

Agnès Varda and Ursula K. Le Guin in Dialogue: Narrator's Saddlebag
Ruken Doğu Erdede, İstanbul Bilgi University

Writing the names of Agnès Varda and Ursula K. Le Guin on the same page contains both the enthusiasm of the richness of female artistic expression of our time and the sadness that the two no longer live with us. In this paper, I draw on the feeling of enthusiasm to be fair to the legacy of these two women's works which have to do with the importance of everyday encounters, beginnings, becoming in which the possibility of the existence of variable stories, subjectivities and forms occurs.

In choosing Agnes Varda's essay films *The Gleaners and I* (2000) and *The Gleaners and I: Two Years Later* (2002) for this paper, I was mindful of Ursula K. Le Guin's essay "The Carrier Bag Theory of Fiction" (1986) In this essay, Le Guin dwells on the possibilities of new ways of storytelling, opened from a female perspective on the roots of civilization: gathering plants rather than killing animals, bending towards to soil rather than erecting spears to the air. Varda travels from the root of our civilization to the top branches where waste and trash are spilling over. Thus, Le Guin Oob and her two children who is searching for oat, *Des glaneuses* of Jean Françoise-Millet in a wheat field, the man who is "salvaging as a matter of ethics" in *The Gleaners and I* and, finally Varda who describes her act of filmmaking as "gleaning images" are put in a dialogue in this study to question the relation of stories and artistic forms to the arch of our civilization from violent roots to "the man disaster we are living" (Lebow, 2019), and how these audiovisual and written essays by Varda and Le Guin open a way to think new stories, subjectivities, and forms.

Key Words: Agnes Varda, Gleaning, The Carrier Bag Theory, Ursula K. Le Guin, female subjectivity

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