

SABANCI UNIVERSITY FACULTY OF ARTS AND SOCIAL SCIENCES

Perception of Turkish Cinema in Germany

Öykü Teoman, Sinan Usta

4/4/2016



CONTENT

1. Introduction.....	3
2. How did Turkish migration emerge and how are Turkish people perceived by German citizens.....	6
3. Turkish-German Cinema.....	10
4. Impressions from Berlinale.....	11
4.1. Outlook of Turkish Films in Berlinale.....	11
4.2. Blue Bicycle.....	13
4.3. Dust Cloth.....	15
4.4. Questions.....	18
4.4.1. How did you pick this particular Turkish film or what was your motivation to attend this film's screening?.....	18
4.4.2. Do you think do you have a general idea about Turkey through the films you watch and do you think that Turkish movies give you a general clue about the contemporary situation in Turkey?.....	19
4.4.3. Do you think that Turkish characters in the films resemble the Turkish people around you here in Germany?.....	20
5. Conclusion.....	21

1. Introduction

The social and cultural context of Germany demonstrates some significant characteristics when it is compared to the other European countries. It is actually very common to come across multicultural tendencies in most of the European countries however Germany holds a different position in terms of creating space for more disadvantaged minorities or ethnicities to exist. The disadvantageous position that is being mentioned here is more about the economic and political aspect of the issue. Apart from this, as it is mostly observed in many European metropolitan cities, the multicultural structure in the society is trying to be integrated to a very international understanding. Moreover this international spirit and interaction is actually a concept that is implemented and improved in those metropolitans. At this point, it would be true to say that Germany or Berlin in specific, is one of the best examples where the interaction and reaction of multicultural parts of society and international approaches can be observed. The space that is created for disadvantaged ethnicities or minorities is greatly enhanced in Germany also because of the good implementation of international approach. Systematically very developed countries like Germany in terms of both physical and political opportunities constructs an easier field for different ethnicities and minorities to be analyzed as it is already easier for those minorities to express what is their own conflict or problem in a comparatively freer way.

When it comes to define what minority is one should further elaborate on several different points. The differentiation for minority can mainly be based on race, ethnicity, and gender, and sexual orientation, social and economic class. In Germany context, race and ethnicity based part of being a minority carries a really rich background and seems more suitable to be analyzed in relation with the political and social development of the whole country. It is also more feasible to take a closer look to a retrospective analysis of racial and ethnic minorities in Germany context as the above mentioned international and well organized system of the country allows a certain space for cultures to somehow interact. At the common intersection points of the cultures of the minorities and the dominant culture of the whole country, the minority group can reflect its cultural background as well as its fusion with the dominant culture that is already established there. This can happen in many different aspects starting from producing films that belong to certain ethnicities to opening up markets that again belong to certain cultures. Therefore, it is true to say that it is easier for ethnic groups to

experience their own culture and a fusion culture in Germany which eventually allows them to produce cultural works, events and activities.

There are certain adaptation institutions for ethnic minorities to have a good orientation. These institutions help people both preserve their own cultural practices and get adapted to dominant national culture. These institutions are also the motivators of the space that is being created for ethnic minorities to produce and reflect cultural background. Apart from this, there is an obvious other reason for an ethnic minority to be able to produce some significant cultural work and reflection: the number. The number of people that belong to an ethnic group is very important in terms of the cultural influences and interactions related to this group. The group that has greater number of people would be more significant in reflecting their own culture and producing a fusion with dominant culture. The group with greater number of people would also be more successful in using the space that is already available in Germany for minorities to experience freely. This also would mean that the group with large number of people would also be able to produce larger number of works that is related to that group's culture.

In our case, considering our homelands and Germany, we would easily spot Turkish people in Germany as they carry the qualities and experience a very close cultural life that is defined above. They are large in number and make a very good use of the space and possibilities that are already created for them by the government. Although it is also a fact that government should make certain regulations for a group of ethnic minority at this number, Turkish people in Germany is a good example of an ethnic minority that reflect the change, fusion and hybridity of interacting culture. This reflection of people from Turkish origin in Germany on adaptation and interaction of culture can easily be seen in cultural works apart from daily life activities. Exhibitions, films, books, music and interviews are all great resources to trace all the experience of Turkish people in Germany. These cultural works are also great resources to find out how this minority of Turkish people perceived by the people surrounding them, both belonging to dominant or minority groups. Therefore, interacting with these cultural works produced by or on the Turkish minority in Germany gives an idea on both what Turkish people experience or perceive in Germany and how Turkish people are perceived by the people surrounding them in Germany. Furthermore, the perception or thoughts that are produced for Turkish people in Germany by other people would also go all the way to the mainland of Turkey. The judgments and pre-thoughts that are produced for Turkish people in

Germany all of a sudden become available for Turkish people in Turkey as well. Therefore, encountering cultural works by Turkish people in Germany or Turkish people in Turkey allows people to reach certain and general conclusions about Turkish people everywhere. A general and more inclusive concept of being Turkish and other issues related to being Turkish becomes established.

Considering abovementioned general perception or a common basket of notions belonging to Turkish people, we can also say that there is a similar kind of approach to the cultural and artistic works produced by Turkish people. That means there is again a commonality in perception of Turkish production works as there is in all other different cultural groups'. At this point, Turkish cinema becomes significant apart from other artistic works of Turkish people. Because of the nature of art of cinema itself and many other reasons, Turkish cinema has paved a good way both abroad and in Turkey in reflecting social conflicts, important issues on gender inequality, economic struggles and class issues. Therefore, Turkish cinema is a very good medium to narrate the stories, and the reflections on this cinema by other people in Germany are very good materials to detect how Turkey and the language of Turkish cinema is perceived. People have certain reasons to go to a Turkish film whether they are Turkish or not. They have different kind of motivations to attend Turkish films. There is even a Turkish-German film festival in Nurnberg which is the greatest indicator that there is already a generation that is producing films in Turkish-German context.

It is obvious that Turkish cinema has a different position in Germany because of Turkish people's influential existence in Germany. People have a variety of different approach and reason to attend Turkish film in German film festivals. Most of these reasons would be related to the curiosity to the Middle Eastern context and migration. Therefore, it becomes necessary to talk about Turkish migration to Germany as it was the motivator to raise this certain curiosity for Middle-Eastern context.

2. How did Turkish migration emerge and how are Turkish people perceived by German citizens?

Before starting to talk about Turkish migration to Germany, we should give a brief explanation of how Germany defines ethnic minorities. First of all, there is not a category defined by the Germany state for immigrants in terms of their ethnicities. Therefore all ethnic groups originating from Turkey are directly categorized as being of Turkish national origin. All ethnicities from turkey's mainland are considered to be from turkish national origin. This assumption of categorizing every people from Turkish citizenship under Turkish nationality is a sad violation of the rights of other ethnic groups. Furthermore, it is a misleading image that urges all people in Germany or even in Europe to falsely accept discriminative approaches to people from Turkish, Kurdish, Assyrian and other origins that exist in or close to Turkish borders. This is going to be further explained in the other chapter.

Turkish migration to Germany is a major event that is the beginning of important sociological, political, cultural, economic and demographic changes both for German and Turkish state. The reasons for the emergence of this major migration date back to 1960s and should be considered along with the historical background and political alliance of the era. German and Turkish state were both in favor for the motive of migration as there seemed a necessity for such a move in terms of economic development and political support. In general terms the migration of people from Turkey was a solution to the labor shortage in Germany because of the economic collapse that can be considered as one of the major harsh consequences of the World War II. The West German government found it useful to establish negotiations to make a trade of labor to fill the shortage. At that time of the era, Turkish state could be counted as one of the close contacts of the West German state. It had at least the potential to support this back up plan of West Germany. The plan happened to become true and work well. Turkish workers were invited to move to West Germany and settle a new but temporal life there. The invitation was planned to be implemented as temporary since the economic situation and recovery were expected to become soon well. However, Turkish immigrants were not the only "guest workers" which is the actual term for the all immigrants invited to West Germany to fill the laborer gap. There were workers coming also from Yugoslavian, Spanish, Italian, Greek, Bulgarian and other origins. Comparing the numbers, Turkish immigrants held the majority in the guest workers group.

The migration adventure between the two states of West Germany and Turkey was thought to be a process that would have a good long lasting solution. It was expected to be a transient implementation that would come to a peaceful and satisfying end one day. The migration worked out well and was satisfying in terms of filling the laborer gap in West Germany however it didn't stay temporal. The workers from Turkey reached large numbers. The permissions were enlarged for larger group of Turkish immigrants which eventually lasted a greater number of immigrants to migrate to West Germany. On the other hand, there was the issue of separation. The Turkish immigrants were separated from their families which was actually one of the most important problems for both the German state and the Turkish people since it caused a great stress and psychological discomfort for the hardworking laborer of Turkish origin. German state would eventually have to allow a reunion for families to gather and build up a new life in new conditions.

The permission to re-unite workers from Turkey with their existing and abandoned families was the motivator of a kind of second wave migration from Turkey to Germany, consisting of the families, relatives, friends and other closer contacts to laborers. This second wave of migration increased the number of people from Turkey drastically. The newcomers reunited with their relatives that were formerly invited and started to build up a new life in West Germany. All of them had to become settled as permanent residents because of the birth of offspring, health care, school attendance and many other obligations and requirements in their new homes.

The migration challenged Germany in many ways. The immigrants, who were coming from many different countries but mostly from Turkey, were carrying differences at many points and had to experience a process of orientation as well as with the new regulations that should be made by the German government itself. When taking a perspective at this point, it convincingly seems really hard for a government to deal with thousands of immigrants who later would become citizens of Germany as it turned out to be in our case. A long list of differences could be listed mostly based on culture, language and religion which are actually prior for the adaptation process that would be conducted for the immigrants, meaning that mostly Turkish people. The increasing Turkish population in Germany eventually motivated government to take action in favor of this cultural interaction. Turkish people tried to learn German and attended institutions that were specially designed for immigrants to get involved into the integration, adaptation and interaction process a lot more easily. Apart from such

institutions German state regulated the whole database according to the Turkish majority as well. It is very possible to see Turkish options of every explanation especially in the districts where Turkish people are majority. However, the whole domestic and demographic balance collapsed because of this rising population of new citizens or former immigrants. The majority of the immigrants or new citizens which are Turkish or of African origin, is Muslim. Muslim population is growing in Germany and this increase results in certain severe conflicts. These conflicts may even end up in terrorist actions against Turkish minority in Germany and cause casualties. The religious dispute at this point is so incredibly challenging for the sociological and cultural situation of the country that there are many German people who convert their religion to Islam. This is of course not a conversion to laugh at but the main point is that the religious difference in numbers or practice that is coming with the increasing number of immigrants influenced the former and stable religious situation at very notable levels.

Apart from religion, the immigrant issue also point out the problematic numbers that can emerge in the future. The number increase in demographic issue in Germany is considered to be a highly sensitive issue to be taken care of. Even the cities are tried to be organized to contain nearly equal amounts of citizens. The number increase do not only relate to urban issue. The whole education system has to be also developed to surpass this increase in the number. The school should be further designed for a greater number of applicants. There should also be issues such as private school that are only opened for Turkish kids or schools that have Turkish students in majority. This kind of separation related to number increase in Turkish immigrants result a certain kind of disintegration in the society. More the society becomes disintegrated, more discriminative behavior among individuals performed. Therefore, it would be true to say that the number increase especially in Germany is a very serious issue as it emerges in a system that is very well organized with perfectly accurate countable database and background.

There is also a Turkish side of the issue as well. After the migration and the emergence of the reunion of the families in Germany, a different position in Turkish nationality occurred. The new group started to be called as “Almancılar” which means “Germaners”, increasingly growing in number and starting to be interestingly trendy. Migration to Germany was considered as a good way to step out and run away from all the disadvantageous life standards and harsh economic situation in Turkey back in that time. There happened to be a growing

increase in the number of families or individuals moving all the way up to Germany to start a new and more hopeful life. This actually turned out to be somehow true for a large number of immigrants however there laid deeper and common problematic situations for immigrants which was caused by the reaction of German citizens and the integration process of Turkish immigrants. People who are unhappy about the life conditions and their economic situations in Turkey started to see not only Germany but also the Netherlands and Belgium as strong options for better life standards. Even though migration to the Netherlands, Belgium and some other European countries such as France happened, the case in Germany did not develop in none of these countries. Therefore, we can talk about a newly developed culture that is seen in the group of “Almancılar”, meaning Turkish immigrants, which is interacting both with German and Turkish culture and perceived differently by Germany and Turkey. Turkish citizens that live in Turkey would approach the issue of migration in a different way than the situation in Germany. The migration is perceived somehow understandable from the perspective of Turkish people. “Almancılar” or “Germaners” are thought to be benefiting from the opportunity of establishing a new life in Germany for a good future. They are perceived as though they are the relatives who are living abroad, have an easier access to all the basic necessities that are very hard to reach in Turkey, and sustain some extra materials that are not available in Turkey. However, the culture or the language that newly emerged after the migration and settlement of Turkish workers in Germany is not something that is mostly appreciated and aspired both by Turkish and German citizens because of some cultural clash and religious disputes.

3. Turkish-German Cinema

After the migration of guest workers, transnational cinema became the voice of the migrated societies in Germany. Filmmakers who are the children of the guest workers from various countries, provided an insider's perspective on the process of integration. While becoming the biggest minority in Germany, Turkish artists, also gained a place in the art scene of Germany.

Tevfik Başer's *40 m2 Deutschland* as the first Turkish movie shot in Germany was marked as the beginning of Turkish-German cinema. Turkish German Cinema was recognized by the industry thanks to the success of the directors in European film festivals. Fatih Akin's winning of the Golden Bear in Berlinale with *Head-On (Gegen die wand)* was the first in forty years after Metin Erksan's *Dry Summer (Susuz Yaz)*. Fatih Akin's narrative language influenced many Turkish filmmakers from Germany and made the Turkish-German Cinema a cinema of origin with attachments to Turkish and German cinemas.

4. Impressions from Berlinale

4.1. Outlook of Turkish Films in Berlinale

This year Berlin International Film Festival had five films directed by Turkish directors with Turkish social, cultural and political context. They were all competing in different sections arranged by the festival committee. *Young Wrestlers* (Genç Pehlivanlar) by Mete Gümürhan, *Rauf* by Soner Caner and Barış Kaya, and *Blue Bicycle* (Mavi Bisiklet) by Ümit Köreken competed in Generation section which includes feature-length films aimed at children and youths. The other Turkish film, *Dust Cloth* (Toz Bezi) by Ahu Öztürk screened in Forum section which can be considered as the most daring section in Berlinale and even in the entire world, consisting of avant garde, experimental works, essays, long-term observations, political reportage and yet-to-be-discovered cinematic landscapes. The Forum section had a scope mostly concentrated on middle-eastern context along with other films from similar geography. Lastly, *All of a Sudden* (Auf Einmal) by Aslı Özge competed in Panaroma section which especially focuses on "controversial subjects or unconventional aesthetic styles" and was the hosting section for new independent and arthouse films. However, *Auf Einmal* can hardly be considered as a fully Turkish made film as the film language and text is German. The story of the film takes place in Germany and the movie itself was funded by German producers as well. Except for the director and the cinematographer, none of the cast and crew actually is from Turkish origin. It is necessary to underline at this point that whether a film is considered to be Turkish or not will be further explained in the coming sections of the report along with the comments of the interviewed audience.

After coming out with this list of five films, we especially elaborated on two films from two sections, Generation and Forum. We chose *Blue Bicycle* from Generation Kplus section and *Dust Cloth* from Forum section in order to make comparison for the project more easily. Narrowing scope to two films allowed us to concentrate on the questions and answers of the interview. We paid attention to interview different people from the audiences of these two films in order to work with a variety of material. Apart from the number, there are many tangible reasons why we chose *Blue Bicycle* and *Generation* as the two films to study on. The main reason for choosing these two films was that they represented very different issues and reflected different conflicts in different parts of Turkey. *Blue Bicycle* from Generation is led mostly by young characters and takes place in small town and village culture in Turkey. It touches upon many issues varying from injustices that come as obstacles in mature life to life

struggles from the perspective of a child. On the other hand, *Dust Cloth* is a film reflecting more on urban culture in Istanbul and struggle of cleaning ladies with the emphasis on how they hardly earn money and establish relationships with their employer ladies. It was also pleasing for us to notice that these Turkish films this year come to the front with their various texts referring to women and children issues rather than patriarchal subjects that we all are familiar to see. This is even a reason for the festival audience to come and pick up these certain films as their subjects reflected the importance of women and children's issues. We are going to explain our impression on two films under two separate sections and further mention our investigation with the audience.

The conducting of the interview we made was implemented equally for both of the films. Both audiences were asked the same questions and our follow-ups were made in the same orientation for the interviewed people. This way we tried to acquire an equal interview for all of the attendees. The questions we raised for the investigation of the project are as follows:

- Is this your first Turkish film here in Berlinale?
- Do you follow Turkish films particularly? Do you follow them only here in Berlinale or you regularly watch Turkish films?
- How do you pick up Turkish films? Do you like Turkish films?
- Do you think you have a taste of Turkish cinema?
- Do you think do you have a general idea about Turkey through the films you watch?
- Do you think that this movie gives you a general clue about the contemporary situation in Turkey?
- Do you have Turkish friends?
- Are you familiar with the Turkish cinema?
- Do you like the see the Anatolian context?
- Do you think Turkish-German cinema and Turkish cinema itself are different than each other?
- Do you think your Turkish friends resemble the characters that you see in the Turkish movies?



66. Internationale
Filmfestspiele
Berlin
Generation

mavi bisiklet

YENERMEN ÜMİT KÖRKEN

TURKISH FILM FOUNDATION: TURKISH FILM FOUNDATION HAS SUPPORTED THE FILM WITH FILM RIGHTS AND MARKETING RIGHTS. THE FILM IS A
TURKISH FILM FOUNDATION TURKISH FILM FOUNDATION HAS SUPPORTED THE FILM WITH FILM RIGHTS AND MARKETING RIGHTS. THE FILM IS A
TURKISH FILM FOUNDATION TURKISH FILM FOUNDATION HAS SUPPORTED THE FILM WITH FILM RIGHTS AND MARKETING RIGHTS. THE FILM IS A

www.mavibisiklet.com #mavibisiklet #mavibisiklet #MaviBisiklet



4.2. Blue Bicycle (Mavi Bisiklet)

Ümit Köreken's work Blue Bicycle had several screenings in Berlinale and attracted a lot of people coming from young ages to elder ages. We attended the earliest screening at 09:30 am on the 16th of February in Zoo Palast which is a very big and functional complex of cinema halls. The screening was made with attendance of the director, and film cast and crew. The audience consisted mostly of children from school age. Schools were sent special invitations to make it possible for their students to attend the screenings of the Generation section. The director and the film cast and crew had the stage after the screening and answered questions that were raised by the audience. The interview was enlightening for the film and all the children who were amongst the audience were inspired to see their peers on the stage after the screening of the film in which they had most of the leading roles. All the audience was provided with devices with headphones in order not to cause confusion with the Turkish language and English subtitles. Therefore, we can easily say that the screening of the film was perfectly made and the organization regarding the film and the children was carefully run.

A brief introductory explanation can be made as follows as it was already written in these words in the festival catalogue: *“Twelve-year-old Ali's mother sells the clothes she knits on the streets of a Turkish town, while he himself earns a little money on the side working in a garage when he's not in school. Ever since his father's been gone, the family has been struggling to avoid financial ruin. The beautiful blue bicycle that he admires regularly in a shop window on his way home seems far removed from his reality. Ali's heart belongs to Elif, the school's head prefect. When she is forced to step down from her office and make way for Hasan, the new kid in class, on the orders of the headmaster, Ali is unable to just accept this undemocratic move. In spite of his family's precarious situation, Ali and his best friend risk getting expelled in order to fight for justice – and for pretty Elif.”*

Blue Bicycle had a wide range of different subjects that are amongst the critic issues in Turkey. These subjects include democracy struggle, injustices in Turkey through the eyes of children, worker casualties, economic struggle, hierarchical conflicts, power relations and briefly women's place in small town society. The fact that the movie takes place in a rural area of Turkey differs it from the other movie we chose, Dust Cloth which narrates a story more related to the urban life situations in Turkey's cosmopolitan cultural capital İstanbul. The main plot of the film would relate to the subjects of the films through the young leading character.

toz bezi

"TOZ BEZİ / DUST CLOTH"

NAZAN KESAL ASİYE DİNÇSOY

SERRA YILMAZ DİDEM İNŞEEL MEHMET ÖZGÜR

AŞEL YALIN YUSUF ANCU GÖRÇE YAMARDAĞ

MARAL ESMA KESKİN KUTLUM TAŞARIM SEDA YILMAZ TUNA ZEHİ CEYHAN PARLAK

SES TAŞARIM MICHAEL ANDREAS YERKÜLLÜME CENK EROL SES MUSTAFA BÖLÜKBAŞI

MURAT ALI AĞA HURDU SÖZKÜÇÜK AYHAN ERGÜRSEL ÇAĞrı DİRKTÖR EZGİ BALTAŞ

YERLEŞİCÜ YILDIZ KAAN KURBANÖZÜLÜ KARADİS YERLEŞİM ULAŞ PARLAKYILDIZ

ÇAĞrı YÖNETMENLERİ ASLI DADAĞ BARIŞ YIKILMAZ GÖRÜNTÜ YÖNETMEN MERYEM YAVUZ

YERLEŞİCÜ YILDIZ STEFAN GÜREN YERLEŞİCÜLER ÇİĞDEM MATER NESRA GÜRBÜZ

HAZAN İ YÖNETEN

AHU ÖZTÜRK

RBT
1.310

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

1901

4.3. Dust Cloth (Toz Bezi)

Dust Cloth by Ahu Öztürk was one of the most appreciated films in the Forum section as it deeply and emotionally covers very critical issues related to women and economic struggle in Turkey. We attended the screening in a very central cinema hall that is located in Potsdamer Platz, Kino Arsenal at 12:30 pm on the 14th of February. The cinema hall was smaller than our previous screenings. The audience consisted mostly of the people from film industry and Berlinale film enthusiasts. This Forum section also offered a question and answer part with the directors and film cast after the screening. Forum section interests mostly an intellectual part of the festival audience. It offers a rather controversial cinema experience for the viewers and poses a challenge for people to deeply understand the context that is trying to be conveyed in the film. Apart from this, Dust Cloth had a special place in the festival as it widely and deeply covers the women issue in Turkey through the lives of cleaning women with strong references to cultural background and economic struggle.

A brief introduction paragraph on Toz Bezi can be read as follows as it was highlighted with these words in Berlinale festival catalogue: *“Nesrin and Hatun are cleaning ladies in Istanbul. They are friends, neighbours and Kurds. Nesrin has kicked her husband out. It was only intended as a warning, but now he hasn’t returned, and Nesrin and her young daughter Asmin find themselves in increasingly difficult circumstances. To enjoy proper social benefits, Nesrin would need to find a real job. Hatun, on the other hand, dreams the dream of moving up in the world and of a life in the fashionable district of Moda, where she cleans the apartments of her middle-class clients. Her desire is so strong that she, a Muslim, even prays for it in a Christian church.*

Toz bezi is a sensitive, thoroughly unsentimental portrait of a friendship between two women. But beyond the personal story of their relationship and its conflicts, Ahu Öztürk also paints a picture of an entire society in which social and ethnic origins can be insurmountable obstacles. She shows this almost in passing, in the scenes of Hatun and Nesrin at their clients’ homes. And when the camera follows the two of them moving between Istanbul’s different worlds, it becomes clear that the distance they are traversing is not just geographical.”

Toz Bezi covers a wide range of subjects that are the most critical ones in Turkish context. The gender inequality is expressed deeply with a notable feminist approach as well as the economic struggle that is experienced by nearly all of the characters in the film. Apart from the

women issue and economic struggle, discrimination towards social and ethnic origins is also another major subject that is being discussed in the movie.

We collected the answers that are given to our interview questions and decided to summarize them under a few titles. We chose the main questions as we thought they were the backbones of the survey.

4.4. Questions

4.4.1. How did you pick this particular Turkish film or what was your motivation to attend this film's screening?

Germany has a special place for Turkish cinema. It has even special movie theatres that screen only Turkish movies. However those movies that are screened in the movie theatres are mostly more mainstream films and are aimed to have an audience of Turkish people. Other than this, the independent scene also hosts many Turkish films in festivals other than Berlinale. You can also come across to Nuremberg Film Festival "Turkey-Germany" which only hosts Turkish-German collaboratively produced films. Thanks to this special situation of Turkish cinema in Germany, we expected to hear answers to this question closer to this fact and in accordance with this special interest to Turkish cinema in Germany. However, our results have shown us that there are a lot of various reasons for different people to attend Turkish films in Berlinale. Of course we have to consider that Berlinale audience is a special kind of audience that is mostly consisting of film professionals and cinema enthusiasts.

Turkish population in Germany definitely motivates curiosity for people to pick up Turkish films in the festival catalogues. Many people we interviewed explained their reason to choose a Turkish film to watch in the festival with their familiarity with all the Turkish culture, people and issues that are also more or less obvious in Germany. Apart from this, there were also film professionals such as festival coordinators and film makers particularly interested in cinema, social, cultural and political context of Middle East. There were also other people who felt familiar with the Turkish migration issue as they had already experienced such a major event in their history. We also came across with people in our interviews who claimed to pick up Turkish films as they found it similar to their own culture. We had the chance to find out what the interviewed people thought about the other Turkish movies during our conversation. Especially the professional people who work in the film industry are very familiar with the Turkish cinema context and directors such as Nuri Bilge Ceylan and Reha Erdem who are invited to attend a large number of European film festivals frequently. Apart from people that are professionally related to film industry, we also realized that the festival audience in general sense already have an understanding and idea of what Turkish cinema is and what it can be dealing with.

4.4.2. Do you think do you have a general idea about Turkey through the films you watch and do you think that Turkish movies give you a general clue about the contemporary situation in Turkey?

The answers we get for these two related question can be grouped into two. On one side we had a majority of people commenting with an Orientalist eye to this question and on the other side we came across with another large group of people who could watch the Turkish films through a more global perspective that could relate the issues to more logical and sensible arguments. We can give the example of the interview we made with two different old aged couples on the two different Turkish films. The answers we received from these two different couples were completely different and pointed out the two poles we just mentioned above. One of the couples who we had an interview on Blue Bicycle responded to the question that the films reflected the reality that is being experienced in Turkey. They related this Turkish contemporary reality more with the economic injustice and harsh life conditions in Turkey. They expressed their thoughts and feelings as “We think it’s important for these children from Germany to watch these films as they see that they have everything here whereas in Turkey children suffer from poverty.” This couple had a more Orientalist take on for the issue and seemed to carry the pleasure of being in the better condition. On the other hand, the other couple that we had the interview on Dust Cloth gave us answers from a more effective and elaborate point of view. They commented on Dust Cloth as “We think it’s more about the social situation of the women especially in lower classes, rather than the contemporary issues in Turkey, such as the refugee crisis”, meaning that they could reflect the subject on a more global level such as the distinction between lower and upper class. Comparing the answers from the two couples, we can easily say that the previous couple stayed more orientalist and stereotypical whereas the other couple could relate the film to the bigger picture and could later tell us that they are aware of and have information about the contemporary issues in Turkey such as the Kurdish conflict.

4.4.3. Do you think that Turkish characters in the films resemble the Turkish people around you here in Germany?

The results of the interviewed showed us that audience somehow thinks that the Turkish characters in Turkish films resemble the Turkish people in Germany. They could catch similarities and very familiar scenes as they can be exposed to in their everyday lives. This may lead us to the fact that Turkish people in Germany are not assimilated on severe levels as they can still resemble the Turkish people in Turkish films that have characters from Turkish mainland. However, the audience can still distinguish between the Turkish films that take place in Turkey and Turkish-German cinema. According to the interview, there is a notable difference in the films that are directed by Turkish directors who were born in Germany. The audience also underlines that they feel closer to German cinema than Turkish cinema. For example a viewer commented on Fatih Akin as "It's different because you see the German influence in his films. He is both German and Turkish and of course he tells the both parts in his films."

5. Conclusion

As it is previously mentioned above, Turkish cinema has a different place and accessibility in Germany. There are special cinema theatres for Turkish films and events for Turkish film professionals to attend. There is even a festival named as Nuremberg German-Turkish Film Festival that only focuses on and holds films that are made by director of Turkish-German origin or only Turkish-German collaborative production. Considering this special situation of Turkish cinema in Germany, we had the expectation of coming across to an audience that is more aware of or has a more intellectually acceptable perspective on Turkish contemporary context rather than a more conservative approach of stereotypical and orientalist comments. However the results we derived from the interviews have shown us that there is still a large majority in the festival audience that experiences attending a Turkish film and discussion on the subject of Turkish films with an orientalist and stereotypical look.

The large number of Turkish people in Germany undoubtedly created a certain interest and curiosity towards Turkish cinema. Turkish migration, the increasing number of Turkish citizens in Germany and the Turkish-German cinema field made it possible for Turkish cinema to have a greater opportunity to be represented in Germany when compared to the other cinemas from Middle East. German citizens that are able to attend films festivals could reflect a certain interest on Turkish cinema through the everyday familiarity that is acquired with the everyday experience with Turkish people in Germany. However this certain interest and curiosity did not lead German festival audience to a better and accurate understanding of Turkish contemporary situation. The majority of the audience still had responses of a more stereotypical and orientalist approach. At this point, it should be underlined that Turkish cinema is not perceived a lot more different than it is perceived in the whole continent of Europe, or the West in general, even though Germany was able to create a larger space for both Turkish people to live and establish a Turkish cinema experience.