

Topographies of 'Turkish cinema': Hybrids, hyphens and borders

BOOK of ABSTRACTS

April 21-22, 2011
İzmir University of Economics

Copyright 2011

All rights reserved.

Published by İzmir University of Economics (IUE)

Publication no. 48

Publishing Editor: Sumru Yıldırım Kaya

Cover Design: Seyran Öztürk

ISBN 978-975-8789-46-7

A hardcopy of this booklet can be obtained from

İzmir University of Economics

Faculty of Communication

Sakarya Street no: 156 35330 Balçova İzmir / TURKEY

www.ieu.edu.tr +90 232 2792525

A soft copy of this booklet can be downloaded from

<http://iletisim.ieu.edu.tr/topographies/>

**Topographies of ‘Turkish cinema’: Hybrids, hyphens and
borders**

BOOK of ABSTRACTS

International Conference
April 21-22, 2011
İzmir University of Economics



The organization of this conference has been possible with the contributions of ***Heinrich Böll Stiftung*** Foundation

Advisory Board

Assist. Prof. Dr. Ahmet Gürata	Bilkent University
Assist.Prof.Dr. Ashley Carruthers	Australian National University
Dr. Phil. Daniela Berghahn	University of London
Assist. Prof. Dr. David J. Gramling	University of Arizona
Assoc. Prof. Dr. Nejat Ulusay	Ankara University
Prof. Dr. Nezih Erdoğan	İstanbul Bilgi University
Prof. Dr. Robert Cardullo	İzmir University of Economics

Organizing Committee

Sevda Alankuş (coordinator)
Gökçen Karanfil
Serkan Şavk
Ebru Uzunoğlu
Burak Doğu
Hande Ertinas
Rana Kuddaş
Sumru Yıldırım Kaya

Topographies of ‘Turkish cinema’: Hybrids, hyphens and borders

April 21-22, 2011

İzmir University of Economics

From the call for papers

Over the past few decades the concept of national cinema has become a hotly debated topic. The global circulation of cultures, finances, people and commodities has come to render impossible the delegation of fixed national affiliations to films, filmmakers and audiences. Furthermore, as a more recent development, the way films are being produced/co-produced, distributed and consumed are now raising new questions for, and requiring new vocabularies from film scholars. When we look at the literature in this area the concept of national cinema is being contested increasingly. At the heart of these discussions we encounter notions such as transnationalism, globalization, diaspora, migration, post-nationalism, hybridity, exile, post-colonialism etc. Interestingly, with a few exceptions, the literature on Turkish cinema seems to have missed, or at best neglected, these discussions. The Topographies of ‘Turkish Cinema’ conference is intended to be an intervention into these issues, aiming to shed light on Turkey-related films, filmmakers and audiences. There are approximately four million Turkey-related migrants living in western European countries, and many filmmakers with links to Turkey dispersed around the world, producing films that portray hybrid, diasporic subjectivities and experiences. These audiences, films and filmmakers are forging new transcultural fields, which scholars and critics of Turkish Cinema have yet to properly engage with. *The Topographies of ‘Turkish Cinema’* conference will bring together filmmakers, researchers and academics to initiate a discussion that problematises the concept of what ‘Turkish Cinema’ might be. Within this context the position of Turkey-related filmmakers, films and audiences will be reconsidered and the impact of its cinema on diasporic/transnational viewers will be scrutinized.

KEYNOTE SPEAKER

Assoc. Prof. Dr. Nejat Ulusay



Nejat Ulusay is an Assoc. Prof. teaching at the Department of Radio, Television and Cinema in Ankara University Faculty of Communication. His research interests range across fields such as contemporary world cinemas, Turkish cinema and film genres. He is one of the leading and most influential film scholars in Turkey. He has received his PhD at University of Warwick in UK, and is the author of various works including one of the most important books on migration related cinema in Turkey titled *Melez İmgeler: Sinema ve Ulusötesi Oluşumlar* (*Hybrid Images: Cinema and Transnational Occurrences*).

KEYNOTE SPEAKER

Ayşe Polat



Born in 1970 in Malatya, in 1978 Ayşe Polat migrated to Hamburg, Germany with her family. She studied German literature, philosophy and cultural studies at universities in Bremen and Berlin. After making numerous award-winning short films, she made her first feature film *Auslandstournee* in 1999 which was shown on many international film festivals. Her second feature film *En Garde*, which she made in 2004, won international acclaim and numerous awards. In 2008 Polat moved from Hamburg to Berlin, where she founded her own production company PunktPunktPunkt Filmproduktion, with which she completed her latest feature film, *Luks Glück*, in 2010.

KEYNOTE SPEAKER

Prof. Dr. Nezih Erdoğan



A prominent Turkish film scholar Prof. Dr. Nezih Erdoğan has worked as a senior faculty member and as an academic administrator in various communication departments in Turkey including Bilkent, Bahçeşehir, and Bilgi universities. His major contribution to the literature has been on issues such as identity, melodrama, modernization and popular culture all with a particular emphasis on cinema in Turkey. He is the author of many articles most of which have been highly influential in shaping the field of film studies in Turkey. Prof. Dr. Erdoğan is currently teaching at Bilgi University.

SESSIONS & ABSTRACTS

Keynote Speech

Assoc. Prof. Dr. Nejat Ulusay

A Transformational Experience within the Contexts of 'National' and 'Transnational': The Case of Turkish Cinema 13

SESSION I

Levent Yılmazok

Contrastive Representation, Nation(alism) and Post-1990 Turkish Cinema... 15

Prof. Dr. Louise Spence, Dr. Aslı Kotaman Avcı

The Archeology of Suffering: Remembrance and the Politics of Truth 16

Özgür Çiçek

Historicizing National Cinema in Turkey through Yılmaz Güney 17

Keynote Speech

Ayşe Polat 18

SESSION II

Diğdem Sezen

Women in Turkish-German Cinema: Tracing the Direction of Change through the Image of Women 19

Tülay Dikenoğlu Süer

The Gradual Liberation of Women in the Berlin Trilogy of Thomas Arslan ... 20

Sermin Çakmak

The Stories of 'Mistreated Women' in Turkish-German Cinema 21

Damla Okay

Receiving the Expatriate Actor: The Two-fold Case of Sibel Kekilli 22

SESSION III

Ayça Tunç

Habitats of Meaning: Turkish-German Cinema and Generational Differences ... 23

Asst. Prof. Dr. Özgür Yaren

Wedding Scenes as Homeland Metaphors 24

Murat Tırpan

Dialogic Bridges: Polyphonic Scores of the Accented Movies 25

Keynote Speech

Prof. Dr. Nezih Erdoğan

Issues of National/Ethnic Identity in the Early Years of Cinema in Turkey, 1894 – 1929 26

SESSION IV

Assoc. Prof. Dr. Senem Duruel Erkiş, Asst. Prof. Dr. Hakan Erkiş

Black Humor World of Migrants Caught Between Two Cultures: Space, Identity and Belonging in Tunç Okan's Cinema 27

Asst. Prof. Dr. Gökçen Karanfil, Serkan Şavk

Rethinking the Concept of 'Turkish Cinema' in Times of Mobility 29

Kevin Smets, Philippe Meers, Roel Vande Winkel, Sofie Van Bauwel

Centre and Periphery: Film Practices among the Turkish Diaspora in Antwerp 30

Pınar Yıldız, Serhan Mersin

Transforming Hospitality: Forming New Transcultural Fields in Turkish Cinema 32

SESSION V

Asst. Prof. Dr. Gül Yaşartürk, Şehlem Sebik

Life of Turkish Immigrants in Hamburg: Kurz und Schmerzlos and Gegen die Wand 34

Dr. Şerife Geniş

Multicultural Encounters: Images of Migrants and Issues of Identity in Fatih Akin's Cinema 36

Emre Yeşilbaş

Bildung and the 'All-seeing Eye': A Comparative Study of the Bildungsroman and Turkish-German Cinema 37

Keynote Speech

A Transformational Experience within the Contexts of ‘National’ and ‘Transnational’: The Case of Turkish Cinema

Fifty years ago, at the beginning of the immigration of Turkish workers to Federal Germany, perhaps no one in Germany or in Turkey had imagined that the children of this first generation of immigrants would arguably become influential in the topography of contemporary “global cinema”. In the 1960s, while the West German cinema was renewed by the films of a young generation of directors concerned with controversial social and historical issues, Turkish cinema was enjoying its heyday of popular genres, the huge popularity of star names and box-office success in its own market. In Turkey, that was also a period in which a small number of “socially realistic” films were made, and the debates on such issues as “*auteur* cinema”, “political cinema” and “national cinema” emerged. Turkish cinema, however, had a limited capacity for foreign sales and few number of international co-productions, mostly with neighboring countries. In other words the domestic cinema was not exportable.

Since the early-1990s, Turkish cinema has been experiencing a remarkable change in terms of production practices, modes of representation, and stylistic approaches after a long-standing crisis. Popular Turkish films have succeeded in competing with Hollywood blockbusters in the domestic market, and the emerging trend of art film making has introduced a “new Turkish cinema” integrated with the “global/transnational art cinema”. It should also be noted that the growing visibility of the Kurdish identity in the mode of realistic depictions in domestic films would arguably represent the initiation of a new ethnic cinema. Additionally, the films of Turkish-Cypriot director Derviş Zaim have appeared as a challenge to the fixed definitions of the concept of “national cinema”. The transformation that Turkish cinema has experienced can be understood not only by considering the national economic, social and cultural dynamics, but also by examining the external forces, for example the position of Turkey-related, particularly Turkish-German filmmakers. Therefore, this analysis needs to take into account such concepts and dualities as local and global, national and transnational, mainstream/popular cinema and experimental/art cinema, for the very transformation has two crucial aspects: the modes of production and the ways of representation.

This talk attempts to focus on the above mentioned aspects of this transformation and aims to explore the parameters of Turkey-related cinema by particularly focusing on Turkish-German filmmakers who have been on the scene for more than a decade. The scope of this presentation, however, is not limited to the Turkish-German cinema. It also deals with a small number of immigrant filmmakers from Turkey in other Western countries. It can be argued that multicultural co-production practices of, and hybrid representations in the works of these filmmakers provide a convenient ground for the generation of a debate on the topographies of contemporary Turkish cinema within the contexts of national and transnational cinemas.

Contrastive Representation, Nation(alism) and Post-1990 Turkish Cinema

Andrew Higson points out that films ‘will often serve to represent the nation to itself as a nation’ and invite diverse groups, even antagonistic communities, to recognize themselves as a singular body with a common culture. It is in this sense that Turkish films, by and large, posited national (Turkish) identity as a fixed concept, thereby serving to reinforce a unified, ‘national’ culture. Beyond these processes of ‘invitation’ and reinforcement, the role of national culture, as Susan Hayward states, is also ‘to suppress political conflict and disguise it as imagination – *image/nation* – a function that is so clearly manifest in the very problematic issue and conceptualization of national cinema’. From the 1930s to the late 1980s, the mechanism of censorship in Turkish cinema proved to be a hugely important part of this ‘imagination’ and representation of national identity.

During the past twenty years, the problem of national identity has begun to be interrogated and represented with greater complexity. Beyond political and academic discourses, the arts have also provided a platform for the disclosure and public discussion of issues relating to identity and cultural diversity. Cinema has contributed to the ongoing debate, most particularly in the works of a few critical filmmakers working in the post-1990 period. These filmmakers have made direct use of the cinematic medium as a field of tensions within which national discourses might be challenged.

In this paper, departing from Mette Hjort’s concept of *intercultural thematization of nation* which ‘uses contrastive cultural elements to foreground and direct attention toward specifically national elements’ in international contexts, I aim to present the processes whereby well-known signs, symbols or acts of the nation-state and nationalism are shown to the spectator together with their antithetical interrogative elements within the *imagined community* (of Turkey). More specifically, my presentation will examine the ways in which filmmakers have juxtaposed contrastive elements or made them collide in the same context, in order to raise the question of national identities and/or nationalism in post-1990 Turkish cinema.

Prof. Dr. Louise Spence
Department of Radio, Television and Cinema
Kadir Has University
spence@khas.edu.tr

Dr. Aslı Kotaman Avcı
Department of Radio and Television
Plato College of Higher Education
aslikotaman@plato.edu.tr

The Archeology of Suffering: Remembrance and the Politics of Truth

This paper looks at two recent Turkish documentaries (*Oğlunuz Erdal / Your Son, Erdal* [Tunç Erenkuş, 2010] and *5 No.lu Cezaevi / Prison No. 5* [Çayan Demirel, 2009]) that explore traumatic moments in Republican history, state brutality, and social suffering, two independent voices digging deeper to question “national history,” or the way history and silences have functioned to serve the nation state.

We will pay special attention to the forms the documentaries employ to excavate, and analyze what means they use to reconstruct and recreate history. In their attempt to revise national history, these filmmakers distill experience into [a new historical] memory. To briefly look at *5 No.lu Cezaevi / Prison No. 5*, for example, we see that it relies heavily on the testimony of former inmates. Men and women who bear witness, stir us to anger, move us to mourn, and perhaps even mobilize us to action. These talking heads — and the testimonial act — are meant as tools of justice.

But what are the limitations of this form? By attributing absolute authority to lived experience, to the on-camera attestation of violence and suffering, the film seems to bypass the issue of objectivity altogether (never raising the question of whether the filmmaker or the informants can be, or even should be, objective, impartial, or detached). The authority of experience serves as both the starting point and the explanation, foundation and conclusion. Memory serves as evidence; memory serves as authority; and memory serves to trace a national loss. The true history replaces the unspoken one.

This paper looks at the ethics of witnessing. It also looks at the potential of documentaries to be a form of both public record and public mourning; it looks at testimony of suffering as national elegy. We offer close textual analyses of specific documentary works to question what happens to collective mourning when national traumas are constrained by the vicissitudes of representation.

Historicizing National Cinema in Turkey through Yılmaz Güney

As an actor, scriptwriter and filmmaker Yılmaz Güney's cinematic life span presents significant changes in terms of how he was received. In 1960s, he became very famous with his characteristic acting style that represents the working class of Turkey. In 1970s with his films like *Umut*, *Arkadaş*, *Endişe* and later in 1980s with *Sürü* and *Yol* he became a milestone of social realism in Turkish Cinema and earned an international success at Cannes Film Festival in 1982. However, in those times he was also excluded from Turkish citizenship, declared a traitor to Turkish state and all his films were banned in Turkey. Later in 1990s, his films reentered Turkey and he once more became a significant auteur of Turkish Cinema.

However, bearing his Kurdish identity in mind recently the new Kurdish Cinema emerging from Turkey evaluates Yılmaz Güney not necessarily as a 'Kurdish' filmmaker. As Mujde Arslan notes in her book *Kürt Sineması: Yurtsuzluk, Sınır ve Ölüm* only his late films *Sürü*, *Yol* and *Duvar* can be included in Kurdish Cinema. Yet, from Arslan's perspective, he is included into Kurdish Cinema with only his latest films and his earlier works are excluded.

From these trajectories in this paper, I will make a historical analysis of Yılmaz Güney and his cinema. Looking at the historical patterns of his reception, I will evaluate how national cinema in Turkey is in a continuous stage of including and excluding certain styles, genres and figures. Thus, the conception of Yılmaz Güney as the Ugly King, the traitor, the auteur and recently semi- Kurdish, highlights different periods and different ways of understanding the historical stages of national cinema in Turkey.

Ayşe Polat
office@3p-film.de

Keynote Speech

The title of Ayşe Polat's talk will be announced later. Ms. Polat will share her own experiences and opinions as a filmmaker in Germany.

Women in Turkish-German Cinema: Tracing the Direction of Change through the Image of Women

The early stories of Turks in Germany are “minor practices in a major language” in the sense that Deleuze and Guattari formulated. These first generation films were affected by the deterritorialization of language, driven by certain limitations like smallness, amateurism, imperfectness, but also involve creative narrative models on confinement and enclosure of Turkish women in the host land.

As the new generations and cultural productions in Germany grew, the characters of these independent films developed new tastes and new pleasures in these second generation stories through both their traditional tastes and new tastes of host land and accordingly a new shift occurred from margin to center.

As a product of dual displacement and postmodern scattering, and also a second displacement from margin to center, the texts and codes of such ‘accented films’ as Hamid Naficy called are largely represented as feminine and maternal. The women characters of these films are in a doubled-minority position against the major language and also the claustrophobic and enclosed spaces created by the patriarchal cultural tradition. In the early stories, their modernization is only possible through breaking off with tradition. In the second generation films, they create new spaces in the interstices of tradition to get deal with it. The woman image becomes a sign of a culture. Through this metonymical relationship between migrant woman and tradition, tracing the new directions through films of first and second generation filmmakers is highly possible through tracing the woman image in their films. In this study, the representation of women in films which depict transnational experience of Turks in Germany will be examined. The codes used in films, references in relation to homeland and host land will be discussed through filmic representation of Turkish woman figures.

The Gradual Liberation of Women in the Berlin Trilogy of Thomas Arslan

In the early examples of films made by or about Turks in Germany, women were depicted as victims restricted to the domestic spaces. This restriction is sometimes to the extent of imprisonment, such as in *40 qm Deutschland* or *Berlin in Berlin*. In the films of the recent decades, this situation has changed. I want to analyze the gradual liberation of Turkish women throughout the Berlin trilogy of Thomas Arslan, a Turkish-German director who refuses ethnic or national attributions to his filmmaking and describes himself as a Berlin based director.

In depicting his characters, Arslan neither employs a victimization discourse, nor bears nostalgia for homeland. For example, unlike Sibel in *Gegen die Wand*, these females do not come home and make *dolma* when they discover the primordial feeling of love. Rather than being divided between their rational and irrational self, between outside and home, between hostland and homeland, their identities are developed in a hybrid space.

The female character in the first film, *Geschwister*, is the daughter of a Turkish-German family and has two older brothers. She works in a factory and starts to explore the city despite his father's wishes. The second one in *Dealer* is Jale, who is the girlfriend of Can, the dealer. She is not in focus of the film and is represented as someone who is waiting at home and taking care of her child. Her restriction is a result of her choice, but she decides to leave her boyfriend eventually. The final film of the trilogy, *Der Schöne Tag*, introduces Deniz, the most liberated character of all three films. She is a young actress who earns her life with dubbing. She is mobile throughout the film like her stewardess sister. As the title implies, the film tells her day in a very optimistic way, with no problematising of her migration background. She is so free, probably due to the absence of a father, a brother or a Turkish boyfriend.

This analysis will also enable us to make assumptions on the connotations of Turkey for Arslan. The gradual liberation of women in the trilogy also corresponds to the gradual fading of the Turkish male authority figure in these films. For Arslan, fatherland does not evoke nostalgia for a pre-modern existence in a warm community. Rather, it refers to patriarchal values that restrict men and women alike, like an authoritarian father or a call from the military.

The Stories of ‘Mistreated Women’ in Turkish-German Cinema

The migration and related social, individual, political problems have been discussed widely since 19th century. Although they have been walking with men on the roads of migration through the human history, women have had to wait since 1970’s to be made their voice heard. The point is that women which excluded from migration studies, have been introduced to field of visual representation with the first film about migration. The representation of Turkish women in migration films is a remarkable example of this situation. Although at the beginning of labor emigration from Turkey to Germany -after the 1960’s- the percentage of peasants is lower and women had emigrated long after than men, the Turkish-German films generally tell the stories of women who migrate from a village of Turkey to Germany. The women characters in this films are fictionalized as extremely excited, oppressed by their patriarchal male relatives, illiterate and not able to communicate with other people –especially with Germans-. For the migration films that construct their narrations through women stereotypes, these women as “the other of other” are ideal to tell the most tragic scenario about “mistreated Turkish women”.

The aim of this study is to understand how immigrant women become visible in Turkish- German cinema and what can be the underlying reason of this visibility. Through this presentation the representation of Turna in *40 qm Deutschland* (Tevfik Başer, 1986) , Elif in *Goodbye to a False Paradise* (*Abschied Vom Falschen Paradies*, Tevfik Başer, 1988) and Güldane in *Almanya Acı Vatan* (Şerif Gören, 1979) will be argued in this context.

Receiving the Expatriate Actor: The Two-fold Case of Sibel Kekilli

Very few had heard of the Turkish-German actress Sibel Kekilli until she made her (then supposedly) debut screen appearance in Fatih Akin's critically acclaimed *Gegen die Wand/Duvara Karşı* (2004). Shortly after she was recognized as a promising newcomer in both countries, it was revealed by a German newspaper –in quite a scandalous way- that the young actress had been in a series of pornographic films. This piece of news was perhaps received with even more reaction in Turkey. The revelation of her past career drew the attention of many that were not even remotely interested in Akin's film. As a result, Kekilli was, on the one hand, –explicitly and implicitly- demoted from her prominent position to an immoral Turkish girl abroad in the mass media, while on the other, she was defended and acquitted by other media figures. Although she never tried to deny or justify her affiliation with the pornographic pictures and later continued to play in other non-pornographic feature films, to this day, Kekilli continues to be known to Turkish media and public conscious as primarily an ex-pornographic star and then as a successful expatriate actor.

This paper aims to investigate the trajectory of Kekilli's career via her media reception in Turkey, to demonstrate the two-fold notoriety she received in that she is both an ex-pornographic actress and a girl of Turkish origin, and, as much as possible, to compare her Turkish reception with that in Germany. In doing this, columns and articles from newspapers and magazines belonging to mass media will be used, as well as findings from Internet forums and web sites.

Habitats of Meaning: Turkish-German Cinema and Generational Differences

The idea of diasporas and diasporic cinema primarily focuses on the notion of mobility; hence, the importance of space in the ongoing discussions about diaspora. However, the significant role of temporality in the formation of diasporic identities should not be underplayed nor the spatiality overemphasised through the prominence of terms such as displacement, dislocation, deterritorialisation, and so on. Diasporic subjects not only challenge the stability of space and the concomitant fixed sense of belonging to a place, but they also urge us to consider the trajectory of experiences that are likely to change over time, as exemplified by the Turkish community in Germany. Here comes the issue of generation since the character and structure of a diasporic community as well as identification processes of individuals might, and most of the time do, change over time. Not privileging space over time but conceiving them as mutually interdependent suggests a shift from “cartographies” (Brah 1996) to “chronotopes” (Bakhtin 1997) in the analysis of diasporic subjects and their work.

If different diasporic generations’ relation with their origin as well as with the displacement can be seen in the form of ever-extending circles, there is no doubt that the first generation feels the deepest impact of dislocation as well as having the strongest connection with their roots. Consequently, their experiences in the host country are significantly determined by the values shaped in the homeland, whereas the second generation might have a more ambivalent relationship with their ethnic and cultural origins, allowing them to enjoy their transnationality without seeing it as a traumatic uprootedness. In accordance with this, they function as a bridge between the first and third generations. In this context, the members of the third generation are supposed to have the loosest connection with their country of origin. Accordingly, I investigate how, for almost five decades, the Turkish presence in Germany, together with the effects of intercultural relations, intentional or unintentional but certainly inevitable, has been reflected in films. I particularly focus on the changes that occurred from one generation to another. The salient generational differentiation is analysed in correlation with the general characteristics of diasporic cinema under which the work of the second and third generation filmmakers is subsumed.

Wedding Scenes as Homeland Metaphors

Wedding scenes are perhaps one of the most common tropes of migrant cinema. Many transnational / migrant film, have space for wedding scenes. They are in Fatih Akin's films; *Kurz und Schmerzlos* (1998), *Solino* (2001), *Gegen die Wand* (2004), in Nadir Moknèche's *Le harem de Mme Osmane* (2000), and Robert Kechichian's *Aram* (2002). Gurinder Chadha is another frequent user with *Bend It Like Beckham* (2002), and *Bride and Prejudice* (2004). Jasmin Dizdar's *Beautiful People* (1999), Josef Fares's *Jalla! Jalla!* (2000), Hany Abu Assad's *Rana's Wedding* (2002), and Michel Khleifi's *Urs Al-jalil (Wedding at Galilee, 1988)* are only a few examples among a migrant cinema corpus, compound of a diverse multitude. Scrutinizing this overused theme of migrant films gives us a broad idea about the motive behind their frequent utilization. Wedding ceremonies themselves are one of a very few collective folkloric manifestations that remained in urban life. And among displaced communities, perhaps wedding ceremonies are the only tangible manifestations of a sort of cultural/folkloric inheritance (along with religious practices). Their unchallenged symbolic weight renders them a convenient theme for many migrant films.

We can argue that, in all these examples, wedding scenes are used as metaphors, transferring homeland and past into present time and space. Yet, utilization of this metaphor differs, in the means of style and context. My claim is that stylistic and contextual features of wedding scenes could be interrelated with different motives of displacement among migrant communities dealt in a given film. In this respect, wedding scenes are perfect keys to read about the relation of migrant communities and their homeland. Films dealing with different migrant communities such as postcolonial communities, exiled Diasporas or economic driven migrants, manifest this relation with well matched stylistic and contextual choices in their wedding scenes.

Dialogic Bridges: Polyphonic Scores of the Accented Movies

Diasporic and exilic filmmakers in the West have created a popular new cinema as Hamid Naficy calls in his book: *an accented cinema*. However this style is by no means established since it has been in the state of emergence in disparate and dispersed pockets across the globe. It is an increasingly significant cinematic formation in terms of its output, which reaches thousands. If the dominant cinema is considered universal and monotype the films that diasporic and exilic subjects make are accented. This accent emanates not so much from the accented speech of the diegetic characters as from displacements of the filmmakers, their interstitial and sometimes collective modes of production and the stylistic features of the movies. Some of them has the theme which is migrant's experience of rootlessness, culture clash and living between two worlds.

In this accented cinema one can follow easily sounds of an original orchestration, not just for words and dialogs also for musical tracks. In Bahtinian word we can describe it "polyphonic film." As John Bruns describe it, polyphony is the visualization or arrangement of multiple voices of equal importance. This neglected musical analogy is not only extraordinarily rich, but, given the increasing number of films receiving critical acclaim for their multi-plot structure, useful and relevant. Polyphonic movies create a new form of answerability in terms of Bakhtin and different musical scores clashes at the same time. In Fatih Akin's *Head On* (2003) and *Crossing the Bridge* (2005) and also in other diasporic filmmaker's movies such as Ferzan Özpetek's and others we can investigate how the representation of transnational spaces and cross-border activity is symbolized in musical scores. This kind of multicultural effects generally comes from director's multi-nationality. Also through the fusion of multicultural music the audience from different countries can sense and understand emotions protagonists might have, who come from a dual cultural background.

In this paper we will examine different style of the musical orchestration and dialogic score in diasporic and accented cinema. Also we argue that dialogy and the conversation comes from the clashes of the words and scores, and beside accented characters the encounters of musical styles also creates a new form of speech. We will conclude by considering the transnational musical scores of Thomas Arslan, Fatih Akin and Ferzan Özpetek movies.

Prof. Dr. Nezih Erdoğan

Department of Cinema and Television
İstanbul Bilgi University
nerdogan@bilgi.edu.tr

Keynote speech

**Issues of National/Ethnic Identity in the Early Years of Cinema in Turkey,
1894 – 1929**

The Istanbul press was very receptive to the coming of *cinematographe* in 1896. When one looks at the newspapers and magazines of the time, one sees not only advertisements, but also news, columns and interviews on and about cinema. In a time when the Ottoman Empire was falling apart, these periodicals bore witness to the emergence of nationalist identities through cinema. This paper attempts to trace, from the names of the movie theatres to the audience's protests against subtitling policies, how cinema served as a site for the tension of and between identities in the making.

Assoc. Prof. Dr. Senem Duruel Erkiliç
Department of Cinema and Television
Mersin University
saduruel@mersin.edu.tr

Asst. Prof. Dr. Hakan Erkiliç
Department of Cinema and Television
Mersin University
ehakan@mersin.edu.tr

Black Humor World of Migrants Caught Between Two Cultures: Space, Identity and Belonging in Tunç Okan's Cinema

Tunç Okan has a distinctive position both in Turkish Cinema and in migrant cinema with his films such as *Otobüs* (1976), *Cumartesi Cumartesi* (1984) and *Fikrimin İnce Gülü* (1992). These three films which analyse migration/migrant fact, have similarities in their storyline, their approach to incident and in their narrative style. They nearly follow up each other in their narratives by including subjects such as the processes of migration to abroad, the life conditions there and return to home. Even though the films mentioned above are wandering around the borders of black humor it can be observed more intensely in the narrative of *Otobüs* compared to the others. Automobile has been used as a metaphor for male immigrants' existence and all three films consist of the observations of the director based on his immigrant identity. Additionally, butcher story of *Cumartesi Cumartesi* (from Friedrich Dürrenmatt's Salami story) and *Fikrimin İnce Gülü* (from Adalet Ağaoğlu's same named novel, 1976) have a common characteristic as being an adaptation. The migration, which is generally defined as the number of displacements from a specific area to outside within a definite time period, is taken into consideration with concepts such as adjustment, identity, belonging and settlement problems. Encounter of the immigrant, who is obliged to migrate due to the life conditions, with the immigrated place (socio-economic and cultural characteristics of the place), his/her struggle for existence and the relationship with his/her country stand as an identity problem. Okan's films do not deal with the conditions which lead to migration. Encounter of the immigrants with an advanced capitalist country is represented in *Otobüs*, while the lives of those who manage to exist and accommodate in this world is described in *Cumartesi Cumartesi* and return to home after a certain amount of endowment is the subject of *Fikrimin İnce Gülü*.

This paper aims to analyze the representation of migration/migrant fact in

cinema and to portray Tunç Okan's cinema over *Otobüs*, *Cumartesi Cumartesi*, and *Fikrimin İnce Gülü*. It also aims to open the argument that there is a discursive relationship between black humor which comes up as a style in Tunç Okan films and the issues the films address. In this context, dualities such as host-guest, local community-guest worker, settled-immigrant, capital-labor, centre-periphery, foreign land-homeland and Derrida's concept of (in)hospitality ([in]hostipitalité) will be discussed.

Asst. Prof. Dr. Gökçen Karanfil

Department of Media and Communication
İzmir University of Economics
gokcen.karanfil@ieu.edu.tr

Serkan Şavk

Department of Media and Communication
İzmir University of Economics
serkan.savk@ieu.edu.tr

Rethinking the Concept of ‘Turkish Cinema’ in Times of Mobility

With the unprecedented increase in the mobility of people, images, finances and cultural products across the globe, over the past few decades, the ways in which films are financed, produced, distributed and received have also changed dramatically. Films that cannot be assigned a national affiliation regardless of their settings, makers, performers or places of production are not marginal elements of national cinemas anymore. Rather, these cultural products are today contesting the conventional definitions of national cinemas and subverting the commonness of cinema industries made up of autonomous and clearly defined national cinemas. We argue that in line with all these developments, the transformation Turkey-related cinema has been going through also intensified mainly since the last decade. A transformation, that in our view calls for a detailed reformulation of the topographies of ‘Turkish cinema’. The transnationalisation of cinema has hyphenated and hybridized Turkey-related cinema in such a way that the concept of ‘Turkish cinema’ – as any nationally conceptualized cinema – has become at best amorphous in nature. It is our contention that the borders of containment for ‘Turkish cinema’ have never been so blurred and the vocabulary used to discuss it, so obsolete.

Therefore, we would like to think of this paper as an attempt to open to discussion the conventional vocabulary and lines of thought employed when thinking about ‘Turkish cinema’. Hence, the paper is primarily and for the most part concerned with problematizing the *concept* of ‘Turkish cinema’ itself, under the light of recent arguments regarding mobility, nationalism, transnationalism and globalization. Through a historiography of cinema in/of Turkey, we aim to generate a debate regarding the contemporary nature and position of Turkey-related cinema within the context of national and transnational cinema in general.

Kevin Smets

Centre of Migration and Intercultural Studies
University of Antwerp
Kevin.Smets@ua.ac.be

Assoc. Prof. Dr. Philippe Meers

Film and Media Studies
University of Antwerp

Asst. Prof. Dr. Roel Vande Winkel

Centre of Migration and Intercultural Studies
University of Antwerp

Asst. Prof. Dr. Sofie Van Bauwel

Department of Communication Studies
Ghent University

Centre and Periphery: Film Practices among the Turkish Diaspora in Antwerp

Nowhere else has Turkish cinema revived more notably in the last decade than among the Turkish diasporas in Western Europe. Satellite technology, transnational distribution, mainstream exhibition and digital circulation have made European populations of Turkish origin a profitable and significant market for the Turkish film industry. This has given rise to new film practices among the diasporas as well as new corporate strategies within the Turkish film industry, including producers, distributors and exhibitors. In this paper we address these changes by means of a local case study on Antwerp (Belgium), where a considerable and diverse Turkish community lives.

The results of this case study are based on both qualitative and quantitative methods. In the course of 2010 and 2011, surveys (N=500) were conducted among the audiences of Turkish films screened at Antwerp's largest multiplex theatre. Furthermore, 17 semi-structured interviews were carried out with experts in the field of Turkish film exhibition and distribution, festival organizers and social workers. Additionally, minor participant observation during film screenings offered insight into the film practices of the Turkish community in Antwerp. This study is part of a broader project that maps Turkish, Jewish, Moroccan and Indian film cultures in Antwerp. The Turkish film culture in Antwerp is equally the core of an ongoing PhD project that deals with the relations between social capital and Turkish diasporic film practices from an historical perspective.

The results of this study demonstrate that the public screenings of Turkish films are almost exclusively attended by audiences of Turkish origin, while open to a wider public. We look at the further composition and diversity of these audiences. We then link this to an exploratory theorization of the social capital of diasporic film practices, specifically looking at their bridging (reaching outwards to other groups, networks and film cultures) and bonding (reinforcing intra-group relations, networks and film culture) potential. Finally, based on previous results from the research project, we look at how diasporic film practices are part of the shifting connections between the Turkish film industry and the diaspora as a centre and a periphery.

Pınar Yıldız

Department of Radio-Television and Cinema
Ankara University
pyildiz@media.ankara.edu.tr

Serhan Mersin

Department of Radio-Television and Cinema
Ankara University
serxan@gmail.com

Transforming Hospitality: Forming New Transcultural Fields in Turkish Cinema

Derrida defines hospitality as an *aporia* with respect to its being unconditional or conditional. The unconditional hospitality requires welcoming the other/foreigner without any rule, compensation, or condition whereas the conditional hospitality is explained as the rights, duties or conditions imposed on the other/foreigner. The newcomer described in unconditional hospitality is the one we do not know anything about; the one never has been identified, or given a name. On the other hand, the conditional hospitality depicts the foreigner with an emphasis on power relationship. The host has the power or sovereignty to newcomer; he determines, selects, and identifies the foreigner who has a name, social status or family to accept to pass through the threshold of home. The guest is the one who crosses the threshold of the home. Derrida grants this crossing not only as a denial of distinction between host and guest but also confirmation of this distinction. Moreover, for Derrida, unconditionality brings the host, the master of house to be guest of house, and on the other hand the guest to be the host: "The guest (*hôte*) becomes the host (*hôte*) of the host (*hôte*)" (2000: 125). The unlimited welcoming of the guest without any condition makes it possible to change the roles as the host gives up all his responsibilities to the guest. Because the guest is at home, the host when coming from outside has to enter his home through the guest, who now becomes the host. The openness of host identifies the limits of hospitality and also the sovereignty of host. The host becomes hostage of his welcoming-capacity.

Hospitality is positioned in-between the paradoxal affair of these two aspects; welcoming, letting in, inviting the foreigner, or in wider scope opening a place to or accepting the migrant/refugee/exile in the host country. Regarding the discussion of hospitality of Derrida, in this paper, *Hamam* (1997) directed by Ferzan Özpetek, *Berlin in Berlin* (1993) directed by

Sinan Çetin and *Lola and Bilidikid* (1999) directed by Kutluğ Ataman will be analyzed through their capacities of transforming host to guest and guest to host. In a broader sense, host/guest relationship can be extended to a relationship between host and guest cultures forming new transcultural fields. The aforementioned movies will be discussed in the context of reconstructing or red destructing the borders, interaction between the cultures and deconstituting or reconstituting the hierarchy via the host and guest relationship.

Asst. Prof. Dr. Gül Yaşartürk
Department of Radio, Television and Cinema
Akdeniz University
gulyasarturk@yahoo.com

Şehlem Sebik
ksehlem@gmail.com

Life of Turkish Immigrants in Hamburg: *Kurz und Schmerzlos* and *Gegen die Wand*

1970's is a social period which can be defined with immigration to Europe from third world countries in search for a better life. In these years, with this movement of labour, the European societies had debates on multiculturalism and participation in collective life. Workers who came from countries that had not completed their industrialization process became an army of labourers to the capital of the developed countries. Mean while, the nation-states' assimilation politics targeting immigrants in 1970's drew reaction. They were criticised of forcing immigrant populations to lose their identity and cultures which made them homogeny groups.

The power of globalization in reducing cultural identities has undermined the power of national identities. It can be claimed that in the face of the fact that differences among people are gradually minimized, being "different" has become more popular. Small groups that instill confidence have become attractive for people who feel insecure in this atmosphere where traditional structures have lost their strength. People try stick to their structures of identity against the speed of globalization.

Migration has been the subject to many films in the past decades: The stories of European immigrants were portrayed in cinema focusing on the new citizens of Europe, their problems of integration to society and on multiculturalism. One of the frontiers in this genre is *Angst Essen Seele Auf* (*Ali: Fear Eats the Soul*) which was directed by Rainer Werner Fassbinder in 1974. The Turkish director Fatih Akin who was born in Germany Hamburg in 1973 also has directed various films focusing on immigration related issues. In this article, Fatih Akin's films *Kurz und Schmerzlos* (Short Sharp Shock/1998) and *Gegen die Wand* (Head-On / 2004) films have been selected for analysis. These films were selected for their focus on second generation young Turkish immigrants in Hamburg.

These two films have plenty of similarities, both in terms of the protagonists “Cebrail and Cahit”, and in terms of their cultural background, family histories, their social environments, their attitudes to tendency to violence and their patriarchal view.

In the scope of this study, the films *Kurz und Schmerzlos* and *Gegen die Wand* will be analysed in terms of the gender social roles cut out for the female and male characters and conclusions will be drawn about being a Turk in Hamburg through Fatih Akin’s perspective.

Multicultural Encounters: Images of Migrants and Issues of Identity in Fatih Akin's Cinema

Turkish migrants in Germany have long been labeled as *Gastarbeiters*, guest workers, emphasizing both their temporariness and their lower social status. However, the term has become obsolete as many of these Turkish workers have settled in Germany and paved the way to new generations who are born and raised there and have come to claim German identity with a Turkish accent. Not only these new generations are familiar with and competent in German language and culture, but also they are making claims on German identity by bringing their voices and experiences to the public space through various forms of popular arts. Hence a new identity and agency have been created which challenges dichotomies and emphasizes hybridity of the new Germany society as a legitimate identity.

This paper focuses on two recent movies, *Head On* (*Gegen die Wand*, 2003) and *Edge of Heaven* (*Auf der anderen Seite*, 2007) by Fatih Akin, a well-received and well-rewarded Turkish descendent German director. Based on Akin's biography and the above-mentioned movies, it argues that Fatih Akin's cinema must be properly classified as representing hybrid identities of the second- and third-generation immigrants who are brought up in bilingual and bicultural environments with a constant experience of in-betweenness and placelessness marking the experiences of what Stuart Hall has called the "new ethnicities." Fatih Akin himself is a hybrid persona, a German born Turkish descendant, brought up and raised in an environment where two languages and cultures existed side by side, communicated, and collided. His movies therefore reflect the experiences of his own generation who constantly struggles with the experience of alterity.

Bildung and the 'All-seeing Eye': A Comparative Study of the Bildungsroman and Turkish-German Cinema

This paper will reassess the novelistic form *Bildungsroman* and its socio-political implications with a comparative focus on Turkish-German Cinema; arguing that the comparative analysis of the *Bildungsroman* and Turkish-German Cinema suggest the possibility of rethinking the relationship between the individual and society in a more satisfactory manner. It will then discuss the differences between the *Bildungsroman* and the cinema by analysing the structural capabilities mirrored by these different art forms. Lastly, this paper will examine some contemporary movies such as *Lola + Bilidikid* by Kutlug Ataman and *Head On* by Fatih Akin.

According to Wilhelm Dilthey, *Bildung* refers to the hero's self-formation and integration to the society: the conflicts of life are essential for the hero to achieve self-maturation and reach a superior state of harmonious and complete existence. In other words, the *Bildungsroman* projects a possibility of resolving the tension between self-realisation and socialisation that actualises through the protagonist's *Bildung*. Turkish-German cinema inherently problematizes the very same socio-political question and poses some productive questions because of its focus on diverse national structures of masculinity, femininity, homosexuality as well as different forms of identity construction.

