orientalist implications, particularly in its historical contextualization of Western versus Eastern sexual practices, it is utilized in this context to illustrate contrasting methodologies of sexual knowledge, not necessarily pertaining to the East or West.

He argues that this take on sexuality was caused by 19th-century scientists finding sex to be something dangerous due to its inclination to contain perverse pleasures. Thus, they tried to learn about sex as much as possible, or at least about plant and animal reproduction, which does not necessarily represent human sexuality, in order to prevent a possible moral collapse within society. As one might predict, this approach led to an intolerant attitude towards uncommon sexual practices and pleasures. However, as Foucault argues, the role of morality was concealed to make the discourse seem as if it was about setting a truth of sexuality, rather than a mere moral preference. Foucault raises the main question of this chapter:

> "Instead of adding up the errors, naiveties, and moralisms that plagued the nineteenth-century discourse of truth concerning sex, we would do better to locate the procedures by which that will to knowledge regarding sex, which characterizes the modern Occident, caused the rituals of confession to function within the norms of scientific regularity: how did this immense and traditional extortion of the sexual confession come to be constituted in scientific terms" (Foucault, 1978, p.65).

The answer to the question raised here is by the popularized clinical and medical method that operated through not only demanding the confessional, but also possessing the power to interpret and establish a sexuality discourse from the truth it produces. This power is what constitutes the "normalizing functions of psychoanalysis" (Foucault, 1978, p.5), according to Foucault. Therefore, denouncing the clinical and medical method, or *scientia sexualis*, becomes the most meaningful

strategy for resisting the power it has over sanctioning the pleasure of our bodies, since there will always be better moralist arguments for revoking the other ways in which pleasure might be attained through the fact that the clinical method is yet another tool of the oppressive power structure.

Similar to this remark, in *The Trouble with Normal* (1999), Michael Warner shows that any sexual act that is out of bounds with normative sexuality is considered a moral failure. Citing Gayle Rubin's essay *Thinking Sex* (1984), which distinguishes between good and bad sex, Warner states that good sex has a list of criteria that need to be fulfilled so that one is not stigmatized with immorality. Sex should be a procreative act between a married, monogamous couple who are around the same age. They should only use their bodies (no toys) in the privacy of their own space. It should not have commercial or pornographic means, or sadomasochistic undertones (Warner, 1999, p.26). He admits that there are not many people who check all these boxes at the same time, but this is a more idealized version, and everyone is taught to be ashamed for every criterion they fail to fulfill. He writes:

> "The difficulty is that moralism is so easily mistaken for morality Some kinds of sexual relations seem as though they ought to be universal. They seem innocently moral, consistent with nature and health. But what if they are not universal, in fact, or if other people demonstrate a different understanding of nature and health? It would take an extraordinary effort to consider the views of these sexual dissidents with anything like openness, because the first instinct will be to think of them as immoral, criminal, or pathological" (Warner, 1999,

p.5).

In this sense, heterosexuality's moral high ground is far from being guaranteed even within the heteronormative hegemony. However, the list of criteria I explained above is widely considered as heterosexual practices that place heterosexuality as the prerequisite for coherency. This is what ensures its privilege over other sexualities or intimacies (Berlant & Warner, 1998).

This need for assurance regarding the unification of pleasure stems from a paranoid reading of non-normative sexualities and genders, if we were to look at it from Eve Kosofsky Sedgwick's perspective, as she describes in her essay, *Paranoid Reading and Reparative Reading* (2003). They are seen as threats to the future of humanity, tradition, or life as we know it, as it always was. In this sense, securitization works by dismissing this future threat before it even has the potential to develop. Thus, as Sedgwick explains, paranoid temporality operates by the attempt to completely eliminate the element of surprise. Tied to a sense of coherency, the future is projected as the repetition of the same as the past and present. Therefore, in a paranoid reading of queer temporalities, for instance, an anticipation of harm to this coherency is also brought forward.

Lee Edelman's reading of the temporality that heteronormativity generates in his book *No Future: Queer Theory and the Death Drive* (2004) can be an example of paranoid reading from a queer perspective. While he does not necessarily study heterotemporality, he draws parallels between the insistence on reproduction as a

heteronormative aspect and the cultural obsession with futurity in the forms of familial lineage, inheritance, and especially the legacy of values being passed down throughout future generations, thereby examining where queer people stand in the course of history. This not only further excludes the already marginalized experiences, which cannot or will not expect to live by the traditional family structure or values, but also sacrifices possible political changes that can carried into effect at the present for shifting the political discourse towards benefiting the future generations. Thus, Edelman creates the concept of "reproductive futurity" surrounding these perspectives. He approaches reproductive futurity in critical terms and argues that we should rather search for alternative ways of situating ourselves that prioritize today's people's needs.

In order to develop his criticism of reproductive futurity further, Edelman centers the discussion on "the Imaginary form of the Child" (Edelman, 2004, p.14), which is heavily inspired by Lacanian psychoanalysis. He takes the figure of the Child as the ultimate symbol of this kind of futurity, since it would be interpreted as "the obligatory investment in the social" (Edelman, 2004, p.45), predicated on heteronormative values, such as family and continuity, as well as the embodiment of hope and pure innocence. He writes:

> "The Child, that is, marks the fetishistic fixation of heteronormativity: an erotically charged investment in the rigid sameness of identity that is central to the compulsory narrative of reproductive futurism" (Edelman, 2004, p.21).

Edelman's concept of the Child is inspired by the Lacanian perspective, where it would

be a construct of the Symbolic order. Lacan's symbolic order consists of language, societal norms, and law. In other words, it is the realm where meaning is created through societal norms, while also how identities are being established by conforming to the roles produced by the said societal norms (Lacan, 1988). Based on this reading of the Child, it is revealed to be integral to both the generation and perpetuation of the societal norms, or specific to our case, heteronormativity. This is because the Child precisely signifies the aspect of futurity. The mere existence of its image ensures the continuity of the social order, as the social order is essentially promoted as it is *for* the future Child, and any imagination of the future that ignores this notion is nothing more than a fantasy. Thus, the future is going to be and must be a repetition of the past (Edelman, 2004).

Now, the problem becomes, what does this all mean for the queer community? With the main agent of the Symbolic order right behind our necks, constantly telling us that we are nothing more than a disturbance to a perfectly functioning system, and our sole existence being the antithesis of the most basic instinct of any living creature, namely the continuation of the survival of the species, do we give in to the roles that were assigned to us and try to assimilate ourselves in them? Or do we give up completely and accept that we will always be the outsiders, even villains who put the Child in danger, like Edelman proposes? I will now criticize Edelman's stance from Sedgwick's concept of reparative reading.

It is surely understandable that the power mechanisms view the futurity of queer subjects with a certain paranoia. As I have explained, we should also see Edelman's

stance as sharing a similar sense of paranoia. If we take the reproduction of heteronormativity and heterotemporality for granted for the future, the queer becomes a necessary sacrifice for the safety of the Child.

However, this is an inevitability Edelman produces by a paranoid reading that calls for the repetition of the same. In the same essay, Sedgwick (2003) proposes an alternative to paranoid reading, namely reparative reading that rather calls for the disruption of the repetitive flow of time. It operates by differentiating the future from the present in the sense that Sedgwick frees the future from being the extension of the present, and the flow from the past to the future could have been otherwise as well by showing there is not a coherent story between the past and present other than we make. This way, she is able to recognize the future as a potential that does not necessarily have to be the repetition of the same, offering a conception of the future that we can be hopeful for.

In a kind of history where its progress is understood in a linear and teleological sense, we need to acknowledge that the best strategy for the future of queer subjects is to reject such coherency by embracing the contingency that queer experience, in a sense, necessitates. This necessary disturbance in the experience needs to overflow to the kind of politics conducted by queer people as well. This is how we can get rid of the negative determinism Edelman falls into. Even though that kind of stance makes sense, we need to find a way to stay politically active and somewhat hopeful, at least just enough to keep us going. I will be explaining the various kinds of resistance that are possible with such a mindset in the next section. However, after making an

introduction to the kind of hopefulness I mean, I will be slowly unfolding its conception through the movies I chose to analyze in the next two chapters.

2.4 Resistance by Embracing Queer as a Way of Life

Again, I do believe that Edelman was able to provide some insightful analysis in his book. However, many also find his point of view problematic in a variety of ways other than being paranoid. If I were to name a few, he was criticized for being reductive towards different queer experiences, even marginalizing them further, namely gay and lesbian couples who choose to have a family with children. Positioning queer experience as the direct opposite of reproductive futurity generates a universal set that leaves these people outside. On the other hand, some others, namely Halberstam (2008) and Muñoz (2009), argue that the negative stance Edelman takes has political consequences for the future of activism. Both Halberstam and Muñoz criticize him for dismissing the possibility of progressive change, hence demobilizing social and political movements. My problem rather lies with the second part of these criticisms, and I seek to explore the ways in which we might resist the technologies of biopower without falling into naïve optimism.

This requires us to understand the root problem heteronormativity has with the queer experience. In *Friendship as a Way of Life* (1996), Foucault writes:

> "The problem is not to discover in oneself the truth of one's sex, but, rather, to use one's sexuality henceforth to arrive at a multiplicity of relationships. And, no doubt, that is the real reason why homosexuality is not a form of desire but

> something desirable. Therefore, we have to work at becoming homosexuals and not be obstinate in recognizing what we are. The development toward which the problem of homosexuality tends is the one of friendship … I think that is what makes homosexuality 'disturbing': the homosexual mode of life, much more than the sexual act itself. To imagine a sexual act that does not conform to law or nature is not what disturbs people. But, that individuals are beginning to love one another – there is the problem" (Foucault, 1996, pp.135-136).

These parts of Foucault's interview open potential for vast discourse by placing having queer as an identity to the opposition of leading a queer way of life, or in other words, being queer as a way of life. This is exactly where I believe the root of the problem is to be present as well. Having sexual and/or gender identities different from the norm alone does not quite explain the oppression present in society. Thus, we should look more into what it means to lead a queer life. However, before we can do so, we first need to understand how one can be differentiated from the other.

In the *Epistemology of the Closet* (2008), Sedgwick questions how the closet as a concept was created along with what purpose it serves and whom it advantages by examining the significance of the closet experience. Her main argument is that the categories through which we understand the world are generated by the distinction between homosexuality and heterosexuality. In this sense, she continues, we cannot say that we understand the Western culture if we fail to provide a critical analysis of this definitional distinction, as it constitutes the basis of modern thought.

Parallel to the Foucauldian reading of the sexuality discourse, she argues that the distinctive definitions attributed to homosexuality and heterosexuality did not emerge with the aim of explaining different social organizations; rather, this distinction was created in order to construct social formations upon it. These formations include relations between genders, public and private spheres, and even the states and their peoples.

The terms homosexual and heterosexual were not constituted by a relation of equal symmetry of different ways of being, contrary to common belief. After all, if this were the case, we all would be expected to figure out and announce our sexuality as one or the other. Similar to any other binary, this one also holds a relationality of asymmetry, where one side is considered superior to the other. In this case, heterosexuality is favored by being made into the norm, whereas homosexuality is positioned as the other, wrong way of being with the purpose of giving more power to the norm that organizes the social structure. Hence, sexual attraction towards a certain gender makes up only an aspect of the heavy meaning behind these terms (Sedgwick, 2008).

Sedgwick (2008) determines two narratives surrounding homosexuality, namely, minoritizing and universalizing views. The minoritizing view ties the foundation of homosexuality to being born this way. The problems with minoritizing are (1) the way it fixates a certain identity upon people, and (2) making it seem as if homosexuality only affects a group of people, thereby pushing their issues to the private sphere and depoliticizing the issues faced. The universalizing view, on the other hand, advocates for a more humanist perspective, if you will, claiming that homosexual individuals are

not at all different from their heterosexual counterparts other than having a same-sex attraction. However, the reality is far from this, as homosexuality comes with a completely different culture involving a myriad of ways of life, relations, and intimacies. The culture homosexuality has created, along with its practices, is more substantial than to whom a gay person is attracted to. In this sense, theorists like Michael Warner (2011) prefer to use the wider category of "queer," as "it rejects a minoritizing logic of toleration or simple political interest- representation in favor of a more thorough resistance to regimes of the normal" (p.xxvi).

According to Sedgwick (2008), it carries no importance on which one of these views is better, because no matter how contradictory they may seem, both of them exist in societal life at the same time. This blurs the threshold between heterosexuality and homosexuality, which results in a public anxiety that holds the potential to turn into homophobia. Homosexual people are not exempt from this anxiety either, as this structure requires them to be fully certain of their identities and makes it important what they come out as. Once they claim homosexuality, they are expected to perform accordingly, at least inside the social circles they are out, while also being expected to conform to the heterosexual norms where they are still in the closet.

The inferiorly asymmetrical position of homosexuality brings about the peculiar experience of coming out, which constructs the relationship between private and public life. It is understandable why one would prefer to stay in the closet by keeping their homosexuality in private life, as being seen as heterosexual puts one in a more advantageous position. However, being in the closet requires much more than simply

not disclosing your sexual identity. It also necessitates performing an inauthentic kind of identity, which might involve trying to avoid certain topics in conversations about sex and relationships, lying when they cannot be avoided, or straight-up altering one's demeanor, clothes, or even tone of voice (Sedgwick, 2008).

Closet, as the most fundamental limitation of the heteronormative structure, divides public and private spheres, also positions homosexuality as inferior. In this sense, the tools of oppression are not exactly directed toward queer identities; rather, the sole existence of these different identities acts as another tool of oppression. To adopt an identity by coming out of the closet is what carries a person from the private sphere to the public, but unfortunately, visibility comes at the price of being instantly marginalized and possibly out in a vulnerable position of harm. Because we are presented with politics that are rigged, if you will, I argue that we should stop playing it by the rules of normativity and identity and look for alternative forms of resistance, which require us to practice alternative ways of being.

The key to resistance without assimilation is to explore the possibilities of bodies and the ways in which they might attain pleasure in the ways of *ars erotica*, or even kinds of pleasures other than romantic or sexual. For instance, dressing, talking, walking a certain way, loving a certain other way that goes beyond the limited categories of romantic, sexual, or friendly, or marching against the police barrier are to name a few. However, if we want to analyze the possibilities of self-expansion structurally, we should look into how queer bodies are oriented in the world, where queer phenomenology can be our guide.

Drawing from Fanon's (1986) theoretical framework that suggests colonialism resulted in a paradigm where whiteness is the main trajectory, Sara Ahmed (2006) argues that sexual and gender minorities share a similar fate as the deviants of the heteronormative structure. The expected adherence to heteronormativity reinforces the heterosexual way of life as inherent, which limits our perspectives and understanding. So, what queer phenomenology does is analyze social configurations and explore ways to disrupt, alter, and eventually overcome the restrictions they cause. In other words, being queer is orienting differently. Ahmed writes: *"*The question is not so much finding a queer line but rather asking what our orientation toward queer moments of deviation will be. If the objects slip away, if its face becomes inverted, if it looks odd, strange, or out of place, what will we do" (p. 179)? In such instances of altered orientations, I believe that we need a queer conception of time as well.

The term queer temporality was created to explain the way in which queer individuals experience time and history differently due to having different orientations of life in a phenomenological sense. I've talked about how the sexual discourse was created to regulate populations by assuming heterosexuality as the norm. Jack Halberstam (2005) argues that queer people are made to embody a different form of life, which means it requires different ways of thinking about their histories both as individuals and as a part of the broader queer history that had to endure constant erasure and marginalization. This generates queer time or queer temporality as opposed to hetero temporality.

The queer experience is unique in the sense that the past is never fixed, because most

queer people did not have the chance to learn the necessary information with regards to making sense of their experiences. So, by learning both from theory and others' experiences, they better understand both the world and themselves in a retrospective manner, which causes the shaping and reshaping of their identities at the present, and the expansion of their temporal horizons by imagining queer possibilities.

Causing temporal disruptions is one of those possibilities. Halberstam (2005) describes this form in two cases. The first one is transgender temporality, which challenges the linearity of experienced time by the act of medically and/or socially transitioning. Other than the fact that starting hormone therapy is famously described as a "second puberty," trans individuals have to learn to live by different rules and expectations due to embodying another gender. The second case is drag performances as a form of temporal play through challenging the norms created by the gender binary. Similarly, ballrooms, where drag performances take place, generate alternative temporal practices for queer communities through the occupation of space.

Ballrooms are where the balls are held to bring the local queer community together. They start by hosting drag shows performed by the queens and later continue with people dancing and having fun. At least, this is the simple explanation. While having fun is an aspect of attending balls, queer people are drawn to these events mostly because it allows them to be free from societal expectations regarding their identities. From trans men who occasionally want to wear make-up and dresses to closeted gay and lesbian people alike, nearly every queer person lives in a constant anxiety of "looking the part" regarding the identity their social circles know them as. In this

sense, balls offer a temporal disruption of the normative timeline of everyday life, which is a form of queer temporality.

The ballroom subculture as a whole can be considered as one of the imagined possibilities of resistance, where the linear narrative that is forced by power is disrupted. For a whole night, queer people get to disentangle from the burden of their identities and embrace the unique fluidity of their experience with the comfort of knowing they will not be judged by the people around them. So, they experiment in the playground that is created in this temporal gap. Without feeling obligated to look in a certain way, they adorn their bodies with whatever they want and move them however they want with absolute freedom. Playing with how one expresses oneself while simultaneously seeing others do the same is not only empowering, but also immensely pleasurable. This almost ritual-like event builds tightly-knit communities and a culture that makes resilience possible.

As for alternative orientations of being, a queer conception of time allows a non-normative and non-linear timeline to better explain the queer experience. As the life stages of a queer person do not proceed in a conventional manner due to not being able to make sense of their experiences or not being allowed to act on their desires, most queer people feel different sentiments towards their childhood or teenage years. Only once they become adults do they find the liberty to live the life they were denied for so long. However, at this point of a normative timeline, the adult is expected to settle down and fulfill the milestones of getting married and becoming a parent (Halberstam, 2005).

Queer adults might choose to reject the path that leads to what is widely considered to be a good life in many other aspects, as it was mandated by the heteronormative structure. Accepting the failure to live the life of a conventional adult can be liberating in the sense of finding other ways of fulfillment. Rather than conventional adulthood, queer temporality explores alternative modes of living, such as doing activism, building communities, or rejecting familial relations to embrace friendship as a way of life (Halberstam, 2020).

All these alternative practices can be gathered under the umbrella term of "counterpublics," which was first coined by Nancy Fraser in her article *Rethinking the Public Sphere* (1990). She makes a definition that suggests "counterpublics contested the exclusionary norms of the bourgeois public, elaborating alternative styles of political behavior and alternative norms of public speech" (p.61). Whereas, Muñoz (1999) brings in a more nuanced perspective of counterpublics by taking the community-building potential of counterpublics. The communal aspect not only allows a space to come together for several relational intersectionalities, but also creates a resistance in opposition to the dominant public through this togetherness.

I have explained the queer formation of counterpublics throughout this chapter more in accordance with Fraser's definition of the term, as in alternative forms of political and social existence. However, as I will argue in the upcoming chapters, what queer community as a counterpublic needs to do is look for potentials of resistance to the dominant heteronormative structure that aspires to build an educated hope for a future oriented politics.

2.5 Conclusion

Overall, this chapter aimed to lay a foundation for the rest of the thesis by explaining the necessary terminology and ideas. On the one hand, heteronormativity and the way it operates through the conception of time formed the dominant state of affairs currently; on the other hand, queer formations of temporality were displayed as a beacon of hope for resisting such a hegemonic structure. Carefully analyzing the temporal strategies of heteronormativity, I reveal that the moralist arguments made on different kinds of pleasures hold the key to understanding the root of oppression. The paranoid reading of the reproductive and familial systems not only reinforces the mechanisms of power, but also makes resistance to them impossible. Thus, I provide an alternative approach for queer politics which depends on the innovative imagination of the future.

However, this more hopeful narrative is not to be taken into a naïve account. So, the theories discussed throughout this chapter were presented more as a comprehensive literature review of queer temporalities, which serve as a guide to deconstruct the movies where they have been portrayed in a more practical sense, and eventually to understand the political consequences as well as potentialities of hopefulness in the subsequent chapters.

The next chapter will be an analysis of I Saw the TV Glow, which will help me to illustrate another temporality that is commonly experienced by queer people and the queer possibility of hope that might be found even in the face of utter failure.

CHAPTER 3

PROJECTING TO THE FUTURE AS A FAILURE: QUEER TEMPORALITY AND VIRTUALITY

3.1 Introduction

In this chapter, I will provide an in-depth analysis of the film I Saw the TV Glow through the perspective of queer temporality. I Saw the TV Glow will be crucial to the analyses throughout this thesis. Initially, I will summarize the film, highlighting the essential details necessary for a thorough analysis. Following this, I will conduct a Deleuzian reading of the film's conception of time, drawing parallels between Deleuze's concept of virtuality and queer theory's notion of realness. This analysis aims to further illustrate the significance the authorship of one's own narrative holds in challenging the deterministic failure that is often ascribed to queer subjects. Furthermore, I will argue that narrative formation is crucial for authorizing one's experiences, serving as a means of empowerment and resistance. Finally, I will discuss the film's significance within queer cinema, emphasizing its portrayal of a narrative characterized by perpetual wandering between the virtual and actual, and the creation of hope through creative resilience towards failure to illustrate the transformative potentials it bears.

3.2 I Saw the TV Glow and the Unfinished Journey of a Hero

I Saw the TV Glow is a 2024 movie by the young director Jane Schoenbrun. It is a story about two high school best friends, Owen and Maddy, bonding over a young adult TV show called The Pink Opaque. The main storyline follows Owen's perspective and course of life, with occasional narrative speeches from them as well. The movie takes place in a traditional American suburb in the 90's, where there is little to no acceptance or understanding with regard to sexual and gender diversity. The movie's art style and careful, slow pacing of certain moments seek to illustrate the atmospheric quiet and cold seclusion of our protagonists, amplifying their displacement from this seemingly peaceful and respectable neighborhood.

Owen is portrayed as an anxious and frail child with asthma, who is afraid of their[2] father and other people in general. This behavior continues into adulthood, leading to a fear of the outer world, including their co-workers and customers. They only seem truly comfortable with their mother's presence. Moreover, the only real connection we see Owen build is with Maddy, even though they still seem to be somewhat nervous around her, too. It feels as if Owen is scared to be anyone, let alone their true authentic self, as they are afraid of the consequences. The actors playing both the young (Ian Foremen) and old (Justice Smith) versions of Owen, present empty looks with frozen expressions.

Maddy, on the other hand, comes off as more confident, at least with regard to knowing

[2] I use they/them pronouns for Owen because their gender identity fluctuates throughout the movie.

what she wants, and it certainly is not this life she is currently living. She is able to come out to herself and later to Owen as a lesbian, and she even manages to experience her sexuality with another friend of hers. She desperately wants to run away. When they both meet, and she starts to trust Owen after a while, she reveals that she has been planning her escape from the town for a time now. She tries to convince Owen to come with her, but Owen declines her offer, getting scared from even the thought of running away.

Maddy is the one who introduces Owen to the TV show Pink Opaque as well. She is the main force that entices our protagonist to question the way things are multiple times, but to no avail, we watch Owen disregard her every attempt to wriggle themself out of the situation. However, the effect The Pink Opaque had on Owen was undeniable. If I were to describe the show, it only exists within the movie's reality and is very clearly inspired by Buffy the Vampire Slayer. It is a story about two girls, Isabel and Tara, who have supernatural powers and share a psychic bond through a ghost tattoo they both have on the back of their necks. The main plot of the show is that they fight with different demons in every episode. All of these "lesser" demons are controlled by Mr. Melancholy, described as the "big bad." In addition, it was clearly stated to be a "girl's show" in the movie by Owen's father, for he wanted to make sure Owen understood his disapproval, while Owen relates so much to the character Isabel, even fantasizing about being/becoming her. But of course, they keep this to themself.

A while after the two become friends and continue to watch the show, Maddy announces to Owen that she is running away from home and leaving the town. She

also invites them to come with her and start a new life together. Even though Owen says yes to her, they are terrified of this decision. Scared of Maddy forcefully making them join her, they tell in on her. Hopefully, Maddy is able to make a run for it, leaving Owen behind. And The Pink Opaque suddenly gets canceled, making its final episode. With the blink of an eye, 8 years pass, and we cut to a much older Owen, finished with school and working at the movie theatre. Their mother has passed away from a terminal illness, and they are still living with their father and still being bullied by their co-workers. Life is not something to be excited about for Owen anymore, but they continue anyway. Then, in the most unexpected moment, Maddy comes back to the town. Owen could not be more pleasantly surprised to see Maddy again, both because they were truly concerned with her well-being, and because they missed their only close friend.

Maddy, explaining where she has been, tells Owen that she had first settled in somewhere and started working a job, but nothing felt quite right still. She says:

> "…do you ever get confused? Like, maybe the memory is not quite right? Does time ever feel like it is not moving normally? Do you ever feel like you are narrating your own life, watching it play in front of you, like an episode of television? Or do you ever have a hard time distinguishing between what happened in the show and what happened in real life? Like somehow the memories got jumbled up in your head, like a snow globe."

So, she realized that this was not her reality. The Pink Opaque did not "feel more real"

just because she was not getting along with her family, and she was not merely relating to the character Tara. She was actually Tara herself. She reminds Owen how the show ended with Tara and Isabel being tricked by Mr. Melancholy.

Once Owen leaves to go home, they immediately check the last episode, as they start to get flashbacks of them in dress and with makeup on that they lost the memory of before talking to Maddy again. The episode is exactly like Maddy had described. We are shown the episode as Mr. Melancholy captures Tara and Isabel and makes them drink the toxic "luna juice," which causes them to lose consciousness so that he can pull their hearts out and bury them alive in order to send them to a plane of prison called "the Midnight Realm" for good. After the episode ends, Owen gets overwhelmed with all this and sticks their head inside the television, filling the dark room with the glow of the static. Their father finds them at the last minute, "saving them," and we get one last shot of Owen, quite literally being waterboarded by their father, screaming, "This is not my home. You are not my father."

Afterward, Owen goes back to see Maddy again. She explains that leaving the town or even the state did not change anything for her. As a part of her monologue, she says:

> "I got out of that town. That place that I knew would kill me if I stayed. But something was still wrong. Wronger even. Time was not right. It was moving too fast. And then I was 19. And then I was 20. I felt like one of those dolls asleep in the supermarket. Stuffed. And then I was 21. Like chapters skipped on a DVD. I told myself, this is not normal. This is not how life is supposed to

be. I thought about running away again. But I knew that everywhere would be just the same. I had seen how it ended. I knew where I was."

"Where she was," of course, is the Midnight Realm, and she needed to find a way out of this prison. Then, she goes on to explain that she had to bury herself in this reality to wake up in the other. She found their hearts, took hers back, and saw Isabel's heart still beating as well, but she could not find her body. She reveals to Owen that they are actually Isabel, and they need to do the same to wake up and beat Mr. Melancholy. However, similar to the first attempt to run away with Maddy, Owen agrees to do so, only to change their mind and run back home at the last minute.

Then we cut to a much calmer Owen, narrating the story, admitting that they thought Maddy would come back and try to convince them, but she never did. They tell us that after that night's incident, they decided to grow up and become "a man, a real adult, a productive member of society," as they describe it. They found a better job at the local fun center and worked hard. After a while, their father passed away, and they took over the house, got married, and built a family, even though we never got to see that family. Randomly, one day, they decide to watch The Pink Opaque again, only to see it was not how they remembered it at all. Seeing how childish the show looked, they convince themself that they got hooked up to it out of naivety, and that there is nothing to mediate upon anymore.

As soon as Owen is done explaining us how good their "normal" life is going other than missing Maddy sometimes, we are flashed forward twenty more years. Owen

should be in their fifties by now, but the version we see of them looks way older, struggling to breathe, wheezing and coughing constantly. It is almost as if life had been sucked out of them, if you will. They are still working at the fun center, trying to do their best. During a kid's birthday celebration, while everyone is singing, Owen has what seems to be a panic attack, yelling he is dying and pleading for help while everyone else becomes completely still and silent. Until we cut to Owen in the restroom, trying to calm themself down. They make one final attempt to understand what is going on with them, so they cut open their chest to see if they still have a beating heart inside, but instead, they are staring at the static glow emanating from the open wound in the mirror. As the audience expects them to have a catharsis to finally have an "egg crack"[3] moment, the camera cuts to Owen out of the bathroom apologizing to their co-workers and customers. And the movie suddenly ends.

3.3 Analyzing I Saw the TV Glow: The Fabricated Inevitability of Queer Failure

The themes of queer temporality are evident throughout the movie, but probably it is the most apparent during Maddy's speech at the bar after her return. She specifically says that the time did not feel right, and when she tried to solve it by moving to somewhere else, it did not really work. She also mentions that she was almost going to try and relocate another time, but thankfully realized that it was not the towns that were the problem; rather, it was this whole reality and how time passes so fast in it. So

[3] Egg being the queer slang for a trans person who did not yet come to terms with their transness. Egg crack is mainly referred to as the moment a trans person fully understands and acknowledges their gender identity by the queer community.

fast that even her memories get confused. It is as if her temporality is not compatible with anyone else's.

This section will establish the affects of queer temporality within lived experience. Through the clever move of dividing the movie's reality into two, the director manages to illustrate two different kinds of temporalities for the characters along with the movie's temporality itself. I will show how this allows the audience to interpret the story from an individual perspective, which can be either hopeful or frustratingly disappointing. The choice will depend on the particular audience's stance regarding the way they view progress and failure, which is exactly the direction the movie points us towards. Through this analysis, I aim to show that unimaginative hopelessness is what generates the inevitability of immobility.

If we move on to the specific cases of the non-normative approach to time in the movie, we can start by investigating the general structure of it. We see Owen in constant discomfort throughout the movie, which can be infuriating, even more so with the non-cathartic and anticlimactic ending. However, this is exactly what distinguishes Owen from the protagonists of traditional "hero's journey"[4] narratives, or the trans-coded versions, in which the trans person comes to terms with their identity, transitions, and lives happily ever after. However, Owen knows, even on an unconscious level, that this is not the case, hence their hesitation to make the leap. The step of coming to terms with who they are and burying themself alive is surely terrifying, but escaping the

[4] The Hero's Journey, is a narrative structure conceptualized by Joseph Campbell (2019). It divides the story as the protagonist embarking on an adventure, facing and overcoming certain challenges, and returning home as transformed.

Midnight Realm and waking up in Isabel's body means that they have to face and beat Mr. Melancholy, which is even more scary.

Even though Owen gets help from Maddy, they never achieve the necessary revelation for self-transformation. As a matter of fact, they do not even leave the place where the story starts. Most importantly, they never make a choice, which is the most fundamental expectation from any protagonist of a story. They linger on the edge of making a decision but never do. It is important to point out here that staying behind cannot be considered as an active choice, because they constantly wait for someone or something to drag them, and make the choice for them. Woefully, expecting Maddy to come back and force them to go with her is an example of this, but she never does, which leaves Owen to exist in this temporal gap. This is why the movie portrays the Midnight Realm as a prison.

However, this does not necessarily have to be a mere provoking aspect or a situation of bad faith. There is an artistic choice of the director here with the aim of disturbing the traditional narrative structures by nothing other than the practical use of queer failure as a condition of queer temporality. We see little to no character development or progress with the end goal of coming out from Owen. I believe that this creative choice can be read by Deleuze's "time-image," because a case like Owen's cannot be portrayed within the limits of traditional and linear progress, and Deleuze would provide us the necessary theoretical perspective for analyzing their process of contemplation and, most importantly, how their state at the end of the movie can be better understood. As Owen does not go through a hero's transformation in the

traditional sense, I will offer an alternative reading of the movie from this perspective, where we can still assume a hopeful future for Owen, or at least their potential of becoming-Isabelle.

Deleuze distinguishes two narrative structures of movies: “movement-image” and “time-image” in his books Cinema 1 (2013) and Cinema 2 (2019), respectively. Deriving from Bergsonian terminology, the image, Deleuze explains, consists of the relationships between its very elements. Bergson (1991) defined image as:

> "… by ‘image’ we mean a certain existence which is more than that which the idealist calls a representation, but less than that which the realist call a thing--an existence placed halfway between the ‘thing’ and the ‘representation’" (p. 9).

And Deleuze (2019) specified the concept as:

> “What is specific to the image is to make perceptible, to make visible, the relationships of time which cannot be seen in the represented object” (p. xii).

Hence, Deleuze argues by following Bergson’s theory on matter that cinema is not a fixed representation of “real” objects, but an image in its own right constituted through showing the relationships of time.

The first one out of the two images I will explain is the movement-image, which refers

to movies where time is subordinated to action and movement, or in other words, the passage of time is determined according to the subsequent actions taken by the characters. In such a structure, events follow the steps of (1) perception, (2) getting affected, and (3) taking action. Thus, a scene consists of the character perceiving the surroundings, where we, as the audience, also get a glimpse of the situation the character is in, and after the character is affected in one way or another by the elements of those surroundings, they take an action in order to react to the effect. Deleuze calls this scene structure "sensorimotor schema," and a movie that is made out of scenes with this schema can have two different greater plot structures, namely the "large form" of action image (situation-action-situation) and the "small form" of action image (action-situation-action). Therefore, these action images regulated by sensorimotor schema are grouped under the category of movement-image (Bogue, p.5).

While the movement-image is a very common-sense way of acting according to the perception, such as all of us do in our everyday lives, the time-image puts this habit into question. If we think of the sensorimotor schema as a chain reaction, then time-image becomes the element that interrupts it by making movement and action become subordinated to the flow of time. This is achieved by putting the emphasis on the affect image, rather than the action image. What this means is that after being affected by the situation, the character displays how they were affected by that, rather than immediately taking action in order to react, fix, or change the situation. Deleuze explains that the time-image is used to "prevent perception being extended into action in order to put it in contact with thought" (Deleuze, 2019, p.1). Thought, in this sense, becomes the boundary between perception and action images. In such a case, where

the characters cannot or will not take action immediately, the schema changes as "the characters were found less and less in sensorimotor motivating situations, but rather in a state of strolling, of sauntering or of rambling which defined pure optical and sound situations" (Deleuze, 2013, p.120).

I believe that I Saw the TV Glow was shot in time-image. Even though it consists of movement-image in some scenes where Owen takes action when they are faced with certain situations, they are either made to take action or change their mind halfway and run away. Furthermore, the whole movie is about Owen's self-realization, at the end of the day, and all the other events and situations are merely subplots that exist for this main plot. Owen's inability to act, therefore, transforms the main theme of the movie into the contemplation of self-realization all the while the time passes too quickly for them to decide what they are going to do. This does not necessarily mean that they only sit there and think, doing nothing else. Life goes on, and they continue to live it, even find a new job, get married, and have a family. However, it is clear from the pacing that this was not exactly Owen's actions. It is as if these happened to them, and they were merely the "seer" and not the "agent" (Deleuze, 2019).

The thought, as Deleuze explains, does not solely mean a contemplation, but themes that are centered around inner mental imagery, memory, and emotional and psychic breakdowns, all of which we were shown throughout the movie. We also need to be careful about how we interpret the memory. In order to clear its meaning, in *Cinema After Deleuze* (2020), Rushton writes:

> (Films) "which are of the movement-image…return to the past or question the

> past in the hope of closing down the past: they search the past in order to find definitive answers in that past … By contrast, films of the time-image go into the past in order to open up the past, to render it malleable and questionable, and also to allow it to become retrievable and open to reinvention. Time-image films go into the past in order to enter that past as a zone of experimentation" (p.74).

While Owen goes through a series of different mental states as they sit with their memories, being forced to think, to wait, and to wander, we, as the audience, are confronted by the duration of time, passing through their experiences. What Schoenbrun does in the movie is to make a clever turn of Owen's life as Isabel into a memory, just like their childhood memories with Maddy. Thereby, they make life as Isabel into both a past memory and a future potentiality for Owen, which enriches the depth of the aspect of thought we were shown from Owen's perspective.

This can also be considered as what Deleuze calls "virtuality." Drawing yet again from Bergson, Deleuze and Guattari (2015) distinguish the virtual from the actual. They define the actual as what is present and can be experienced directly. Whereas the virtual is a realm of potentiality that is towards the future deriving from the past as a whole, waiting to be actualized. In this sense, the past, and thereby the memories, becomes the very condition of futurity. Therefore, Owen's memories as Isabel are their becoming-Isabel of the future.

It is important to note that the virtual is not any less real than the actual, since it is

deemed as the sole condition for the actualization of any creation for the present by Deleuze (2023). Furthermore, the movie even takes this another step further by showing the interplay between the virtual and the actual via showing Owen recollect memories of them wearing a dress and makeup with Maddy. Deleuze (2019) calls this interaction and coexistence of the virtual and the actual a "crystal image," as we see Owen's distinction between the two blurs more and more as the movie comes to an end.

A similar theory can be traced in queer theory as the "queer realness." Borrowing the term from the drag categories of ballroom culture, where many stereotypes are enacted in the most believable manner, Halberstam (2005) gives a definition as:

> "Realness—the appropriation of the attributes of the real, one could say—is precisely the transsexual condition. The real, on the other hand, is that which always exists elsewhere, and as a fantasy of belonging and being" (p.52).

However, I must disagree with Halberstam on the realness being a mere fantasy, and thereby ontologically inferior to the "real," just as the actual is no more real than the virtual. In *Second Skins: The Body Narratives of Transsexuality* (1998), Prosser notes that transness becomes real by working through one's life story and taking the authorship of it. He writes: "Narrative is not only the bridge to embodiment but a way of making sense of transition, the link between locations: the transition itself" (p.9). Thus, taking the authorship of one's narrative back is the utmost necessity for them to be able to actualize themselves. In this sense, realness cannot signify an appropriation

of the real; “rather the ‘real’ is that which is authorized” (Meyer, 2010, p.138).

The reassignment of authority is a necessary form of resistance within a system that sets queer people up for failure. As normativity is generated in a way that excludes queer experiences and narratives, failure becomes inevitable. However, willingly failing to lead a normative life and embracing that failure opens up the possibility to live authentically, which can be considered as another form of success. Therefore, we can say that queerness disturbs the dynamics of success and failure. Even though there is a chance of embracing failure to live authentically, you still fail to live a normal life, and the other way around is you fit with society, but fail at actualizing yourself, or your realness, if you will.

In a similar sense, queer failure relates to Owen’s story with regards to the positioning of their situation in the movie, where they have to fail in one sense or the other. In one aspect, Owen, the quiet kid, within the movie’s reality, does not want to disappoint their parents as an only child. So, they try to be successful in the only way they know, by following their father’s footsteps, almost copying him on the task of being a man that they clearly have no idea of. But they are ready to disregard anything that has a chance of steering them off course, as this is the only way of living they know of.

The director, Jane Schoenbrun, mentions that they wrote the script right after they started to socially transition. I believe that this is truly visible within the movie with regard to Owen’s insistence on staying in the closet, or even worse, completely disregarding their gender identity to the point of dissociation. About the hardships of

coming out, even to yourself, in a social environment where it is nearly made impossible to do so, Schoenbrun says in an interview for Out Magazine:

> "It's (coming out as trans) actually a totally terrifying first realization, because you know that now you either have to continue hiding from yourself and not living the life you're supposed to be living, or you need to completely blow up any form of stability or belonging that you've established for yourself" (Rude, 2024).

This is the first layer of Owen's motivation for preferring to live their life as it is. As though the "TV glow" looks all nice and shiny, they only know how to live this life that they managed to carve out for themself within the reality they were taught by their parents. Changing every little detail they took for granted for so long seems challenging, and understandably so. This requires us to understand that Owen is not at all unaware of the fact that they might be trans. Their consistent denial proves the exact opposite, but they unfortunately have good reason to behave so.

As I have explained in the previous chapter, Sedgwick (2008) argues that queerness is placed in an asymmetrically inferior position. This requires queer people to behave in certain ways regardless of the fact that they have come out or not, which feeds into the idea of staying in the closet more. In the case of homosexuality, for instance, keeping your love and sex life private by not publicly being openly gay is encouraged. This is taken as beneficial as it protects one's socially advantageous position in the public life, while not giving up on the chance to be their authentic selves. In Owen's case,

however, this becomes impossible, as being trans is visible in either the private or public realm. Hence, as soon as they take one step, they will be prone to oppression.

This clearly explains why they tried their best to "stick to the plan of becoming a man" after Maddy took her leave. What they gather from such obligation is having a stable job, taking over the family house after the passing of their father, getting married, and building a family there (that they claim to love, but we never even see). These adjustments in Owen's life were narrated by them rather than being shown, while they were opening the package of the new flat TV they bought. The director's decision to talk about the family but not to show them indicates how insignificant they are to Owen. Owen is merely fulfilling their responsibilities. However, choosing a job, owning a property, and having a family as the specific aspects Owen shares with the audience are important in the sense that they are all status symbols of chrononormativity. Freeman (2010) describes chrononormativity as the organization of time that enables human bodies to be as productive as possible. Therefore, the movie steers toward a wider criticism of the oppression tools used not only on queer people, but also on the whole population. Owen tries to assimilate themself into chrononormativity in the hopes of fitting in, because as long as they are a productive member of society, at least they will be respected and not disturbed.

In another aspect, Owen, the movie character that exists within our perception and reality, is burdened with a whole other set of expectations. More specifically, expectations of Owen's self-realization and taking the necessary actions to actualize themself, especially after seeing the way in which they present themself to the world.

In a more traditional narrative of "not being comfortable in one's skin," their bodily movements never flow as a physicalization of this sensation. On the other hand, their reactions and facial expressions are frozen, and their voice sounds like it is stuck in their throat, almost detached from the rest of their futures. Another allegory for dysphoria in the movie is when Owen rewatches the Pink Opaque and feels ashamed to enjoy the show as a kid. It is important to note that they are not showing any indication of the possibility that they have grown out of it, but they are deeply ashamed.

When the movie ends without satisfying these expectations, Owen is deemed to be a failed protagonist. We see the same state of shame from them in the last minutes of the movie while apologizing to their coworkers, as if they are sorry to disappoint us, since we, as the audience, were also hoping for a success story, that is, to see Owen as Isabel, and finally happy. In this sense, Owen's failure to actualize the virtual of becoming-Isabel seems as if it is a kind of "queer failure," all the while, they keep failing the attempt to assimilate themself. However, I believe that Owen, and by extension, I Saw the TV Glow, excels at failing in the sense that it shows the audience to embrace failure, to treat it as a form of success even. At the end of the day, being queer is founded on the disturbance of the order of things (Ahmed, 2006, p.161), which requires the failure to adapt to that order.

Similarly, coming out and transitioning are not boxes to check to actually start living as a trans person. These are, in fact, just another, more inclusive, versions of the narrative that is being pushed for queer and trans people. The traditional understanding

of transgender stories, such as being "born this way, but unfortunately in a wrong body," are not only simply wrong for a lot of people, but also politically reductive. Even though I can see that such narratives are useful for acquiring legal rights since considering being trans, gay, or queer in general, as someone's nature makes for a powerful argument, it dismisses coming out and living authentically as an act of conscious political choice *in their own time.*

The ending of the movie, which leaves the audience without a resolution, too, is designed to make us question ourselves in terms of our relationship with failure, as well as how we understand what "being queer" means. Becoming queer by coming to terms with how you would prefer to live your life are not merely facts that you can discover, or something you "always knew deep inside." Everyone's journey is different and some people just need more time and wandering around until they figure things out. It does not necessarily mean that they have failed to live authentically and are in some sort of delusion. In the case of Owen, it is clear that they cannot continue to live like this, as they cannot adapt to the existing order and temporality of the Midnight Realm, but they cannot get themself to get out of this realm either.

At the end of the day, we still cannot be sure if *being* queer is either nature or nurture, but *living as queer* certainly requires a choice. Even though you lead a miserable life, such as Owen, who does not age but decays before our eyes, you still have a say in what you would prefer: resorting to the ready-made life path that is right in front of you, starting to pick up whatever status symbols you can get your hands on, or take the high road and try to battle demons for a better future. Surely, Owen's time is

approaching an end. However, the end of one story can be the start of another, that is, Isabel's time. The reading of the movie's temporality by time-image allows us to recognize the temporalities of the characters in their multiplicity. Hence, we can also recognize that there is still another possibility for Owen, no less than the start of the movie. As long as they can draw breath, the future of Isabel lives on as a possibility for Owen.

In this sense, if we decide to read the movie in a narrative that disregards the insistence on progress, we might have a hopeful ending. I can see that the ending might look bleak at first glance, but after all that has happened during the movie, we can only assume that Owen is one step closer to becoming Isabel, becoming themself. With this in mind and an approach that is not fixated on arriving at an endpoint, we can read the movie as what Ann Cvetkovic (2003) would call an "archive of feelings," where both positive and negative feelings are included. If we choose to perceive Owen's situation as a failure to act, we would be sided with a self-fulfilling prophecy for not only Owen, but also all queer people.

Harkening back to Edelman's (2004) arguments on queer negativity, we can see that deeming Owen's inability to take action as a form of failure fundamentally depends on the traditional linear understanding of history, where the past repeats itself in the present, and both of them will continue to repeat themselves in the future. However, there is no good reason for us, the audience, to believe that Owen will choose to live their future as Isabel after the credits roll. By critically approaching the repetitive and paranoid reading of Owen's story, we can build a kind of hope that carefully realizes

the cruelty of the Midnight Realm, while also one that can imagine futures that go above and beyond the boundaries of normativity and into a queer realness.

3.4 Conclusion

After summarizing the movie: I Saw the TV Glow with the necessary details for analyzing it in terms of different theories of queer temporality, I have conducted a Deleuzian reading of the movie's conception of time. By drawing parallels between Deleuze's concept of virtuality and queer theory's realness, I aimed to show the significance of having authorship in one's narrative for denouncing the inevitability of failure that is put on queer subjects. Furthermore, I argued that the formation of the narrative holds the key to authorizing one's experience, which can be a form of empowerment and resistance.

Finally, I argued that this movie is essential for queer cinema, as it demonstrates such a narrative of perpetual wandering between the intertwined virtual and actual and figuring out how one might project themselves into the future that they seemingly do not belong through generating a kind of hope that consists of creative resilience. While this chapter searched for ways to find hope in cases of inevitable failure, the next chapter will examine elements of shame, mourning, and melancholy that arise out of this feeling of not belonging to the future and the ways in which it can be imagined otherwise.

CHAPTER 4

MOURNING AND DESIRE: BUILDING A QUEER FUTURE WITH COMMUNAL CARE

4.1 Introduction

This chapter will analyze the movie All of Us Strangers in terms of its most prominent themes, which are mourning and loneliness induced by melancholy. After I explain the Freudian roots of mourning and melancholia, I will read these themes with Butler's interpretation of Freud in order to conceptualize the oppression queer subjects are made to suffer. I will then apply these theories of mourning to a queer mourning of childhood. This will be revealed to be the root of Adam's melancholia and loneliness, which are the main themes of the movie.

4.2 Imagining Healing in All of Us Strangers

All of Us Strangers (2023) by director Andrew Heigh tells the story of Adam (Andrew Scott), a screenwriter living alone in a nearly empty apartment complex in London. While the opening shot of the movie shows the sun rising from the skyline, which can be read as our protagonist is about to find a revelation, the setting shots of the movie

illustrate Adam's loneliness by showing his lack of motivation for work, lying on the couch watching TV all day other than occasionally staring out to the city, which seems so segregated from the perspective of the apartment flat that is on a high level. Adam's life looks to be so mundane; we can say he is merely surviving, not living.

The action starts with Harry (Paul Mescal), who is acknowledged as Adam's only neighbor, deciding to pay him a visit after they share a glance while Adam is staring at the building from outside. Our first impression of Harry is that he seems to be distressed about something which he does not reveal. He is drunk and offers Adam to join him with a flirty attitude. However, Adam looks scared and declines him. Afterward, we see Harry descend on the elevator to his flat. In a movie where the director is incredibly concise with his shots, this must carry the meaning of Harry's demise, which we, or Adam, will not learn until the last act of the movie.

The next day, Adam is shown to be looking at his childhood photos and the suburbs of London longingly, where his parent's home resided. Seeing he is not able to continue writing, he decides to visit his old neighborhood. He visits the park he used to play in, and during his stroll around, he realizes a man staring at him from a distance. After they share a glance, Adam starts to follow him, and just as the audience expects this to be some sort of cruising[5], the man talks to Adam inviting him home as if they already know each other. There's an eerie tire-scratching sound during their conversation because, as we soon learn, the man is his late father, who died during a

[5] "Cruising originated as a gay slang term, sometime in the early 1960s, as a way for people who knew its meaning to arrange sexual meetings. It was a way to plan sexual encounters without attracting the attention of people who may wish to report them to the authorities, or inflict harm" (Dunbar, 2020).

car crash with his mother when Adam was a child. Adam's parents act as if he just has not come to visit them for a long while, but overall, they look genuinely happy to see him. He talks about what he has been up to, and after catching up, they see him off and tell him to come visit more often.

Adam wakes up in the best mood we have seen him thus far and invites Harry over. During their conversation, they both tell each other that they often feel lonely as they are often single, and their friends all moved out of London to have gardens with their families. It is later hinted that neither of them has ever been in a relationship, and Adam is very rarely intimate with another man.

In the later sequences, Adam speaks with his mother and father separately on different days. During his conversation with his mom, he comes out to her in a way that feels incredibly real, that is, having to endure your mother's scrutinizing questions about a variety of personal topics, such as his love life and whether he caught that "nasty disease." After Adam patiently answers all of her questions, they share an intimate moment, where she asks, "They say it is a lonely kind of life. Are you not lonely?" and Adam answers, "If I am, it is not because I am gay." His father's reaction, on the other hand, is completely opposite as he has received the news from his wife. However, under his understanding façade, there is something dismissive about his attitude, which Adam catches up to at some point. It turns out he always guessed Adam might be gay and even heard him crying in his room and figured it was the bullying, but he never had the heart to ask him what was wrong, because he was too one of those bullies in his time. He apologizes to Adam in a sentimental scene where they both cry and hug.

We can see Adam's childhood version in the mirror during the hug.

The familial theme continues in the movie during Adam's chat with Harry. Harry says: "I am on the edge of the family. My siblings are married with kids, and they are right at the center. I've always felt like a stranger in my own family. Coming out just puts a name to that difference that has always been there. So, in the end, it's not really anyone's fault." This causes Adam to open up about the shame deeply rooted shame and terror he feels about being gay, especially because of growing up during the AIDS crisis, and he admits that it doesn't take much to make him feel the way he used to feel back then. He describes the feeling as "I had always felt lonely, even before. But after that, and especially as I got older, it got solidified. A feeling like the future doesn't matter."

The couple then proceeds to go out partying, and Adam sees vivid hallucinations under the influence that have a recreational aspect to them. He sees what sharing a life would be like for him and Harry, finally making peace with being vulnerable enough to be in a relationship. He also relives the last Christmas Eve he had with his parents. Also, by making up with his mom, he feels loved and accepted by his family. It is important to note that the sequence is shot in a fragmentary style, as Adam experiences bad trips between them as if he is resisting feeling happy.

For the last act, upon sobering up, Adam goes to see his parents one last time for a farewell. Even though he is reluctant at first, his parents reassure him that this is for the best and that he needs to move on with his life. Feeling upset but content, Adam

returns home to visit Harry in his flat for the first time, only to find his dead body in the bathroom, lying there since the first day they met. The memory of Harry waiting for him outside, they leave the body to go lay on the bed together. Adam hugs Harry, and the movie ends as the camera pans up away from them until they turn into a star in the night sky.

4.3 Mourning a Childhood that Never Was

All of Us Strangers tells a story of love, mourning, and intimacy in this strange coming-of-age narrative where the time is flipped upside down. The kind of authorship director Andrew Heigh showcases by expanding the everyday understanding of these themes into a wider question of existence is revolutionary in queer cinema. Adam's gayness in the movie is a great depiction of a static identity. We are never made to second guess the fact that he is gay, but even as a man in his forties, he is struggling to actualize himself. In other words, he is merely surviving. Heigh is precisely careful about not showing anyone else, or at least their faces, other than Adam, his parents, and Harry, because the empty depiction of the apartment and the city, along with the usage of negative space in between, is meant for mirroring Adam's inability of forming attachments. After all, the only people we see Adam interacting with are dead, and the movie's space is crafted in order to lure us into Adam's inner world, where he is finally attempting to mourn his parents' death, his lost childhood, and the relationships he never got to have. In an interview for the Guardian, Haigh says:

> "There's a generation of queer people grieving for the childhood they never had. I think there's a sense of nostalgia for something we never got, because

we were so tormented. It feels close to grief. It dissipates, but it's always there. It's like a knot in your stomach" (Needham, 2023).

Now, I would like to see how this grief manifests into mourning by using Freud's *Mourning and Melancholia* (1917) in order to understand how Adam's mourning process, or lack thereof, affected the way he lived his life as a gay person who is struggling to form meaningful attachments.

In this short but significant essay, Freud (1917) begins by explaining it is challenging to properly distinguish mourning and melancholia, so he rather aspires to determine certain commonalities and patterns among them. He argues that both mourning and melancholia can be triggered by the loss of something, which can vary from an idea to someone's liberty or their attachment to their community, as well as the loss of someone close, which are collectively referred to as *lost object*. When such events occur, one of the ways to figure out whether they produce mourning or melancholia is by looking at the intensity of the feeling. In the case of mourning, even though one cannot simply call it a light feeling, it is also assumed that the person experiencing mourning will eventually be able to work through their way out of it by letting go of that lost object. On the other hand, melancholia shows itself by causing a deeply rooted attachment to that lost object, making it rather hard to forget or let go. According to Freud, trying to heal from such attachment would cause an intense case of pain as well as self-hatred. Even though both cases involve a painful process, melancholia differs by a decline in a person's self-regard, thereby harming the ego.

The act of mourning consists of a libidinal investment in the lost object in a manner

that attempts to retain that lost object through memories or fantasies (Freud, 1917). In other words, mourning tries to keep the lost object alive. So, for instance, we can say that Adam is in the process of mourning throughout the movie by recalling his last memories with his parents and producing fantasies of saying goodbye to them, however late he might be. The state of melancholia is similar in the sense of wanting to retain the lost object in a manner of libidinal investment. However, it also involves confusion regarding what exactly the lost object meant to that person. This is the case of Adam at the start of the movie. He knows the loss of his parents pains him, but it seems to me that he does not quite understand what else is lost with them. A common-sense perspective would point to the loss of parental love and a sense of safety, but I believe there is more to it. He has lost the possibility of his parents actually knowing him, knowing that he is gay, and loving him despite it. I think that the conversation during the farewell is especially important for this. Adam's father says: "I love you even more now that I know you." This fantasy allows Adam to understand what it was that he yearned for in the loss of his parents, and it is also what allows him to finally let his parents go, thereby putting an end to his state of melancholia.

Another clue of Adam's melancholia can be traced to his failure to form meaningful relationships, romantic or friendly alike, hence his acute loneliness. Without being surrounded by people with similar experiences or a community, he is doomed to a vicious cycle of not understanding his loss and being scared of intimate attachments. Heigh also comments on this by saying: "The coming-out scenes are about the importance of being known. It is tough to move through life if you feel you are not understood. And if you are not understood, you feel you are alone." We can also see

how important it was to come out for Adam when he gets angry with his parents during their conversations for not giving him the understanding he needs immediately. This is the manifestation of the anger he has felt for 30 years as he puts the blame on his parents for denying him both the understatement of who he is and what he has been missing, causing his self-regard to diminish and his relationships to be constrained by internalizing that anger.

Now that we understand the importance of coming out for Adam to get over melancholia, we can begin to examine what his identity as a gay man means to him by interpreting its constitution. In *The Psychic Life of Power: Theories in Subjection* (1997), Butler develops the concept of "melancholic identification" to explain the constitution of one's gender expression and sexual desire. Deriving from Freud's explanation of melancholy, Butler argues that the subject becomes gendered through melancholic identification. As Freud deems the root of melancholy to be the loss of an object, Butler applies this theory to what they call gender melancholy caused by the loss of the object of desire.

In this sense, melancholic identification acknowledges that there is a lost object of desire, so it is being let go in a way, but the attachment to it is being preserved by identifying with it through the process of internalization. To illustrate, in the heterosexual matrix, it is expected that one's gender negates the performance of the gender that they feel sexual desire for. In this sense, a man negates femininity, for example, and with this negation, that stems from his object of desire, he believes to identify himself as a man in a more complete sense. Butler argues that this is where

his object of desire, in this case, a feminine woman, becomes a "repudiated identification" for the man (Butler, 1997).

Queer people, on the other hand, Butler (1997) argues, assume the position of their gender identities through repudiating heterosexuality. Furthermore, they assert that the reason for the melancholic identification of gender is the heterosexual social norm. As the norm prohibits homosexual desire, it also transforms this object of desire into a lost object. However, mourning the lost object is made impossible. Thus, homosexual attachment inevitably turns into an "unlivable desire" and, thereby, a state of melancholy. Another sense of melancholy can be traced to the aftermath of the AIDS epidemic, where the public mourning of the loved ones that were lost was also prohibited by deeming it socially unacceptable as both being gay and dying from a sexually transmitted disease was seen as shameful by the wider population of society.

I should also note that this is not intended to back the "repressive hypothesis," which argues that the rise of the bourgeoise increasing the emphasis on productivity also resulted in the repression of any manifestation of sexuality by pushing a narrative of shame. As Foucault argues in the first volume of *The History of Sexuality* (1978), while shame was made to be a part of the sexuality discourse in capitalist societies, it was also expanded to the public realm more prominent than ever. He writes:

> "It is not a matter of saying that sexuality, far from being repressed in capitalist and bourgeois societies, has on the contrary benefitted from a regime of unchanging liberty; nor is it a matter of saying that power in societies such as

> ours is more tolerant than repressive, and that the critique of repression, while it may give itself airs of a rupture with the past, actually forms part of a much older process and, depending on how one chooses to understand this process, will appear either as a new episode in the lessening of prohibitions, or as a more devious and discreet form of power" (pp.10-11).

So, I do not think it is fair to think of Adam as being ashamed of being gay, since he is portrayed as comfortable within this identity, so much so that I believe we can safely assume he is publicly out. Similarly, coming out to his parents did not seem to be too difficult for him, as it occurs rather early in the movie. Therefore, we should look into the other aspect of melancholy Butler proposes.

He clearly has trouble coping with the melancholy caused by the generational trauma of the AIDS crisis as a gay man in his forties. The aspect of the melancholy affects him in a way that is immobilizing. He could not gain the necessary experiences to overcome his trauma, that is, until he projects a fantasy relationship with Harry. Even though he is unaware that neither Harry nor what they lived together is real, I believe that he unconsciously feels a sense of safety while he is in the process of mourning. Still, the director does not miss the opportunity to make Adam feverish after he and Harry are shown to have, for lack of a better term, penetrative sex. Despite Adam's resistance to overcome his shame and fear by showing physical symptoms, he pushes through his process of mourning and overcomes melancholia at the end of the day.

In both of the aspects of melancholia Adam battles in the movie, he is mourning the

failure to adapt to the normative structure. Deviating from heteronormativity legitimates the pain Adam suffers, and he accepts this as an accurate punishment for the majority of his life. For this reason, he needed to produce an alternative perspective to get over the melancholy that made him prone to immobility. The said perspective is produced by merging whatever memory he can recall from his childhood with fantasies. This is not to be understood as a petty delusion, but rather one of the most significant uses of queer temporality. The queer experience, more often than not, is put on coherent narratives, such as being born this way or in the wrong body, which causes the authority to be taken away from queer subjects. In this sense, taking back the authorship of his past by changing the narrative with fantasies carries the utmost importance for him to be able to finally project himself to the future.

This is why Adam's story resonates with many with queer experience, as even though, for most of us, our parents are alive, we cannot come out to them, or when we do, we are not granted the understanding and compassion we hope for, rather our parents become no different than dead, leaving us alone to cope and work through our process of mourning. I can see that the director has chosen Adam's parents to be dead to emphasize the impossibility of such confrontation, but in a lot of cases, it is no less of an impossibility when they are alive. Similarly, Harry's death is meant to signify all the potentialities of love that were lost as a result of growing up as a queer kid and teen who is afraid to come out, to mark the difference that everybody already knew was there.

Does this mean that the movie argues that it is inevitable for queer people to have a

lonely future, or in other words, does queer experience necessarily involve alienation? I believe that the movie advocates the opposite. By showing the stories of Adam and Harry, who are both gay men who are lonely, Heigh makes sure to insist upon the idea that the reason they are lonely is not because they are gay, but because they are being alienated from the rest of the society by using their gayness as an excuse to justify their lives as expendable. Adam copes with being left behind by living in a metropolitan like London, where everyone is accustomed to loneliness, so he does not feel as different. Harry, on the other hand, voices his concerns about the apartment feeling too empty and quiet and being drifted away from his family and friends. He does not want to be lonely, but he cannot change the situation, so he has stopped caring. Trying to connect with Adam was his last attempt, and failure drew him to suicide. This was emphasized by the fact that nobody found his body in his apartment, as nobody cared about him.

At the end of the day, both of these men are filled with an aching need for love, for intimacy. While Harry mirrors the ones with tender hearts that we lose along this long and perilous journey, Adam gently reminds us that there is a way out of this tunnel where the light shines brighter than the stars in the night sky. We just need to care enough to follow a kind of love that abolishes the boundaries, even between life and death. With Adam's one last embrace of Harry, we are invited to new and intimate beginnings rather than the closure of Adam's story.

4.4 Conclusion

In conclusion, All of Us Strangers serves as a resource for the exploration of mourning

and loneliness through the lens of queer melancholia. By tracing the Freudian origins of these themes and applying Butler's critical reinterpretation, this chapter has sought to clear the mechanisms of oppression faced by queer subjects. It argued that such oppression causes queer subjects to feel a deep sense of loneliness through melancholia as a result of the unfinished process of mourning towards their childhood. However, the chapter also argued that intimacy between such subjects may help them to overcome this by following the storyline of All of Us Strangers.

CHAPTER 5

QUEER FUTURITIES OF CARE

5.1 Introduction

This chapter examines the leading figures of the anti-social thesis with regards to this conceptualization, and critically engage with them to point out the root problem of creating political immobility that makes the resistance impossible. I will then propose a political project that aims to resist oppression for a multitude of minority groups without falling into the same issues by following theories of concrete utopia and educated hope proposed by Muñoz. I will also address the matter of motivation for political action by suggesting a perspective of care. The model of care will be inspired by trans communities where the members of these communities manage to find a non-normative alternative to the hierarchical and paternal forms of ethics of care, which transforms the future oriented hope into actuality and takes the authority of the present as well.

5.2 Stuck in the Perpetual Now or Projecting Upon a Queer Future?

The tension between the themes of loneliness and negativity with hopeful futures in

the movie has also been present in queer literature. The theory surrounding queer negativity and loneliness is referred to as "the anti-social movement," which was initially inspired by Bersani's works, such as *Is the Rectum a Grave?* (2019) and *Homos* (1995). Throughout his works, Bersani advocates for an anti-social and anti-relational shift in the theory of sexuality that rejects future-oriented projects of redemption, reconstruction, and reclamation. He grounds his argument on providing a new definition of sex as self-shattering, which refuses community and identity based politics.

Bersani (1995) argues that pleasure can be self-shattering in its expansion. The self-shattering is considered beneficial as it "block(s) the cultural discipline of identification" (p.125). This cultural authority depends on "the person as an object of cultural surveillance" (p.145), but pleasure has the potential to disrupt these narratives by providing "micro-dissonances, micro-points of resistance" (p.74). Thus, in its "failure to accept relation of any given social arrangement" (p.171), anti-identitarian approach becomes "a potentially revolutionary inaptitude –perhaps inherent in gay desire– for sociality as it is known" (p.76).

In this formulation, Bersani hopes to construct sex, or more specifically, the receptive side of gay sex, as an oppositional force against the self, in other words, the unmaking of the self through the death drive. And with this reconstruction, he calls for a political project that is radically non-teleological. However, such a ground seems to be shaky, since he replaces the common perspective on sex in terms of intimacy and connection with a radically rationalist one that emphasizes the destructive power of it.

Hence, Bersani rips the connection of sexual pleasure with life and futurity, which Edelman takes a step further by constructing the queer subject as epistemologically unintelligible under reproductive heteronormative politics. Hope, for Edelman, pertains to a strictly heteronormative future projection that functions on the positive imagination of the Child, and the queer subject is made into a disturbance of this optimism. Therefore, as I have described in the second chapter, he argues that negativity is thus inevitable, so it should be embraced.

First and foremost, I should acknowledge that both theorists present us with compelling arguments that challenge the understanding of hope with imperialist undertones. Furthermore, I personally believe that queer negativity makes a lot of sense. Even though I am aware of the possible apolitical associations a negative stance might draw, I still feel drawn to it. This is why I would like to present another alternative after critically engaging with them by being careful about not causing a state of political immobility.

The main problem with their arguments is the narrative they set for queer subjects, by constructing them as always resisting the norms of decency and domesticity in a somewhat heroic way. As Foucault argues in *The History of Sexuality, Volume 1* (1978), such a narrative seems appealing for successfully rising above repression. However, it can also very quickly turn into a liberal feel-good narrative by overlooking there might be common goals between the state or familial structure and certain queer subjects. Therefore, the problem is not having a negative stance, as the mere existence of oppression necessarily disposes the possibility of negativity to generate apolitical

outcomes, even though it can generate a form of anti-politics. The problem, then, becomes how that negative stance is constructed. In Bersani and Edelman's case, it is the heroic narrative that I have explained.

In this sense, we can actually embrace a kind of queer negativity that rejects the liberal agenda's emphasis on productivity and progress regarding future projections, yet one that also does not fall into a nihilistic perspective. A possible strategy to overcome nihilism in a negative stance is to build even more relations with other minorities and positions that oppose capitalism as the common foe. So, for instance, Bersani and Edelman's critical mistake was trying to diminish any possible relationality that a queer agenda could generate, which made their theories prone to political impossibility. Therefore, we should aspire to formulate a political agenda that looks for possible alliances among other groups who suffer from capitalism's oppression and disturb the very norms of the dominant culture that marginalizes us. By embracing a negative stance, such disturbance can have monumental results.

As an example of this, Foucault proposes the concept of "reverse discourse," which encourages the utilization of the language and categories of the heteronormative structure to articulate identities that accurately represent and radically assert queer experiences. This project was taken upon by José Esteban Muñoz in his book *Disidentifications: Queers of Color and the Performance Of Politics* (1999). The theory of disidentification offers to build identities that neither completely reject, nor assimilate into the norms of the dominant culture. As the dominant culture is inclined to prohibit any formation of non-normative identities, this is presented as a survival

strategy out of complete erasure by Muñoz.

However, there is more to disidentification than a simple negotiation. Muñoz encourages minorities to put less emphasis on a static identity and rather search for novel and complex ways in which they can engage with those identities. The aim of this engagement is explained as transforming the existing norms by "partially" conforming to them. This strategy allows minorities to have a claim in the public spaces they were denied of, and after they successfully make it out of the private realm, they can make others rethink the meaning of the cultural texts by enacting different identities in a disorganized manner.

Muñoz's formulation of the queer identity rejects the passive encoding of identity and puts emphasis on the way it is enacted with a clear agenda. Upon taking back the ability to take political action, Muñoz looks for ways to orient that action into the future in *Cruising Utopia: The Then and There of Queer Futurity* (2009). He provides the concepts of queer utopia and queer futurity as a counterexample for the anti-social movement. For creating his queer utopia, Muñoz was influenced by Ernest Bloch's distinction between "abstract utopias" and "concrete utopias," as he proposed in his book *The Principle of Hope* (1986). Muñoz argues that while abstract utopias are described in the common sense understanding of optimistic projections of the future, concrete utopias are described as "the hopes of a collective, an emergent group" (p.3). The hope Muñoz means is characterized as an educated one in the sense that it does not emerge from vain optimism, which is the main aspect that distinguishes the two kinds of utopias. It does not promise a perfect queer future, but rather takes upon the

mission to rid queerness of its confinement to the present and places its very being to the future, thereby making queerness something to be achieved, a not-yet or a becoming.

Therefore, we can say that Muñoz (2009) changes the formulation of queerness by establishing the perspective of utopianism. Through projecting queerness into the future and disentangling it from the "politics of here and now," he also accomplishes to disentangle queerness from the inevitability of loneliness and invisibility. In addition, determining queerness as an ideality that is "always in the horizon" renders its potentialities to be open to many alternatives, not containing it to a single narrative. In this sense, the concrete take on the queer utopia allows queer subjects to attain their world-making capacities by projecting their many different narratives into the future that holds the possibility of another world.

I believe that Muñoz's concepts of disidentification and concrete queer utopia can be the answer to a norm-disturbing queer political agenda with many relations to other groups who have similar agendas. This obviously necessitates the structure of the agenda to be a communitarian one. However, communities are never built easily, and holding them together might be even more challenging. Hence, we would also need a motivating factor for both to take the initiative in community-building and to preserve the community. For a political cause that is so personal, I believe that the answer for the motivation should also be a personal one, namely care. We can understand the care that is required to keep a community by reading that community as a form of non-normative friendship that blurs the lines with comradery.

5.3 Queer as a Way of Life and Politics of Care

Scattered around in various texts and interviews, Foucault offers the concept of *friendship as a way of life* for encouraging relations that exceed the traditional categories based on the hierarchical system that favors family and romantic relations. The most important aspect of these relations is their fluid nature, where one is liberated from the predetermined expectations of certain relationship roles. He believes that caring for another can be more authentic this way. Furthermore, Foucault (2019) considers what we can call genuine friendships to be a mode of existence that contributes to both individual and collective well-being in terms of building solidarities that resist the power structure in a way that can be transformative.

In *The History of Sexuality, Vol. 3*, Foucault (1990) expresses similar ideas with the concept of "help/salvation of one another." This can be best described as a practice between people who already practice self-care individually and are willing to extend it to a friend, a lover, or just about anyone they feel a certain kinship towards. This helps us to better understand the importance of the social aspect in practicing care of the self, because the environment around us, along with communities we form and conversations we participate in these communities, matters at least as much as individual practices such as reading, writing, or merely thinking.

The help of another, as the name suggests, includes a certain guidance coming from one side of the individual in the form of soliciting and giving advice to the other. However, this activity is mutually beneficial, as the one that is giving the advice also reactualizes themselves by assuming a position of authority, in the most caring and

wholesome sense, as it is actively requested from the other party. Moreover, Foucault (1990) argues that having relationships where these kinds of conversations are possible further enhances the relationship between individuals. This kind of enhanced relationship can be seen in a lot of queer communities and friend groups, as well as between queer lovers. I believe that we can extend the same kind of relationship among political communities that come together out of the care that feel for one another, as I view care as a political responsibility.

In fact, the trans community, stemming from being probably the most marginalized, even within the queer community, showcases a great example of transformative care in the form of a political responsibility. I name trans care as transformative in the sense that it challenges and goes above and beyond the paternalistic care of the state or the Eurocentric gendered form of care that, unfortunately, many systems of care ethics fall into. In *Trans Care* (2020), tackling the same question of what a kind of care that is unique to trans people would and would not include, Hil Malatino writes:

> "For queer and trans subjects, this is often less about exporting the feminized values of care associated with the White, bourgeois home to the public sphere than it is about seeking ways to make the multivalent and necessary care hustle that structures so many of our lives more sustainable, especially as we're often actively engaged in inventing or piecing together the units—domestic, familial, intimate—that are just assumed a priori in much literature on care labor and care ethics" (p.43).

When it comes to what trans care includes, drawing from Dean Spade's concept of

"social justice infrastructures" from his book *Mutual Aid: Building Solidarity During This Crisis (and the next)* (2020), Malatino (2020) argues that the trans model of care is organized horizontally and without any hierarchies or centers. Furthermore, he also puts emphasis on bringing the public and private spheres together both through the absence of a hierarchy within the community and the possibility of formulating all kinds of different relationships with the people belonging to the community. He talks extensively about t4t (trans for trans) relationships as one of the best forms of trans care, since couples can find a sense of security along with care in these intimate relationships. However, despite this emphasis, he does not assign intimacy only to romantic relationships. On the contrary, the members of the community care for and help each other despite being a lover, a friend, or just a stranger who is trans and in need of help.

These kinds of intimacies go a long way in trans communities for a number of reasons. Showing and receiving care from people who are not related to you in a familial or romantic sense heightens the feeling of security that is already there from being surrounded by people who share similar experiences, problems, and ways of living with each other. This also produces an immense sense of joy, though not necessarily eliminating the feeling of accountability for one another. This is because receiving care from people who have the best position to understand you also makes you want to provide the same for others. In an environment such as this, the care is never seen as transactional, that is, one does not provide to "get even," but to fulfill a need to the best of their abilities. The feeling of being understood on levels that you did not think was possible after all the years where nobody "got it" creates intimacies like no other,

and in them, one can heal while simultaneously healing others.

5.4 Conclusion

In conclusion, through a critical engagement with the anti-social thesis, this analysis has highlighted the dangers of political immobility that such frameworks can impose as well as having similar undertones to the liberal perspective. In response, I have proposed a political project that resists this immobilization, drawing on Muñoz's concepts of concrete utopia and educated hope to forge a path forward for marginalized communities. Additionally, by advocating for a model of care inspired by trans communities, this chapter has underscored the importance of nurturing non-normative, alternative ethics of care that reclaim the authorship of the lives that are alive here and now through actively transforming future-oriented hope into reality.

CHAPTER 6

CONCLUSION

This thesis has navigated the complex subject of queer temporality. The method it used was to intertwine queer theory, cinema, and biopolitics to uncover the ways in which time is lived, as well as it can be resisted and reimagined by queer subjects. As its main objective, I have looked for ways to challenge the normative temporal structures, where queer lives are often excluded and marginalized. Instead, I offered various visions of time that are fluid by the quality of being resilient, and, at the end of the day, transformative.

In Chapter II, the discussion began by unpacking the oppressive mechanisms of heterotemporality, which are shaped by a reproductive perspective that results in linear and moralist constraints. This analysis revealed how queer temporality emerges as a direct consequence of the exclusions that are embedded in heteronormative time. However, it is also argued that it is not an isolated phenomenon, and it can actually be a powerful response to these constraints. Here, the significance of imagination becomes clear: it is through the act of imagining new futures, beyond the rigid structures of the present, that queer subjects find the space to resist and reclaim their

narratives.

Chapter III brought this theoretical foundation into dialogue with the film *I Saw the TV Glow*, using Deleuze's concept of virtuality and time-image to explore how the narrative of the film reflects the lived experiences of queer temporality. The film's oscillation between virtual and actual worlds isn't just a stylistic choice; it's a reflection of the queer experience of time—one that resists linearity and embraces multiplicity. Through this narrative creation, queer subjects find agency by the act of pushing back against the deterministic failures that are often ascribed to them. This chapter argued that even in the face of what appears to be failure, the act of creating and narrating one's story generates a resilient hope—a hope that isn't naïve, but deeply rooted in the lived realities of queer existence.

Chapter IV shifted focus to the affective dimensions of queer life, examining how mourning and melancholia—often seen as purely negative states—can also be spaces of resistance. By engaging with *All of Us Strangers*, the chapter explored how these emotions are not just reactions to loss, but also responses to the temporal dislocation queer subjects experience.

Through a critical engagement with the anti-social thesis, Chapter V underscored the risks of political immobility, advocating instead for a model of care that draws from trans communities. This care is not hierarchical or paternalistic, but deeply communal, offering a blueprint for how hope can be transformed into tangible action—a hope that doesn't just look to the future but actively reshapes the present.

Taken together, these chapters do more than just critique the temporal structures of heteronormativity; they offer a roadmap for how queer temporality can inform broader struggles for social justice. The recurring motifs of narrative, imagination, and care are not merely theoretical; they are actionable tools for resistance and transformation. In a world where time is often weaponized to exclude and marginalize, reclaiming time—through stories, through care, through collective imagination—becomes an act of defiance and empowerment.

As we face an increasingly uncertain future, the lessons drawn from queer temporality hold particular resonance. This thesis argues that the ability to envision and create new futures is not just a privilege of the normative but a necessity for all who find themselves on the margins. The hope discussed here is not about wishful thinking; it's about the courage to imagine differently, to resist the timelines imposed on us, and to insist on a future that includes everyone.

In conclusion, this thesis has demonstrated that queer temporalities are not mere tools for oppression—they offer a powerful vision of what the world could be otherwise. It does this by centering the experiences, narratives, and temporalities of queer lives, both queer theory and art not only critique the limitations of the present by the past but also makes a powerful attempt to carve out space for a future where these lives are not merely included but happily celebrated. Of course, the journey doesn't end here; it continues with every act of imagination, every story told, and every moment of care for one another that dares to envision a time beyond the confines of what is deemed possible.

REFERENCES

Ahmed, S. (2006). *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press. https://doi.org/10.2307/j.ctv125jk6w

Bergson, *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer (New York: Zone Books, 1991)

Berlant, L., & Warner, M. (1998). Sex in Public. *Critical Inquiry*, *24*(2), 547–566. https://doi.org/10.1086/448884

Bersani, L. (1995). *Homos* (3. print). Harvard University Press.

Bersani, L. (2019). *Is the rectum a grave? And other essays*. The University of Chicago Press.

Bloch, E., Plaice, N., Plaice, S., & Knight, P. (1986). *The principle of hope* (Vol. 3, pp. 1954-1959). Cambridge, MA: Mit Press.

Bogue, R. (2008). *Deleuze and Guattari*. Routledge.

Butler, J. (1997). *The psychic life of power: Theories in subjection*. Stanford University Press.

Cvetkovich, A. (2003). *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public*

Cultures. Duke University Press. https://doi.org/10.1215/9780822384434

Deleuze, G. (2019). *Cinema II: The time-image. Philosophers on film from Bergson to Badiou: A critical reader*. Columbia University Press.

Deleuze, G. (2021). *Difference and repetition* (P. Patton, Trans.). Bloomsbury Academic.

Deleuze, G., & Guattari, F. (2015). *What is philosophy?* (H. Tomlinson & G. Burchell, Trans.). Verso.

Deleuze, G., Tomlinson, H., & Deleuze, G. (2013). *Cinema. 1: The movement-image* (Paperback ed). Bloomsbury Academic.

Dunbar, C. (2020, July 21). *Cruising—Birmingham LGBT*. https://blgbt.org/cruising/

Edelman, L. (2004). *No Future: Queer Theory and the Death Drive*. Duke University Press. https://doi.org/10.1215/9780822385981

Fanon, F. (1986). *Black skin, white masks* (Repr.). Pluto Press.

Federici, S. (2004). *Caliban and the witch: Women, the body and primitive accumulation*. Autonomedia.

Foucault, M. (1990). *The history of sexuality. Volume 3: The care of the self* (R. J.

Hurley, Trans.). Penguin Classics.

Foucault, M. (1996). Friendship as a Way of Life. In S. Rotringer (Ed). *Foucault Live: Collected Interviews.* (135-140). New York: Semiotexte.

Foucault, M. (2007). *Security, territory, population: Lectures at the Collège de France 1977-78* (M. Senellart, Ed.). Palgrave Macmillan.

Foucault, M. (2019). *Ethics: Subjectivity and Truth: Essential Works of Michel Foucault 1954-1984*. Penguin Books.

Foucault, M., & Foucault, M. (1978). *The history of sexuality. Vol. 1: An introduction* (Reprint, Vol. 1). Penguin Books.

Fraser, N. (1990). Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy. *Social Text*, *25/26*, 56. https://doi.org/10.2307/466240

Freeman, E. (2010). *Time Binds: Queer Temporalities, Queer Histories*. Duke University Press. https://doi.org/10.2307/j.ctv1198v7z

Freud, S. (1917). Mourning and melancholia. *The standard edition of the complete psychological works of Sigmund Freud*, *14*(1914-1916).

Haigh, A. (Director). (2023). *All of Us Strangers* [Video recording]. Searchlight

Pictures.

Halberstam, J. (2005). *In a queer time and place: Transgender bodies, subcultural lives*. New York University Press.

Halberstam, J. (2008). *The Anti-Social Turn in Queer Studies*. *5(2)*, 140–156.

Halberstam, J. (2020). *The Queer Art of Failure*. Duke University Press. https://doi.org/10.1215/9780822394358

Harvey, D. (1990). *The condition of postmodernity: An enquiry into the origins of cultural change*. Blackwell.

Lacan, J., & Lacan, J. (1988). *The ego in Freud's theory and in the technique of psychoanalysis, 1954-1955*. W.W. Norton.

Luciano, D. (2007). *Arranging grief: Sacred time and the body in nineteenth-century America*. New York University Press.

Malatino, H. (2020). *Trans care*. University of Minnesota Press.

Meyer, M. (2010). *An archaeology of posing: Essays on camp, drag, and sexuality*. Macater Press.

Muñoz, J. E. (1999). *Disidentifications: Queers of color and the performance of*

politics. University of Minnesota Press.

Muñoz, J. E. (2009). *Cruising utopia: The then and there of queer futurity*. New York University Press.

Needham, A. (2023, December 29). 'A generation of queer people are grieving for the childhood they never had': Andrew Haigh on All of Us Strangers. *The Guardian*. https://www.theguardian.com/film/2023/dec/29/a-generation-of-queer-people-are-grieving-for-the-childhood-they-never-had-andrew-haigh-on-all-of-us-strangers

Prosser, J. (1998). *Second skins: The body narratives of transsexuality*. Columbia University Press.

Rubin, G. S. (1984). *Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality*. 267–319.

Rude, M. (2024, May 16). *How "I Saw the TV Glow" shows a trans side of horror*. https://www.out.com/film/i-saw-the-tv-glow

Rushton, R. (2020). *Cinema after Deleuze*. Bloomsbury Publishing.

Schoenbrun, J. (Director). (2024). *I saw the TV glow* [Video recording]. A24.

Sedgwick, E. K. (2003). Paranoid Reading and Reparative Reading, or, You're So

Paranoid, You Probably Think This Essay Is About You. (2003). In E. K. Sedgwick, *Touching Feeling* (pp. 123–151). Duke University Press. https://doi.org/10.1215/9780822384786-005

Sedgwick, E. K. (2008). *Epistemology of the closet* (Updated [ed.] with a new preface). University of California press.

Spade, D. (2020). *Mutual aid: Building solidarity during this crisis (and the next)*. Verso.

Warner, M. (2000). *The trouble with normal: Sex, politics, and the ethics of queer life* (1. Harvard University Press paperback ed). Harvard Univ. Press.

Williams, C. (2019). The Hero's Journey: A Mudmap for Change. *Journal of Humanistic Psychology*, *59*(4), 522–539. https://doi.org/10.1177/0022167817705499

APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

Bu tez, queer zamansallığın kapsamlı bir incelemesini sunmak amacıyla teorik temellerini anlatarak başlayacak ve ardından sinemadaki temsillerine odaklanarak iktidarın işleyiş biçimlerini araştıracaktır. İkinci bölüm hetero zamansallık ve queer zamansallık arasındaki ayrımları analiz ederek teorik çerçeveyi oluştururken, üçüncü bölüm queer zamansallığın nasıl bir anlatı direnişi biçimi olarak hizmet edebileceğini göstermek için *I Saw the TV Glow* filminin detaylı bir okumasını sunacaktır. Dördüncü bölüm ise, odağı yas ve yalnızlık temalarına kaydırarak *All of Us Strangers* isimli yapımın okumasını ele alacak. Son olarak, beşinci bölüm, normatif olmayan bakım emeğine dayanan politik bir proje önerecektir. Bu analizler aracılığıyla tez, queer zamansallık üzerine süregelen söyleme katkıda bulunmayı ve queer zamansallığın politik eylem için toplumsal direniş ve güçlenme inşa etme potansiyelini göstermeyi amaçlamaktadır.

Tezin ilk bölümü, heteronormativitenin normalleştirici mekanizmalarını anlamlandırmak için ortaya atılan heterotemporalite ve queer zamansallık kavramlarını ele alıyor. Üreme ve aile sistemlerinin analizi yoluyla,

heterotemporalitenin, lineer ve tekrarlayan bir zaman anlayışını dayattığı ve bunun da queer zamansallığın başarısızlık olarak kabul edilmesine yol açar. Bunun yerine, tezde, queer zamanın umut dolu hayallerini içeren bir politik direnişi önerilir.

Bölümün devamında, biyoiktidar kavramına ve heteronormatif zamanın kapitalist çıkarlar uğruna sosyal düzeni nasıl şekillendirdiğine değinilir. Jack Halberstam'ın çalışması, zaman algısının pre-endüstriyel çağdan postmodern döneme evrimini izleyerek lineer ilerlemenin anlık tatminle yer değiştirdiğini savunan Harvey'i inceler. Halberstam, Harvey'nin ve Marksist yaklaşımların mevcut zamansal normları şekillendirmede belirli politikaların benimsenmesinin nedenlerini açıklamada eksik kalmasını eleştirir. Harvey'nin homojen zaman görüşü, marjinalize edilmiş grupların farklı zamansal deneyimlerini göz ardı edildiği gösterilir. Bu noktada hegemonik zaman ve mekan yapılarını deşifre etmek, zamansal değişimlerin doğal kabul edilmesini anlamak için kritik önem taşır. Halberstam, Foucault'nun normativite kavramına dayanarak zaman ve mekanın cinsiyetlendirilmiş ve cinselleştirilmiş doğasını ortaya koyar.

Foucault'nun "biyoiktidar" kavramı, geleneksel otoritenin öldürme gücünü kontrol etmesinden, verimliliği sürdürmeyi amaçlayarak yaşam fonksiyonlarını teftişine doğru bir kaymayı ifade eder. Biyoiktidar, bedenleri disipline ederek ve işgücünü optimize etmek amacıyla üreme fonksiyonunu düzenlemesiyle kendini gösterir. Biyoiktidar altındaki cinsellik söylemi, normlar oluştururken alternatif cinsellikleri damgalar. Normların oluşum sürecini anlarken, Silvia Federici'nin *Caliban ve Cadı* eserindeki analizi, kapitalizm altında biyogücün kadın bedenleri ve emeği üzerindeki kontrolü

sağlamak için cadı avları gibi mekanizmalarla modern çekirdek aileyi nasıl şekillendirdiğini göstererek konu derinlemesine incelenmiştir.

"Normal" cinsellik kavramı, ekonomik çıkarlara uyumlu olarak tanımlanır ve özellikle üremeyi ve eğitim için çekirdek aileleri teşvik eder. Bu sınırlı bakış açısı, diğer cinsellikleri sapkın olarak damgalar. Cinsellik, aile ve diğer toplumsal yapılarla iç içe geçerek heteronormatif bir toplumda beklentiler belirler. Tezin bu bölümünde yapılan eleştiriler, kapitalist sistemin doğal kabul edilmesinin belirli toplumsal yapıların normalleşmesini gerektirdiğini öne sürer.

Heteronormativite, yaşamın kilometre taşlarının lineer bir anlayışını kurgulayarak zamansal yapıları etkiler. Hetero zamansallık içinde üreme, miras ve uzun ömürlülük, çekirdek aile ve bedenler üzerindeki devlet kontrolü ile krono-biyoiktidari bir mercek aracılığıyla ilişkilidir. Kapitalist toplumlar bireyleri, toplumsal idealleri sürdürmek için çocukluk eğitimi, çalışma hayatı, üreme, evlilik ve ebeveynlik gibi belirlenmiş yaşam aşamalarıyla ekonomik olarak üretken olacak şekilde formülize eder.

Bu normlardan sapmak, "iyi yaşam" anlatısında bir başarısızlık olarak kabul edilir. Elizabeth Freeman, *Time Binds* adlı eserinde, normalleştirmenin zaman içinde nasıl işlediğini, geçmiş cinsellik söylemini günümüz toplumsal standartlarıyla ilişkilendirerek, hazza odaklanan duygusal bir yaklaşımla inceler. Freeman, krononormativitenin insan bedenlerini üretkenlik için organize ettiğini, Halberstam'ın hetero zamansallığı gibi, kurumsal güçleri somatik gerçekler olarak gizlediğini savunur. Freeman, zamansallık süreci incelenirken heteronormativitenin dışlayıcı

doğasını eleştirdikten sonra krononormativiteyi daha kapsayıcı bir perspektif olarak ele alır, çünkü krononormativite, hetero zamansallık bağlamında olduğu gibi sadece queer bireyleri değil, aynı zamanda yaşlı, engelli ve diğer norm dışı yaşam tarzlarını da marjinalize eder ve üretkenliği çeşitli varoluş biçimlerine tercih eder.

Üretkenlik ve verimlilik stratejisi, günlük ritimleri belirleyerek cinsiyet, ırk ve sınıfa dayalı eşitsizliği sürdürür ve hetero zamansallık dışında kalanlar için utanç ve dışlanmaya yol açar. Freeman, hazzın normatif yapılar içinde nasıl incelendiğini, davranış biçimlerini kontrol etmek ve aile değerlerini korumak için, aile ve çocuklara yönelik tehditler hakkında paranoyayı sürdürdüğünü vurgular. Bu analiz, zaman ve üretkenlik toplumsal yapıları nedeniyle çeşitli azınlık gruplarının karşılaştığı baskıyı aydınlatır.

Foucault, *Cinselliğin Tarihi* eserinde, *ars erotica* (haz odaklı cinsellik) ile *scientia sexualis* (bilgi odaklı cinsellik) kavramlarını karşılaştırır ve Batı'nın bilimsel gerçeğe odaklanmasının alternatif haz arayan perspektifleri bastırdığını savunur. *Scientia sexualis*'e geçiş, 19. yüzyıl bilim insanlarının sapkın hazların teşkil ettiği tehlikelerden korkmalarıyla etkilenmiş, bu da cinselliğin tıbbileştirilmesine ve geleneksel olmayan cinselliklere tahammülsüzlüğe yol açmıştır. Foucault, *scientia sexualis*'in güç dinamiklerine meydan okuyarak, hazzın normatif kontrolüne karşı direnişi savunur ve klinik yöntemleri reddeder. Michael Warner, *The Trouble with Normal* eserinde, üreme amaçlı, tek eşli, ticari olmayan, sadomazoşistik olmayan ideallerine uymayan cinsel eylemleri damgalayan toplumsal normları vurgulayarak, Foucault'nun cinsellik ve normallik üzerine baskıcı güç yapıları hakkındaki endişelerini yansıtır.

Tez, heteronormativitenin idealize edilmiş görünümünü ve ahlakın ahlakçılıkla nasıl karıştırılabileceğini vurgular ve heteroseksüelliğin ayrıcalıklı konumu ile diğer cinsellikler üzerindeki hakimiyetini güçlendiren kriterleri tartışır. Güvenlikleştirme kavramı, geleneksel cinsellik ve cinsiyet anlayışına yönelik algılanan tehditleri ortadan kaldırmanın bir yolu olarak tanıtılır. Sedgwick'in paranoyak okumasına ve Edelman'ın üreme temelli bir geleceği eleştirisine atıfta bulunarak, heteronormatif değerlerin toplumsal yapılara derinlemesine yerleştiğini keşfeder. Edelman'ın özellikle "Çocuk" kavramına odaklanması, heteronormativiteyi destekleyen üreme geleceğini eleştirmek için kullanılmaktadır. Tez bu noktada üreme geleceğine verilen önemi sorgular ve geleceğe yönelik geleneksel beklentiler yerine mevcut ihtiyaçlara öncelik vermek için toplumsal değerlerin yeniden incelenmesini savunur.

Toplumsal normların kimlik oluşumunu nasıl şekillendirdiğini, özellikle de çocukların heteronormativiteyi sürdürmedeki rolüne odaklanarak inceler. Toplumsal beklentilerin queer topluluk üzerindeki etkisini sorgular ve Edelman'ın queer varoluşun süreklilik kavramına meydan okuduğu fikrini öne sürer. Sedgwick'in reperatif okuma kavramı, Edelman'da görebildiğimiz paranoyak yaklaşıma bir alternatif sunar.

Bu alternatif geçmiş, şimdi ve gelecek arasındaki lineer anlatıları bozmanın yanında, queer bireyler için umutlu bir gelecek yaratmayı savunur. Rastlantısallığı ve direnişi benimsemek, negatif determinizme karşı koyabilir ve siyasi aktivizmi teşvik ederken, queer bireyler için daha iyi bir gelecek umudunu korur. Bu karşılaştırmanın akıbetinde, determinist görüşleri reddetmenin ve daha kapsayıcı ve umutlu bir gelecek için

bozulmayı benimsemenin önemini vurgulanmıştır.

Bölümün devamında, Edelman'ın queer deneyimler hakkındaki perspektifine yönelik eleştirileri tartışılır ve aile kurmayı seçen gey ve lezbiyen çiftlerin marjinalleştirilmesine ilişkin eleştirileri açıklanır. Bu noktada Edelman ilerici bir değişim ve aktivizmi engellediği için eleştirilmiş, biyoiktidari teknolojilere naif bir iyimserlik olmadan direnmenin önemini vurgulanmıştır. Foucault'nun perspektifi, queer yaşamda ilişkileri ve arkadaşlığı merkezi olarak vurgular ve toplumsal normları sorgular. Queer olmanın sadece cinsellik veya cinsiyet kimlikleriyle ilgili toplumsal normlardan sapmak olmadığını savunulduktan sonra, Sedgwick'in *Epistemology of the Closet* eserindeki analizi, *closet* kavramını ve bunun homoseksüellik ve heteroseksüellik gibi toplumsal kategorileri tanımlamadaki rolünu sorgular. Ayrıca bu ayrımların toplumsal yapıları ve ilişkileri nasıl şekillendirdiğini ve Batı kültüründe bu terimlerin tanımlanmasındaki asimetriyi gözler önüne serer.

Sedgwick, heteroseksüellik ve homoseksüellik arasındaki dikotomiyi araştırmanın sonucunda heteroseksüelliğin norm olarak asimetrik konumlandırılmasını not etmiştir. Kendisi ayrıca homoseksüellik hakkında iki anlatı tanımlar: homoseksüelliği doğuştan gelen özelliklere bağlayan *minörleştirme* ve heteroseksüellikten ayıran tek faktörün aynı cinsiyete çekim duymak olarak kategorize eden *evrenselleştirme*. Michael Warner, normalleştirici çerçevelere direnmek için "queer" terimini kullanmayı tarihsel olarak bu noktada önerir. Toplumun her iki anlatıyı da aynı anda kabul etmesi, toplumsal kaygıya ve olası homofobiye yol açar. Homoseksüel bireyler için açılma, kamusal ve özel alanları dolaşmayı içerir ve toplumsal baskı, heteronormatif

standartlara uymayı zorunlu kılar. *Closet*'ten çıkamamak, sahte bir kimliği sürdürmeyi gerektirir. Bu durum heteronormativiteyi sürdürür ve bir baskı aracı olarak işlev görür. Direniş, normatif kimliklerin dışında alternatif haz biçimlerini keşfetmeyi içermelidir.

Queer bedenler, giyinme veya yürüyüş gibi çeşitli kendini ifade metodlarıyla geleneksel normlara meydan okur. Ahmed ve Fanon, heteronormativitenin beyazlığı ve heteroseksüel normları doğal kabul ederek anlayışı nasıl katı sınırlar belirdeğini vurgular. Queer fenomenoloji, bu kısıtlamaları bozmayı, toplumsal yapıları analiz ederek ve değiştirerek amaçlar. Queer zamansallık, queer bireylerin zamanı farklı deneyimlemelerini ve kimliklerini teori ve deneyimlerden öğrenerek yeniden şekillendirmelerini açıklayan bir kavramdır.

Halberstam, trans zamansallığı ve drag performanslarını lineer zamanı ve cinsiyet normlarını zorlayan, queer zamansal bozulmalar yaratan yollar olarak tartışır. Bu noktada drag gösterilerinin gerçekleştiği balo salonları, queer topluluklar için alternatif zamansal uygulamaları teşvik eden ve destekleyici bir ortamda queer olasılıkların keşfedilmesine olanak tanıyan mekanlar olarak varolur.

Queer bireylerin, balolarda toplumsal beklentilerden özgürlükleştikleri ve kimlikleriyle deney yapabildikleri imkanlar bulduğu fikri sunulur. Balolar, normatif zaman çizelgelerine bir bozulma sunar, queer zamansallığın bir biçimini yaratarak gücün dayattığı lineer anlatılara karşı direniş sağlar. Bu zamansal boşluk, queer insanların yargılanmadan kendilerini özgürce ifade etmelerine olanak tanır ve sıkı sıkıya bağlı topluluklar oluşturur.

Queer zamansallık, geleneksel yaşam aşamalarına meydan okuyarak, evlilik ve ebeveynlik gibi normatif kilometre taşlarına uymak yerine, aktivizm ve topluluk oluşturma gibi alternatif yaşam biçimlerine izin verir. Bu uygulamalar, dışlayıcı normlara karşı çıkan ve alternatif siyasi davranış tarzlarını teşvik eden "karşıt kamusallıklar" kavramı altında yer alır. Queer karşıt kamusallıklar, heteronormatif yapılara meydan okumak ve umutlu, geleceğe yönelik bir politika oluşturmak için toplumsal beraberlik aracılığıyla baskın normlara direnç gösterir.

Böylelikle tezin ilk bölümü, heteronormativite ve queer zamansallıkları zıt çerçeveler olarak tartışır. Hazzın üzerine kurulu ahlaki argümanların heteronormativite içindeki baskıyı nasıl desteklediğini ve direnişin üreme ve aile sistemlerinin paranoyak incelenmesiyle nasıl engellendiğini vurgular, naiflikten kaçınırken hayal gücüne dayalı gelecek anlatılarına dayanan queer politikalar için alternatif bir yaklaşım önerir. İlk bölümün ardından tez, filmleri pratik olarak analiz etmek için queer zamansallıklar üzerine kapsamlı bir literatür incelemesi işlevi görür ve umutluluk ve politik çıkarımları araştırır.

Tezin ikinci bölümünde yapılan *I Saw the TV Glow* filminin analizi, queer zamansallık ve Deleuze'nin kullanımıyla virtüel arasındaki bağlantıyı incelemeyi amaçlamanın yanı sıra, kişinin kendi anlatısını yazmanın otoritesini ele geçirmesinin, deterministik başarısızlık anlayışına meydan okumak için önemini vurgular. En geniş özetiyle, film, 90'lı yılların Amerikan banliyösünde iki lise arkadaşının yolculuğunu tasvir eder ve cinsiyrrt kimliklerinin kabul edilmemesiyle ilgili kaygı, korku ve eksiklik temalarını araştırır.

Film, genç Owen ve Maddy'yi takip ederken, Owen'ın cinsiyet kimliğinin dalgalanmasıyla ikilinin arkadaşlığının derinleşmesini anlatır. "Pink Opaque" adlı bir TV şovuna duydukları ortak hayranlıkla başlayan bu hikaye, Owen'ın şovdaki bir karakter olan Isabel ile özdeşmesi sonucu cinsiyetiyle ilgili şüphelerinin arttırmasıyla çok dhaa kişisel bir hal alır. Diğer bir tarafta lezbiyen kimliğinde kendinden emin gözüken Maddy, küçük kasabalarından kaçmayı planlar ve Owen'ı da ona katılmaya ikna etmeye çalışır. Owen korkularına yenik düşerken Maddy sonunda kaçar ve Owen geçmiş kararlarının hayaletiyle yalnız kalır. Aniden sekiz yıl geçerken, annesinin ölümü ve iş yerinde zorbalıkla başa çıkan, artık bir yetişkin olmuş Owen, kendinikaçırılan fırsatları düşünürken bulur.

Fimde, Owen hayatından memnuniyetsiz hissederken, eski arkadaşı Maddy ile beklenmedik bir karşılaşma yaşar. Maddy, kaçmadan önce gerçeklik konusunda kafasının karışık olduğunu, bir televizyon şovunun içinde yaşıyormuş gibi hissettiğini ifade eder. Sadece bir TV şocu karakteriyle ilişki kurmadığını, aslında o karakter olan Tara'nın ta kendisi olduğunu fark ettiğini Owen'a anlatır. Kasabadan ayrılmasına rağmen Maddy, iç huzursuzluğunun fiziksel yer değişiminin ötesinde devam ettiğini vurgular. Bunun sonucunda Maddy olan bedenini toprağa gömdüğünde Tara olarak "diğer tarafta" uyandığını anlatır ve Owen'a Isabel olduğunu ve Bay Melankoli'yi yenmek için fiziksel formunu birleştirmesi gerektiğini açıklar.

Owen Maddy'e inanmazken, bu farkındalığın anılarını tetiklemesiyle şovun son bölümünü yeniden izlemeye karar verir. Şovun bu bölümünde, Tara ve Isabel'in, kötü karakter olan Bay Melankoli tarafından yakalanıp "Geceyarısı Diyarına" gönderildiği

gösterilir. Bunalmış olan Owen, geçirdiği bir atak sonucu kafasını televizyonun içine sokmaya çalışır ancak babası tarafından son anda durdurulur. Sonunda tüm bunları unutup Owen olarak hayatına devam ederken, büyür, bir iş bulur ve babasının ölümünden sonra bir aile kurar. Bu hızlı tempolu ve tatmin edici olmayan yaşamda sıkışmış hisseder, kaçmayı düşünür ancak bunun hiçbir şeyi çözmeyeceğine karar verir.

Yirmi yıl sonra, şimdi yaşlı ve mücadele eden Owen, iş yerinde bir panik atak yaşar. Anlam bulmaya çalışırken, göğsünü keser ancak sadece bir statik parlama görür. Film, Owen'ın olgunluk ve sorumluluk üzerine düşünmesiyle fakat bunu değiştirmek için hiçbir aksiyon almayışıyla aniden sona erer.

Tezde bu filmdeki queer zamansallık temalarını incelenmiştir. Özellikle Maddy'nin geri döndüğü sahnelerde, zamanla uyumsuz hisleri tasvir edilmiş ve queer zamansallık etkileri vurgulanmıştır. Yönetmen, gerçekliği bölerek farklı zamansallıkları tasvir eder ve ilerleme, başarısızlık gibi konularda bireysel denyimleri gözler önüne serer. Bu benzersiz zamansal yaklaşım, anti-klimaktik bir sona yol açmasıyla normatif olmayan zaman deneyimlerine görünürlük kazandırır.

Filmdeki ana karakter Owen, geleneksel kahramanın yolculuğu anlatısını (karakterin yaşadığı olaylar sonucunda değişime uğrayıp, başladığı yere başka bir insan olarak dönüşü) takip etmez. Owen'ın dönüştürücü bir karar vermeye isteksizliği, Bay Melankoli ile yüzleşerek korkularıyla mücadele etmekte zorlanmasıyla gösterilir. Maddy'nin desteğine rağmen, Owen hikayenin başlangıç noktasında sıkışıp kalır, bir

seçim yapamaz veya ilerleyemez. Eylemsizliği, aktif bir karar değil, dış etkilerin yolunu belirlemesi hakkında hissettiği beklentinin bir sonucudur.

Film, Geceyarısı Diyarını bir hapishane olarak tasvir ederek, geleneksel hikaye anlatımı yapılarına meydan okur ve queer başarısızlığı bir queer zamansallık biçimi olarak gösterir. Deleuze'ün "zaman-görüntüsü" aracılığıyla, Owen'ın düşünceleri ve dönüşüm potansiyeline karşı sergilediği direnç daha iyi anlaşılabilir ve filmin karakter için umutlu bir gelecek perspektifi açan bir okumasını mümkün kılar. Filmin anlatı yapısı, geleneksel "hareket-görüntüsü"nden ziyade Deleuze'ün "zaman-görüntüsü" kavramıyla daha uyumludur ve hikayedeki öğeler arasındaki ilişkilere vurgu yapar.

Deleuze, sinemanın sadece gerçek nesnelerin bir temsili olmadığını, zamanın ilişkilerini tasvir ederek oluşan bir görüntü olduğunu savunur. Filmlerde hareket-görüntüsü, zamanı eyleme tabi kılar ve sahneler algı, etki ve eylem etrafında yapılandırılır. Bu yapı, iki olay örgüsü formu ile sonuçlanır: eylem görüntüsünün büyük ve küçük formları. Zaman-görüntüsü, algı-hareket zincirini keserek hareketi zaman akışına tabi kılar ve doğrudan eylem yerine etkiye vurgu yapar. Hareket-görüntüsünün alışılmış algı-eylem sırasının aksine, zaman-görüntüsü, karakterlerin eyleme geçmeden önce durumlara tepkilerine odaklanır. Bu, odağı düşünceye, hafızaya ve duygusal çöküşlere kaydırarak geçmişin sabit algılarına meydan okur. "I Saw the TV Glow" filminde, ana tema Owen'ın kendini gerçekleştirmesi etrafında dönmesi, zamanın hızlı geçtiği, net kararların olmadığı düşünceli bir anlatı aracılığıyla tasvir edilir. Film, zihinsel durumları, anıları ve geçmişin akışkanlığınının ilişkisini keşfeder ve karakterleri deneyimlerinde gözlemci olarak konumlandırır.

Filmin yönetmeni, Schoenbrun, Owen'ın Isabel'in vücudunda yaşadığı hayatını bir anıya dönüştürerek, geçmiş anıları gelecekteki olasılıklarla harmanlar ve Owen'ın perspektifini zenginleştirir; bu, Deleuze'ün "virtüel" kavramıyla okunabilir. Deleuze ve Guattari, şimdiki zamanda ve doğrudan deneyimlenen "aktüel"i, geçmiş tarafından gelecekteki gerçekleşme için şekillendirilen bir potansiyellik alanı olan "virtüel"den ayırır. Anılar ve geçmiş, gelecekteki olasılıkları şekillendirir ve gerçekleşme için kritik öneme sahiptir. Film, Owen'ın virtüel ve aktüel arasındaki etkileşimini, Deleuze literatüründen "kristal görüntü"ye yaklaşarak tasvir ederek bu kavramlar birleştirir.

Halberstam ve Prosser, insanın kendi hikayesinin anlatısının hakimiyetine sahip olmanın, özgünlük ve kendini gerçekleştirme için önemini tartışır ve queer bireylere yönelik normatif yapılara meydan okur. Özgün yaşamak için başarısızlığı benimsemek, geleneksel başarı ve başarısızlık kavramlarını bozmayı önkoşullar. Filmde, Owen'ın ebeveynlerinin beklentileri ve toplumsal baskıyla mücadelesine paralel olarak, son sekansında özgünlük ve kendini gerçekleştirmenin karmaşık ilişkisi vurgulanır.

Owen'ın toplumsal baskılar ve istikrarı kaybetme korkusu nedeniyle trans olarak yaşamakta zorlanması incelenir. Owen'ın cinsiyet kimliğini reddetmesi, toplumsal baskıdan ve ait olma duygusunu sürdürme arzusundan kaynaklanır. Sedgwick'e göre, queerlik sıklıkla marjinalleştirilir ve Owen gibi bireyler, toplumsal avantajları sürdürmek için otantik benliklerini gizlerler. Owen'ın iş, ev sahibi olmak ve aile kurmak gibi geleneksel cinsiyet rollerine bağlılığı, toplumda, Dana Luciano'nun terimiyle, krononormativitenin etkisini yansıtır. Film, sadece queer bireylerin yaşadığı

mücadeleleri değil, aynı zamanda üretkenliği kişisel özgünlüğe tercih eden daha geniş toplumsal normları eleştirir. Owen'ın da, toplumsal beklentilere uymaya çalışmasını ve üretkenlik yoluyla kabul aramasını izliyoruz. Owen'ın fiziksel tasvirinde kendi kimliğinde rahatlayamayan, kopuk ve donuk elementler bulur. Sesinden duruşuna kadar bu elementler gözlemlenebilir. Bu, geçmişin belirli yönlerinden zevk almaktan utanç duymasıyla tasvir edilir.

Geleneksel trans hikayelerine meydan okunurken, açılma ve özgün yaşamanın bireysel yolculuklar olarak karmaşıklığını vurgulayan filmin çözümsüz sonu, başarısızlık ve queer kimlikle olan ilişkimiz üzerine düşünmeye teşvik eder ve kendini keşfetmenin kişisel ve devam eden bir süreç olduğunu vurgular.

Queer olarak özgün yaşamanın seçim gerektirdiğini ve önceden belirlenmiş anlatılara tam olarak uymayabileceğini önerir. Film, Owen'ı geleneksel başarı anlatısına uymadığı için başarısız bir kahraman olarak gösterir. Buna rağmen, tez, başarısızlığı benimsemeyi ve bunu bir başarı biçimi olarak görmeyi savunur, özellikle de queer deneyimlerin toplumsal normları bozduğu durumlarda.

Özetle, tezin bu bölümünde, queer zamansallık ve "I Saw the TV Glow" filmi tartışılır ve queer bireylere dayatılan başarısızlığı reddetmede anlatı yazarlığının önemini vurgulanır. Deleuze'ün sanallık fikrini, queer teorinin gerçekliğiyle birlikte inceleyerek, kişinin kendi anlatısını yazmanın güçlendirici doğasını savunur. Film, yaratıcı dirençle belirsiz bir geleceğe kendini yansıtmanın queer sinemadaki keşfi nedeniyle kritik bir eser olarak hizmet eder.

Tezin bir sonraki bölümü, "All of Us Strangers" filminde utanç, yas ve melankoli temalarını keşfetmeyi amaçlar ve ana karakter olan Adam'ın yalnızlığı ve melankolisine odaklanır. Film, Adam'ın Londra'daki izole varoluşunu tasvir ederken yalnızlığını ve amaç eksikliğini vurgular, sıradanlık içinde vahiy ve iyileşme potansiyeline işaret eder. Bölümde yapılan film analizi, Freud'un yas kavramı ve Butler'ın ona getirdiği yorumlamadan yararlanarak queer bireylerin yaşadığı baskıyı aydınlatmayı amaçlar.

Adam'la aynı apartmada yaşayan tek kişi olan Harry, kısa bir karşılaşmadan sonra Adam'ı dairesinde ziyaret eder. Sıkıntılı ve sarhoş bir halde Adam'ı kendisine katılmaya davet eder. Adam'ın reddiyle Harry oradan ayrılır. Ardından Adam, Londra'daki çocukluğunu hatırlayarak eski mahallesini ziyaret eder ve karşılaştığı adamın ölen babası olduğunu anlar. Ebeveynleri, onu görmekten mutlu görünür ve daha sık ziyaret etmesini teşvik eder. Adam, annesine gay olarak açılır ve bunun üzerine yaşanan diyalogların üzerinde durur. Film, yalnızlık, ilişkiler ve aile dinamikleri temalarını derinlemesine inceleyerek karakterlerin kırılganlıklarını ve geçmiş travmalarını aydınlatır.

Adam, özellikle AIDS krizi sırasında eşcinsel olmanın utanç ve dehşetiyle ilgili derin köklü duygularını açığa vurur ve yalnızlık ve gelecek için umut eksikliği hissini ortaya koyar. Parçalı hikaye anlatımı tarzı, Adam'ın mutluluğu benimseme mücadelesini vurgular. Anlatı, Adam'ın ebeveynleriyle kapanışla yüzleşmesi ve sonunda sevgilisinin cansız bedenini bulmasıyla doruğa ulaşır, duygusal bir sonla sonuçlanır ve bir yıldıza dönüşmeden önce kucaklaşırlar. "All of Us Strangers" filmi, benzersiz bir

yetişkinliğe geçiş hikayesinde aşk ve bireyler arası yakınlığı keşfeder.

Adam'ın kırklı yaşlarında eşcinsel bir adam olarak kendini gerçekleştirmekte zorlanması ve bağ kurmaktaki başarısızlığı, çevresindeki boş alanlar ile yansıtılmıştır. Haigh, bir röportajda, queer bireylerin hiç yaşayamadıkları çocuklukları için tuttukları yas pratiklerini anlatmıştır. Freud'un *Yas ve Melankoli* (1917) eseri, kayıpla tetiklenen yas ve melankoliyi araştırır ve duyguların yoğunluğu ve kaybedilen nesneye bağlılıkla onları ayırır. Yas, kaybın üstesinden gelmeyi içerirken, melankoli kayıp objeyle kurulan derin bağdan kurtulamamanın sonucu yaşanır ve diğer olasılıkların yanında, kendinden nefret etmeye de yol açabilir. Filmde Adam, anıları ve ebeveynlerinin fantezileri aracılığıyla yas tutar, melankoli ise kaybedilen nesnenin önemine dair kafa karışıklığını içerir ve Adam'ın başlangıçtaki durumunu yansıtır.

Filmin analizi, Adam'ın ebeveynlerinin kaybıyla, özellikle de cinsel kimliğini öğrenemeden ve kabul edemeden yaşanan erken kayıpla, mücadelesini ve bunun nedenlerini araştırır. Bu kabul eksikliği, Adam'ın melankolisine ve anlamlı ilişkiler kuramamasına yol açtığını savunur. Açılmanın önemi, Adam'ın melankolisinin üstesinden gelmesi için önemli bir adım olarak vurgulanır. Judith Butler'ın "melankolik inkar" kavramı, cinsiyet ve cinsel arzunun kayıp yoluyla nasıl oluşturulduğunu açıklamak için tanıtılır. Bu teori, kimliğin, kaybedilen arzu nesnesinin yasını tutarak şekillendirildiğini ve bireylerin bağlarını içselleştirmelerine yardımcı olduğunu önerir. Heteroseksüel bir toplumda, cinsiyet kimlikleri, normatif beklentilere uymayan arzuların reddi yoluyla oluşur. Buna karşılık, queer bireyler heteronormativiteyi reddeder ve cinsiyet kimliklerini bu reddetme temelinde inşa eder.

Cinsiyetin melankolik özdeşleşmesi, homoseksüel arzuyu yasaklayan toplumsal normlara atfedilir ve bu da yası tutulamayan, hatta yası tutulması vacip olmayan kayıp bir nesneye dönüşür.

Bu bölümde, homoseksüel bağlanmanın sıklıkla yaşanamaz bir arzuya ve bunun sonucunda melankoliye yol açtığını, özellikle AIDS sonrası dönemde toplumsal utanç nedeniyle kamusal bir şekilde tutulan yasın engellendiğini tartışılır. Foucault'nun savunduğu üzere, baskı varsayımını reddederek, cinselliği kapsayan utancın kapitalist toplumlarda yaygın olduğunu savunulmuştur. Adam, AIDS krizinden kaynaklanan nesiller arası travmayla başa çıkarken hareketsiz kılıcı melankoliyle mücadele eder. Yas tutma sürecini sonlandırarak, utancının üstesinden gelir ve queer kimliğiyle başa çıkmak için yeni bir perspektif bulur. Kurduğu fantezilerle kendi hikayesisnin anlatısını değiştirerek, geçmişinin yazarlığını geri alır.

Bu bölüm ayrıca toplumsal normların ve queer birey olarak açılma korkusu nedeniyle kaybedilen potansiyel aşkın etkisini de ele alır. Filmden yola çıkarak, queer bireylerin yalnız bir geleceğe mahkum olup olmadığını araştırılarak yalnızlıklarının toplumsal yabancılaşmadan kaynaklandığını önerilmiştir. Adam ve Harry, her ikisi de gay erkekler olarak, yalnızlığa farklı tepkiler gösterir; Adam, Londra'nın metropol atmosferinde bunu kabul ederken, Harry boşlukla mücadele eder ve sonunda intihar eder. Yabancılaşmalarına rağmen, ikisi de sevgi ve yakınlık arzular. Film, iilk bakışta öyle algılanmayacak olsa bile, sonunda umut dolu bir mesaj sunar ve sevginin sınırları aşabileceğini, hatta yaşam ve ölüm arasında bile olabileceğini önerir. Yalnızlıkla mücadele etmek için queer öznelere arasında yakınlık geliştirmenin önemini

vurgulanır.

Tezin devamında, queer topluluklar üzerindeki yalnızlık ve olumsuzluğun etkisini, queer teorideki anti-sosyal hareketten yararlanarak tartışılır. Baskıya direnmek ve marjinal gruplar için umut teşvik etmek için bakıma ve somut ütopyaya dayalı bir siyasi proje savunulur. Bersani, cinselliğin anti-sosyal ve anti-ilişkisel bir teorisini savunur ve seksi, kültürel otoriteleri ve özdeşleşme süreçlerini bozmak için kendini parçalama olarak tanımlar. Edelman ise, bunu genişleterek, queer özneyi heteronormatif politika altında anlaşılmaz olarak inşa eder ve üreme geleceğine bağlı umudu topyekün reddeder. Her ikisi de geleneksel umut kavramlarına meydan okuyarak, olumsuzluğu benimser.

Bersani ve Edelman'ın kurduğu queer öznenin, gizli bir mağrur kahramanlık anlatısı taşır ve bu apolitik sonuçlara yol açma potansiyeline sahiptir. Anti-sosyal tezin nihilizmine karşı koymak amacıyla, kapitalizme karşı çıkan diğer marjinalize edilmiş gruplarla ittifaklar kurmak önerilmiştir. Böylelikle tezin bu bölümünde, hazzın toplumsal düzenlemeleri bozmadaki potansiyel devrimci yönünü vurgulanmış ve teleolojik olmayan bir siyasi proje önerilmiştir.

Foucault'nun "ters söylem" kullanma önerisinin üzerine, heteronormatif yapıları kullanarak queer kimlikleri savunan bir biçimde, olumsuz bozulmayı benimsemek, Muñoz'un "Disidentifications" (1999) eserinde araştırılır. Disidentification, queer kimlikleri silmeye direnen ancak onlarla etkileşime girerek normları dönüştüren, normatif olmayan kimlikler inşa etmeyi savunur. Muñoz, siyasi eyleme geçerek ve

queer geleceği tasarlayarak, yalnız olmayan, görünür bir gelecek için kolektif bir umut olarak queer ütopyayı teşvik eder. Queerliği geleceğe yansıtarak kısıtlamalardan kurtarır ve mevcut normların sınırlarının ötesinde çeşitli anlatılar ve dünya yaratma olasılıklarına yol açar.

Tezin son bölümünde ise, Muñoz'un disidentification ve somut queer ütopyasını, normları rahatsız eden queer siyasi gündemlere yanıt olarak tartışılmış ve komüniteryan bir yapılanmanın ihtiyacını vurgulanmıştır. Topluluklar inşa etme ve sürdürme zorluğunu vurgulanarak, bakım emeğinin topluluk inşası için kişisel bir motivasyon olarak hizmet edebileceğini önerilmiştir. Buna örnek olarak, Foucault'nun arkadaşlığı bir yaşam biçimi olarak ele alışından yola çıkarak, geleneksel kategorileri aşan akışkan ilişkilerin doğasını araştırılmıştır. Foucault'ya göre, gerçek arkadaşlıklar, bireysel ve kolektif refaha katkıda bulunmanın yanında, dönüştürücü yollarla güç yapılarına direnir.

Bunun yanı sıra, öz bakım uygulamalarında da sosyal yönlerin önemi vurgulanır ve ilişkiler içinde karşılıklı rehberlik ve yeniden gerçekleştirme bir tartışma yürütülür. Tez, bu fikirleri queer topluluklara ve siyasi gruplara, özellikle trans topluluk gibi marjinal gruplar içinde dönüştürücü bakıma genişletir. Bu bakım emeğini biçimini paternalist veya devlet bakımından ayırır ve mevcut yapılara meydan okuyan ve yatay, hiyerarşik olmayan bakım modelleri yaratan sürdürülebilir bir bakım çabası savunur.

Son olarak, t4t ilişkilerinin trans topluluklar içinde bakım ve güvenlik sağlamadaki önemini anlatılır. Bu topluluklardaki yakınlığın sadece romantik ilişkilerle sınırlı

olmadığını, sevgililerden, arkadaşlardan veya hatta yabancılardan gelen bakım emeğini kapsadığını vurgular. Böyle çeşitli yakınlıklar, topluluk içinde derin bir güvenlik ve neşe duygusuna katkıda bulunur ve karşılıklı bakım ve anlayışı teşvik eder. Paylaşılan bakım birbirini destekleme arzusuyla motive edilir. Bu benzersiz yakınlık biçimi, bireysel ve kolektif olarak iyileşme ve büyümeye olanak tanır.

Sonuç olarak, bu tez, queer zamansallıkların yalnızca baskı aracı olmadığını, dünyanın başka türlü nasıl olabileceğine dair güçlü bir vizyon sunduğunu göstermiştir. Bunu, queer yaşamların deneyimlerini, anlatılarını ve zamansallıklarını merkeze alarak, hem queer teori hem de sanat üzerinden bugünün geçmiş tarafından sınırlandırılmasını bir eleştiri getirir. Siyasi hareketsizliğe karşı koymak için bir siyasi proje önerisi olarak, Muñoz'un somut ütopya kavramından yararlanarak, marjinalize edilmiş toplulukların kendi geleceklerini şekillendirmeleri için, norm dışı alternatif bakım etiklerini savunur.

B. THESIS PERMISSION FORM / TEZ İZİN FORMU

(Please fill out this form on computer. Double click on the boxes to fill them)

ENSTİTÜ / INSTITUTE

Fen Bilimleri Enstitüsü / Graduate School of Natural and Applied Sciences ☐

Sosyal Bilimler Enstitüsü / Graduate School of Social Sciences ☒

Uygulamalı Matematik Enstitüsü / Graduate School of Applied Mathematics ☐

Enformatik Enstitüsü / Graduate School of Informatics ☐

Deniz Bilimleri Enstitüsü / Graduate School of Marine Sciences ☐

YAZARIN / AUTHOR

Soyadı / Surname : Konuk
Adı / Name : Ece Nur
Bölümü / Department : Felsefe / Philosophy

TEZİN ADI / TITLE OF THE THESIS (**İngilizce** / English): Queer Temporality in Cinema: A Biopolitical Analysis of Time

TEZİN TÜRÜ / DEGREE: **Yüksek Lisans** / Master ☒ **Doktora** / PhD ☐

1. **Tezin tamamı dünya çapında erişime açılacaktır. /** Release the entire work immediately for access worldwide. ☒
2. **Tez iki yıl süreyle erişime kapalı olacaktır.** / Secure the entire work for patent and/or proprietary purposes for a period of **two years. *** ☐
3. **Tez altı ay süreyle erişime kapalı olacaktır.** / Secure the entire work for period of **six months**. ***** ☐

***** *Enstitü Yönetim Kurulu kararının basılı kopyası tezle birlikte kütüphaneye teslim edilecektir. / A copy of the decision of the Institute Administrative Committee will be delivered to the library together with the printed thesis.*

Yazarın imzası / Signature ..... **Tarih** / Date .....
(Kütüphaneye teslim ettiğiniz tarih. Elle doldurulacaktır.)
(Library submission date. Please fill out by hand.)

Tezin son sayfasıdır. / This is the last page of the thesis/dissertation.