

# Contents

## Acknowledgements — V

- 1 Introduction: Turkish-German Cinema – A Phenomenon, its Label, and its Affective Dynamics — 1**
  - 1.1 First Thoughts on Arabesk and Shared Feelings as Theoretic and Analytic Approaches — 1
  - 1.2 The Complexity of Understanding and Interpreting a Cinema Label — 12
  - 1.3 Pathos Scenes, Circulating Patterns, Feelings, and Entanglements, Critical Transnationalism – Outline of the Study — 27

## Part I: The Media Discourse on Producing the Migrant

- 2 “The Guest-Worker,” “Migrant,” “The Fellow Citizen with Migration Background” — 39**
  - 2.1 ALS DIE GASTARBEITER INS FERNSEHEN KAMEN: The Guest-Worker’s Neorealism — 43
  - 2.2 The Awkward Arrival of the Millionth Guest-Worker: Uneasy and Grotesque — 47
    - FRIZÖR: Appropriating the Feelings of Arrival I — 50
    - ALMANYA: WILLKOMMEN IN DEUTSCHLAND: Appropriating the Feelings of Arrival II — 57
  - 2.3 From the Image of Armando Rodrigues de Sá to JİLET AYŞE and TIGER – DIE KRALLE VON KREUZBERG: The Grotesque Appropriation of the Migrant Experience — 66
    - JİLET AYŞE: A Kind of Grotesque Ethnic Drag of the Migrant Experience — 67
    - TIGER – DIE KRALLE VON KREUZBERG: Another Kind of Everyday Audiovisual Space of the Migrant Experience — 74
  - 2.4 The Migrant Image framed in the Audiovisual Net of Entanglements — 79
- 3 ALMANYA ACI VATAN and 40M<sup>2</sup> DEUTSCHLAND — 83**
  - 3.1 Understanding Yeşilçam’s Film Production Culture in its Transnational Entanglements — 85
  - 3.2 The Bitterness of the New Homeland: ALMANYA ACI VATAN — 90
    - Utopia: A Joyful Guest-Worker Experience — 93

- Traveling: A Feeling of Excitement — 97
- Arriving (I): A Feeling of Panic, Fear, and Anxiety — 98
- Arriving (II): A Feeling for the City, of Knowing the Neighborhood — 102
- Arriving (III): A Shared Home as a Space of Familiarity — 105
- The Feeling of Entrapment as a Shared Space of Experience — 109
- Familiar Versus Unfamiliar: Contrasting Feelings — 112
- 3.3 The Great Suffering of the Guest-Worker Film: 40M<sup>2</sup> DEUTSCHLAND — 113
  - The Feeling of the Unease of Arrival — 115
  - Melancholy as a Feeling for Familiarity — 117
  - Neighborhood as a Space of Alienation — 122
  - The Feeling of Entrapment (Isolation) — 127
  - Filmic Affiliations of 40M<sup>2</sup> DEUTSCHLAND Beyond the “Guest-Worker Film” — 131
- 3.4 The Handling of Labor by the ‘Guest-Worker Film’ — 135
- 3.5 Closing Remarks — 142

## Part II: Arabesk

- 4 A Short Cultural History of Arabesk — 149
  - 4.1 The Rise of Arabesk: A Musical Genre and its History — 149
  - 4.2 Arabesk’s Intersection with Camp Culture — 158
  - 4.3 Cultural Classifications: The Politics of Arabesk and its Relation to the Modernization of Turkey — 160
  - 4.4 The Arabesk Complex: A Hybrid Ground of Expressive Forms of Feelings — 163
  - 4.5 Longing for Home in Germany — 166
  - 4.6 An Affective Economy of Shared Feelings from Home: The Feeling of Familiarity — 170
- 5 GEGEN DIE WAND: Poetics and Aesthetics of a Joyful Sadness — 177
  - 5.1 The Red of Blood: Surface and Texture as Traces of the Image — 181
  - 5.2 An Oriental Rug of Musicality: Interlude Scenes — 183
  - 5.3 Clashes of the Past and Present: Memory is Calling — 188
  - 5.4 Reorganizing the View on Turkish-German Cinema in the Exchange of Gazes — 189
  - 5.5 A Feeling of Familiarity: The Joy of Melancholy and *Hüzün* — 192

5.6	Clashes and Convergences: <i>Kara Sevda</i> as an Arabesk Expression of Love —	199
5.7	Arabesk’s Aesthetics of Pain and Excess: <i>Damar</i> (Blood Vessel) and <i>İsyân</i> (Rebel) —	201
5.8	The Sublimation of Inner Pain: Wish for Dying and Wishful Surviving —	203
5.9	Exposed: Accented Visibilities of Arabesk —	206
5.10	Pain and Grief in a Melancholic Hopefulness: <i>Kader</i> —	208
5.11	Arabesk as a Feeling of Familiarity —	212
6	<b>AUSLANDSTOURNEE: An Arabesk Journey to a Nostalgic Past —</b>	<b>215</b>
6.1	The Feeling of Transit —	217
6.2	“We Will Be Back Before Letters Arrive:” A Tour with No Return —	219
6.3	The Queer Melancholic Joy of Sadness: The Emphatic Visibilities —	227
6.4	Grotesque Visibilities of Arabesk: Exposed —	234
6.5	A Journey Beyond the Bloodline: Establishing Kinships —	236
6.6	Shared Pain as a Feeling of Familiarity —	244
7	<b>Conclusion: (Re-)Viewing an Audiovisual History of Migration —</b>	<b>246</b>
	<b>Bibliography —</b>	<b>253</b>
	<b>Filmography —</b>	<b>267</b>
	<b>Image Credits —</b>	<b>271</b>
	<b>Name Index —</b>	<b>273</b>
	<b>Film Index —</b>	<b>279</b>