

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 40M² 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:
40M² 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 40M² 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>İşyan</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	AUSLANDSTOURNEE: An Arabesk Journey to a Nostalgic Past —	215
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	Conclusion: (Re-)Viewing an Audiovisual History of Migration —	246
	Bibliography —	253
	Filmography —	267
	Image Credits —	271
	Name Index —	273
	Film Index —	279

