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From the Theme Editors

Though some of the relevant cult texts have been written within the second half of the past century, the usage of the concepts 'nostalgia' and 'melancholia' effectively in social sciences does not date back long. Besides certain disciplines with an extended empirical interest in emotions and affection, even the memory studies, a discipline that addresses nostalgia and melancholia as ways of remembering in different geographies with various concerns, does not have a systemic interest in these concepts. However, we can still see that the developments in the memory studies affect, or perhaps even enlighten, researches focusing on nostalgia and melancholia on both a literary and a methodological basis.

The effect is most visible in researches addressing collective remembering in literature and cinema. We believe that reflecting on the reasons behind this overall view will also give insight into the content of the "Nostalgia and Melancholia" issue of Moment Journal. Social sciences still keep its distance from using the concepts 'nostalgia' and 'melancholia' and analyzing them within the conventions of different disciplines. Although melancholia has managed to gain a place in social sciences through psychoanalysis, we can say that the field has not yet reached across different disciplines. This might result from the fact that psychoanalytic concepts have only limited manifestations in social imagination or are not respected enough as a result of the dominant nature of the canonical readings of political sociology. When it comes to political sociology, the same applies to nostalgia.

A similar tension could be detected between certain disciplines of social sciences and emotions and affection as well. The "cultural turn", especially the fact that Raymond Williams associated structures of feeling with cultural development patterns, resulted in both an expansion in social sciences' interests inherited from positivism and Marxism towards the cultural and a paradigmatic transformation. The "emotional turn" at the beginning of the 2000s, which might be considered a follow-up of this transformation, might as well be expected to contribute to the nostalgia and melancholia discussions. Although an average reader of social sciences is likely to be familiar with collective remembering and affections, it would be hard to claim that the literatures of these two fields have met the sociology of nostalgia and melancholia as collective affections. However, Williams' structures of feeling which he considered as the draft of culture as early as 1954 provided a quite prosperous ground for a discussion of nostalgia and melancholia at a collective and social level. Few initial studies were based on this heritage.

Apart from this tension in social sciences, there is another structural reason behind the limited interest and discussions regarding the two concepts in Turkey. Although the situation seems to be changing to a certain extent due to the recent Master's and Ph.D. theses of new researchers, the disciplines of communication and cultural studies still focus on texts in their researches. This might be due to the fact that the primary schools developed under political sciences, that the literatures of political sciences and political philosophy constituted the basis of the field of communication and became canonical in the field's institutionalization,

and that the sociological and anthropological concerns were ignored during the institutionalization process. Limited field researches and studies based on ethnography or ethnographic concerns seem to prevent nostalgia and melancholia, discussed within the above-mentioned limitations, to be addressed around questions the answers to which are sought in human experiences.

Returning to the textual... Just like the close cooperation between cinema and psychoanalysis, the theme of cinema and melancholia, or the case of melancholic representations is one of the more appealing matches. The relatively speculative, hence malleable character of the Freudian notion of melancholia arguably plays a part here. The same goes for literary interpretations. Cinema and literature, with their natures open to subjective interpretations, seem to provide a convenient ground for melancholia, which still has a relatively speculative value in this diversity. On the other hand, nostalgia and melancholia are concepts that have become generic with their everyday uses, and this can be seen more clearly for nostalgia. While promising much more, marking "nostalgia as a longing for the past" in cinematic and literary texts is also a relatively common trend. Such literary and cinematic interpretations are without doubt mind-opening and enriching in terms of discussions on nostalgia and melancholia. We hope that the discussions in this issue of Moment Journal will contribute to further debates that frame efforts to treat nostalgia and melancholia as collective affections, attempting in effect to sociologize these two concepts.

Parallel to the above discussions, it will be immediately noticed that representations of "melancholia and nostalgia" in cinema and literature are predominant in this issue. The common theme running through all the articles tracing the manifestations of memory, nostalgia, and melancholia in novels and films seems to be their tendency to address the issue in terms of the ethos of specific periods rather than individual affections. From the Cold War to the representations of Turkey in the 1970s, from the urban transformation of the 2000s to the longing for a return to Turgut Özal of the 1980s, the issues addressed here highlight the historical burden attached to the representations of specific periods.

Kadir Dede and Elifcan Çoruk examine a striking example of something we have witnessed on many occasions within the recent years, i.e. the transfer of political figures from the recent past to the present with nostalgic affection, through the case of Turgut Özal. The authors approach the Turgut Özal nostalgia in terms of popular culture and not politics, and analyze how and for what purposes quotes from humor and popular magazines of the 1980s were re-circulated especially through social media. Distinguishing between "good nostalgia" and "bad nostalgia", the article concludes that the Özal nostalgia points to "good nostalgia" as a projection of protests to the present, driven by a desire to "paint the past in bright colors".

In this issue, the novels of Hakan Bıçakçı, Barış Bıçakçı, and Orhan Pamuk are analyzed in three articles focusing on the representations of melancholia and nostalgia in literature. Following Pierre Macherey and Terry Eagleton who suggest that the critic should follow the "meaningful silences of the text" and seek first and foremost to give voice to these silences, Jale Özata Dirlikyapan attempts to reveal the points left in "silence" by nostalgia constructed in Orhan Pamuk's novel *Masumiyet Müzesi* (The Museum of Innocence). She claims that Pamuk's novel "aims to refresh the collective memory of the 1970s", but due to "the lack of attention and perspective towards political issues and its peaceful melancholia towards residuals and ruins of the past" drifts away from "reflective nostalgia" in Boym's terms and from the notion of innocence.

Pelin Aslan Ayar examines Hakan Bıçakçı's novel *Uyku Sersemi* (Sleepy) addressing urban transformation, one of the most controversial topics of the recent years, in terms of the expected sense of nostalgia created by this transformation and the melancholia that inevitably accompanies it. Aslan Ayar traces the representations of the nostalgia created by the disappearance of "the spaces that distinguish Istanbul from

other cities and gave it its soul" and the melancholia of the protagonist who "formed his identity through the city and shaped his memory from the memories of the spaces in the city" throughout the novel.

In another article in the context of the representation of melancholia in literature, Fatih Serdar Gültekin analyzes Bıçakçı's novel *Bizim Büyük Çaresizliğimiz* (Our Great Despair) focusing on the tense relationship between the male characters through Judith Butler's heterosexual melancholia approach. Gültekin concludes that the two male characters in the novel try to construct a protection zone against pressure with their common past, emotional experiences and friendships and against the domination of heteronormativity in an area where gender norms set the limits; but that even though it involves various moments of resistance and solidarity, in the end, the novel "welcomes the loss of friendship and melancholia".

Besides the literature, the current issue also includes a movie analysis in the context of the representation of nostalgia and melancholia in cinema. In their article on the film *Cold War* (2018), addressing the national history of Poland after the World War II, Sinem Evren Yüksel and Eren Yüksel show how the affections of the people whose lives were almost divided into two parts after the post-war communism are represented in the movie. Claiming that the nostalgia and melancholia leaking into the film reflect the impossibility of desire, alienation, loneliness, breaking from the roots and exile, and the dissolution of collective ties; the authors suggest that many experiences encountered in the film from the folk songs to religion flow through the lens of nostalgia and meet melancholia in the context of the "lost experience".

The article out of the theme in this issue is Dilek Özhan Koçak's study where she reviews the Tempelhofer Feld in Berlin. Özhan Koçak takes the large area in the city center, which used to be an airport but became idle in time, in the context of the transformation of space, and analyzes it through "Lefebvre's spatial triad regarding perceived, lived and conceived spaces in capitalist societies".

There are two book reviews regarding the theme of this issue. Emel Uzun Avcı reviews Nagehan Tokdoğan's book *Yeni-Osmanlıcılık: Hınç, Nostalji, Narsisizm* (Neo-Ottomanism: Ressentiment, Nostalgia, Narcissism) which has been widely discussed but not written much, therefore has not been the subject of a systematic discussion yet. It should be noted that this book and the discussions surrounding it constitute an exceptional and very precious example in the nostalgia literature, the limitations of which have been mentioned above. In the review, it is emphasized that Tokdoğan seeks the answer to the tough question as to how the Justice and Development Party, which has intensively attracted the Turkish politicians and economists' attention ever since it has come to power, has managed to bond with the masses during its adventure of power, in the world of affection. We hope that Tokdoğan's work, which argues that the answer to this question lies in the politics of emotion of the Justice and Development Party and supports this argument with a wide variety of materials, will be a preliminary effort in generating sociological questions regarding nostalgic affection.

The second book review is on the book *Sol Melankoli: Marksizm, Tarih ve Bellek* (Left Melancholia: Marxism, History, and Memory), which has received intense attention since its publication. Nalan Mumcu does not limit her interest in the writer and the discussions around the book and expands the discussions that Traverso presents in the book towards the author's universe of thought reflected through different channels. Mumcu reveals the extraordinary aspects of Traverso's left-melancholia argument, which suggests reconsidering socialism as enacting and healing and in the face of capitalism's current encirclement rather than as inactivity or a futile dependency on the past, unlike Benjamin and Brown. We

consider the perspective of both the book and the review as part of an approach that highlights the utopian implications of nostalgia and melancholia.

In this issue, we also include the interview of Gülay Acar Göktepe with Erdoğan Özmen, who has made significant contributions to the discussions of nostalgia and melancholia in the field of psychoanalysis. We believe that you will enjoy this valuable interview with Özmen, who carries the work of reflecting on melancholia to the level of collective and social interactions, contrary to the above-mentioned trends.

We hope to meet you again in the next issue of Moment Journal...

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