LOSS & MELANCHOLY
IN HEAD-ON (2004)

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Modern Turkish Studies.

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ABSTRACT

LOSS & MELANCHOLY IN HEAD-ON (2004)

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In this study, melancholy and immigrant identity is explored in terms of their critical potential by focusing on the cinema of Fatih Akın and his critically acclaimed work, *Head On* (2004). The potential of melancholy in terms of its role in migration – especially Turkish labor migration to Turkey and the evolution of Turkish-German immigrant identity – constitutes the main axis of the discussion of this study. The thesis consists of three main chapters. The study begins with an analysis of the historical origins of melancholy in order to better understand its role in migration and its recognition as a component of immigrant identity. The roots and meaning of melancholy have been examined with various lenses throughout history, from the time of antiquity to the modern day, and deserve to be studied in terms of their role in both cinema and migration. In the second part of the study, the cinema of Fatih Akın and Turkish labor migration to Germany were analyzed in depth, especially in terms of film representation. The interaction between melancholy, mourning and migration was then examined before the last chapter looked at how the main melancholic immigrant characters –especially first and secondary generations– constructed in *Head-On* (2004) experience their Turkish German identity and how they conceive of the concept of homeland and loss. The thesis aims to contribute to the reading of immigrant identity and melancholy by using the power of the cinematic representation.

Keywords: Cinema, Melancholy, Film Experience, Immigrant, Fatih Akın, Head On.

ÖZ

DUVARA KARŞI FİLMİNDE (2004) KAYIP & MELANKOLİ

Kültürel Çalışmalar Yüksek Lisans Programı

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Bu çalışmada, Fatih Akın sineması içinden dünyaca ünlü *Head-On*(2004) filmine odaklanarak, melankoli ve göçmen kimliği eleştirel potansiyelleri açısından araştırılmıştır. Çalışmada tartışmanın ana eksenini melankolinin tarihsel dönüşümü ve melankolinin Türkiye Almanya işçi göçü kapsamındaki eleştirel potansiyeli oluşturmaktadır. Tez üç ana bölüm içermektedir. Çalışma, melankolinin göç üzerindeki izlerini yorumlamak ve göçmen kimliği ile nasıl ilişkilendirilebileceğini anlayabilmek için melankolinin kökenlerini analiz ederek başladı. Bu amaçla, melankolinin kökleri ve tarihsel anlamları Antik çağlardan modern topluma araştırıldı. İkinci bölümde, Fatih Akın sinemasında göçün yerini kavrayabilmek adına sinemasında öne çıkan meselelerden birisi olan göçmen kimliğini anlayabilmek için Türkiye'den Almanya'ya İşçi Göçü ele alındı. Bu bağlamda melankoli, yas ve göç arasındaki ilişki sorgulandı ve bunun Fatih Akın sinemasındaki çeşitli yansımaları analiz edildi. Melankoli ve göç arasındaki etkileşim sorgulandı. Son bölümde, Fatih Akın sineması içinde göçmen kimliği ve melankolinin en görünür biçimde yer aldığına inanılan *Head-On*(2004) filminde yer alan göçmen ve melankolik karakterlerin nasıl kurulduğu ve Türk Alman kimliğini nasıl yaşadıkları –özellikle birinci ve sonraki generasyonlar başlamında–anavatan ve kayıp fikrine dair tutumları tartışıldı. Tez göçmen kimliği ve melankoli tartışmalarına, sinematik temsilin gücünü kullanarak katkıda bulunulmayı amaçlanmaktadır.

Anahtar Kelimeler: Sinema, Melankoli, Film Deneyimi, Göçmen, Duvara Karşı, Fatih Akın.

To All Melancholic People,

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INTRODUCTION

This study emerged out of an interest in melancholy. The concept of melancholy has existed for thousands years. Yet it remains debated whether melancholy phenomenon is just a psychiatric problem that affects the individual's life negatively or whether it is a necessary reaction towards a certain situation, for example a new situation or phase in life in life such as migration, the loss of a loved one or in the scope of this thesis, the loss of one's homeland.

This thesis analyzes the two immigrant melancholic characters in the internationally famed movie *Head-On*(2004), directed by the immigrant director Fatih Akın. The main aim of this study is to inquire into the critical potentials of the concepts of "melancholy" concerning the contexts of migration through cinematic representation. I believe that examining melancholy in the context of Turkish German immigrants has the critical potential to reveal that the immigrant experience "constricts" the imagination of immigrants in different patterns with regard to their image of their home country, culture, and traditions and forces them into comparison with the host country. The movies of Fatih Akın make the thesis possible because Akın's movies become the source of the exposition, allowing me to think about the challenging bond between species of melancholy and the experiences of immigrants, especially the different attitudes of first and secondary generations through their cinematic representation.

I develop my argument under three main chapters. First, the meaning of melancholy is central. Melancholy has been an object of interest since Homer. In its more than two thousand years of history, melancholy's meaning for both the individual and the society has changed, inspiring philosophers, clergymen, and artists throughout time. In this work, the historical transformation of melancholy will be addressed in the first chapter. And two aspects of melancholy will extend to the next level of the research: melancholy as a rebellion against the double edged condition of an immigrant's

binary identity, and melancholy as a result of the insurmountable loss of a loved one or a homeland.

The second chapter will investigate the cinema of Fatih Akın and how he represents melancholic motifs such as loss, borders and depressed characters, conflicts between two cultures, the Turkey-Germany labor migration, and identity. In this regard, melancholy and immigrant identity can be thought of as individual reaction which reflect the experience of migration. From this point of view, I will explore the critical potentials of these concepts concerning melancholy and the immigrant through cinematic representation in the last chapter by focusing *Head-On*(2004). The cinema of Fatih Akın will provide the basis for this analysis since he presents immigrant characters and their stories in never ending journeys. Furthermore, Fatih Akın's cinema offers much food for thought concerning the melancholy of the home country and the melancholy of the immigrant caught between two identities, cultures, and lands. His films make these contexts visible as they are because he as an immigrant filmmaker naturally represents the pulse of immigrants, as he mentions his book; *Cinema, my hometown* (*Sinema benim memleketim*). "My philosophy was to show that the immigrant kids who belong to the second generation became German" (Akın, 2013; 118-119).

Although there are a lot of different perspectives and theories on how migration can be defined, the main focus of all is the cause-effect relationships in the migration process. Migration is a change of location due to the political, economic or social conditions, on the other hand every migration is more complex than this and has its unique reasons and results. As a strong sample in case of Turkey Germany migration, the movie of *Head-On*(2004), which brought the director international fame, will be analyzed in terms of melancholic motifs and their losses are constructed and also how the main characters deal with their melancholy over their immigrant identity. To address the two aspects of melancholy (melancholy as a rebellion against the one's own destiny and melancholy as a result of an insurmountable loss) the work will focus on the leading characters of *Head On*(2004, Cahit *(an immigrant who has cut his ties*

with his homeland and who lost his German wife, cannot overcome, and turns it a deep melancholy) and Sibel *(a Turkish women, an d the daughter of an immigrant, suffering from oppression under her Muslim family while living in Germany, where the equality of women and men is in the foreground, who resists her destiny and the Patriarchy and creates a bricolage identity between Turkish and German culture)*. These two melancholic characters and narration allow us to think about melancholy and immigrant identity not only through characters but also through contexts, all of which are intertwined:

> A melancholic who lives in edges and with too much contradiction can dream of hope in nihilism, rather than experiencing a stoned-ordinary present. Melancholic sees his weakness on all sides, but he does not embrace religious or conventionality as a solution. He knows that religiosity will make him ordinary. It can cause power to turn into itself, powerlessness may turn his power…In these extremely powerless/but powerful periods, he at least needs neither a god nor a ruler, or managers except himself, and also state and for the very reason at this moment, he feels infinite pain but as well, please. (Teber, 2001:264)

Melancholy is a phenomenon worth thinking about deeply in our century. Why are we melancholic over ourselves, and our feelings, and what is the root of the rising inner voice of melancholy which is trying to be a part of an individual's master control room? Is being melancholic necessary, beneficial, or inevitable?

Being melancholic over a loved one, approaching life as not worth it, can reduce the severe pain. But is the darkness of melancholy really a way of dealing with destiny? For this study, it was meaningful to discover the roots of melancholy and how has it come to be perceived the way it is today. Is melancholy something which someone learns from one's parents? The feeling that someone is not good enough and incapable of change is the mood of melancholy. Is melancholy something one watches and learns from other people, or it is the consequence of oppression faced by others: family, society. Is melancholy something one can accept as a part of destiny, ethnicity, a natural way of being in the world, or I s melancholy part of an justifiable search for a harmony between the rules of life and the individual?

Melancholy possesses an inward history. It attaches itself to the characteristic forms of literary expression of an epoch. It invades the very capillaries of the text. Its mode of erotic representation and manipulation, its grammar, its essential problematic of illness and insight, all combine into a constellation of cognitive, libidinal, and semantic regularities that, in its unhurried historical creep, "produces", creates, forms. (Pensky, 1993:2)

The subject and the way of melancholy may change in different situations and can show up in different volumes in different individuals; even so, there is something clear here. Everyone recognizes the atmosphere of it, and before the reaction or reality itself arrives in many people's mind, melancholy could be already there and standing up for its right: the right to be sad, right to be hurt, right to feel alone and broken. The Sibel and Cahit characters fiercely insist on their right to be melancholic. Sibel is almost living in an invisible prison in free Germany. Ideally, she is one of them, but in reality or life experiences, there are big borders around the German youths. This contradiction creates a melancholic, suicidal girl. This is why the study also aimed to analyze the melancholic motifs in Akın's movies and if they can be associated with immigrant backgrounds, socially constructed by both the director and the characters he created. Here, I should addresses why I choose Fatih Akın as a director and *Head On*(2004). In his cinema, the attitudes of characters are associated with the experience of the death of loved ones or the contradiction between cultures (mostly Turkish and German culture); also, the main characters of his movies are mostly marginal ones, alcoholics, antisocial, broken for valid reasons. These characters would have another meaning with the concept of melancholy. To discover the bond between melancholy and the immigrant characters of Akın, in the first part, the study will observe how the term melancholy has evolved from antiquity to modern times. In antiquity, while melancholy thought of as an individual disease caused by an excess of black bile in the body compared to other normal people, we also see melancholy as a curse by the Gods to brave heroes who want to change or create their destiny. In the Middle Ages, melancholy was deemed a result of trying to give meaning to life without God and Church and was labeled a sin. Melancholic people were viewed as people who seek happiness within themselves and thus lose faith in God and enter

into sin. In the Renaissance, we encounter relatively objective definitions for what melancholy can be:

> With the Renaissance, the possible effects of Saturn on human beings were looked at from another perspective. Saturn is defined as a planet of noble, mind, thoughts, emotions and talents, who are the most intense, narrative mysteries, divine madness. Saturn was thought to be the protective planet god of the creator of the melancholic minstrels. (Teber, 2001:131)

With the Renaissance period, melancholy rises into a spirit of crazy people who question life deeply and walk on the edge of life. In this period, melancholy is associated with genius, but in the light of enlightenment, melancholy becomes formally a phenomenon that is out of the norm and out of society. Michael Foucault theorized in his *Madness and Civilization,* how the process of exclusion begins through institutions. Also, in the 19th century, the melancholic individual is identified as someone who fails to adopt the economic, social and technological conditions in modern society and whose world is drawn step by step into a shell.

Melancholy is a phenomenon that brings not only deeper introspection and meanings to a person, but also sadness and a sense of not belonging to the normal world every day. In the case of Sibel's character, in each step of her adaptation to German culture, she faces new difficulties, both personal and social. The story of Cahit is the same. In this context, inspired by the cinema of Fatih Akın and with a focus on *Head-On*(2004), the following questions are the starting point for this exploration: How do melancholy and the context of the homeland reflect each other? What does this reflection express? What is the relation between immigrant identity and melancholy considering the experience of Turkey Germany Labor migration? What can the cinematic representation of melancholy in the context of the homeland reveal? What are the traces of melancholy in the context of immigration? How are the loss of homeland and melancholy interconnected? What are the critical interpretive potentials of immigration and melancholy? Also, I will analyze how Fatih Akın puts into the screen the experience of melancholic immigrant character and question the relationship between melancholy and immigrant identity.

CHAPTER 1

MELANCHOLY IN DIFFERENT TIMES

Melancholy is a concept that acquired different meanings from Homeros' epic until today. It comes up in mythology, medicine, philosophy, literature, music, cinema, and everyday language, whereas it acquires different meanings. This chapter will deal with different definitions and perceptions of melancholy from Ancient Greece to the twenty-first century. In this part, I will present an overview of different concepts of melancholy throughout history as an introduction to the analysis of melancholy in cinema. For perceiving the current definition of melancholy and how it represented in contemporary cinema, it can be meaningful to discover the roots and transformation of the definitions.

1.1 Melancholy from Ancient Greece to the Middle Ages

The word *melancholy* is almost similar in many modern languages; *melankoli* in Turkish, *Melancholie* in German, *melanholia* in Spanish, *mélancolie* in French and *malinconia* in Italian. The origin of the word comes from the antiquity:

> "[M]elancholy" came from the word "melancholia", which came from the ancient Greek word "μέλαινα χολή," or "melaina chole," which meant "black bile." This "black bile" came from the ancient medical idea of the four humours, or rather, four liquid-like substances found in the body which, when balanced, lead to good health and, when unbalanced, lead to various diseases of both the body and the mind; of course, the idea of a sickness of the mind was far less developed than in recent history. The four humours were blood, yellow bile, black bile, and phlegm, and an overabundance of black bile was said to lead to more depressing emotions such as sadness and prolonged fear. (Fraser, 2016:2)

According to Teber, the first use of the concept of melancholy in written culture is found in Homeric epics. (Teber, 2002:7) In the Homeric epics melancholy is a punishment by Gods. Once the hero defies the Gods by trying to determine his destiny or by acting against their will, he is punished by melancholy and subjected to

loneliness, distress, lack of passion, and in some cases even suicidal behavior. "Among these, the most prominent ones are Bellerophon and Aias; Agamemnon also exhibits melancholy, though more subtly." (Teber, 2002:7) Even B*ellerophontes,* known the killer of all monsters in the peak point of his career, is cursed by the Gods with what is defined as melancholy today and in the end dies alone in pain. Concerning melancholy, suicide can be thought of as a form of revolt around the effort to give ultimate meaning to his fate. The melancholic hero, who struggles may eventually serve melancholy by giving up his own life. The first astonishing complement to the melancholy and melancholic people came from Theophrastus/Aristoteles in the book they wrote named *Problemata Physica*'s, XXX. There is a chapter named melancholy which starts with: "Why is it that all those who have become eminent in philosophy or politics or poetry or the arts are melancholic, and some of them to such an extent as to be affected by diseases caused by black bile?" (Problemata XXX.1 953a10-14, translated by E.S. Forster, Oxford, 1927) This discourse would have an impact on many approaches and arguments in philosophy and art history related to melancholy's feature. However, the concept was largely avoided in Medieval Europe and used mostly in exclusive contexts. With the institutionalization of monotheistic religion, melancholy came to be considered as defiance of God and religion. Becoming subject to social exclusion, melancholic people were seen as pariahs with the fear that they might be dangerous:

> The arguments of Antiquity, Aristotle, and even Galenus were denied. Melancholy was seen as one of the seven deadly sins of hostility, separation from religion, and rebellion against God. In the age of enlightenment, the sense of sin of the Middle Ages was denied. But this time, the melancholic ones have been identified as foolish ones who do not trust the power and greatness of reason, they are massively arrested and confined to clinics…(Teber, 2002:9)

Hence, the perception of melancholy underwent a dramatic change: Whereas melancholy was seen as an intense and immanent experience in antiquity, it was suspected of being a blasphemous state of being by the medieval authorities, who had comparable attitudes towards knowledge, love, and sexual pleasure. "The

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melancholic personalities who prevailed as exceptional people in Antiquity were shown as mediocre, sluggish, lazy, unintelligent people in the medieval works of art. For centuries the concept of melancholy continued to be perceived in this way." (Demiralp, 1999:183)

As the authority of the Catholic Church was challenged at the end of the Medieval Era, melancholy became subject to a more favorable view inspired by its place in antiquity. However, this time, rather than being a punishment of Gods, it came to be understood as a stage in the lives of some gifted individuals: a state of ultimate unhappiness, depression, inadequacy and dissatisfaction with life in consequence of the individual's intellectual development. This idea is supported by the work of the art historian Roy Strong, who traced this change in connotation to the writings of fifteenth-century humanist Marsilio Ficino: "Ficino transformed what had hitherto been regarded as the most calamitous of all the humors into the mark of genius. Small wonder that eventually the attitudes of melancholy soon became an indispensable adjunct to all those with artistic or intellectual pretentions." (Fraser, 2016: 3)

In Renaissance-era many writers tried to rationalize melancholy in their works, such as Erasmus's *Praise of Folly,* Thomas More's *Utopia*, and Campanella's *The City of the Sun*. These works can also be seen as footsteps of humanist thinking on the eve of the age of enlightenment. The understanding of melancholy finds itself in the rational way of thinking and shifts from being blasphemous or evil. Melancholy was explained through social and economic conditions in that period:

> According to the general opinion of humanist writers, where people are unhappy, poor, rebellious, barbarian, the country's land is barren, swampy, cities are in filth, public works are going bad, there the society is restless... Society is like a sick body, its bile has not been cleaned enough ... The soul is melancholic there. Epidemics of madness are seen everywhere... There, urgent reforms are needed. (Teber, 2002:221)

Renaissance was the time of economic, cultural and scientific revival; inventors, explorers, and conquerors introduced new perspectives of the world that have become larger with the overseas explorations of Europeans. Valuable commodities reached Europe through new trade routes, cities grew and prospered, and became hosts to artists, scientists, and philosophers. These dramatic changes had their marks on the society: The rapid transformation of the "old" by the "new", growing inequalities, the anxiety of impoverishment and the opportunities for enrichment redefined the place of the individual. Hence melancholy was no longer a state reserved for heroes, but a state of being of a common man, whose fortunes changed as fast as the world changed.

1.2 Melancholy In the Eighteenth - Nineteenth Centuries and Romanticism

So far, we have visited four different meanings of melancholy: In antiquity, melancholy was a punishment by Gods and at the same time there was a pronunciation as a genius, in Medieval times melancholy was considered a sin or in Renaissance when it was related with lack of welfare. As a new fifth discourse in the Romantic period melancholy was associated with rebellion: "According to the romantics, man is corrupted, and the reason for this degeneration - even if some romantic figures have different perspectives - is not from birth. The vast majority of offenses committed are in man himself. Man is corrupt in this world that he has created as it is." (Megill, 2012:36) In the romantic era, feelings and desires were appreciated for their own and melancholy was no longer considered just as a characteristic for heroes or a usual form of suffering for geniuses and philosophers. Instead melancholy became a consequence of man's interaction with society. According to this approach, melancholy is just one of the many other human feelings and originates from political criticism. This period corresponded to the celebration of art and emotions, while the individual came to the foreground. Melancholy became a means of social communication as a process of knowing, understanding, questioning.

The work of Michael Löwy and Robert Sayre named *Rebellion and Melancholy Against Modernity* is one of the most important tools of the political understanding of melancholy. The guiding spirit of the book can summarize as the nineteenth century and age of depression, restless and collapse. In this confused century, the nations tried to find their identities, and with the romanticism, new developments and discoveries affected humanity both in negative and positive ways. Many movements produce new ones against the previous ones, new developments create new concerns related to humanity and the future. The future orientation includes much suspense which invites chaos, hopelessness, and confusion:

> What is romance? Above all, a form of resistance against the lifestyle of modern capitalist society. Romanticism emerges as an opposition, which counteracts the modern civilization created by the market economy and the industrial revolution, and is doing so by resisting poetry, art, politics, and philosophy. This great rejection that your imagination is superior to reason is at the same time a search for a new form of human society…Is there an alternative to the "present" modernity? Is the desperate closure to religious fundamentalism or nationalism the only response to the social turmoil which is created by the dominance of commercial rationality? How can we escape from the dualism between tradition and modernity, between the return of the past and the acceptance of the present, between the darker reaction and the progress that breaks, between the authoritarian collectivism and the possessive individualism, the imposition of the choice between irrationalism and technobrourical rationality?... (2002: 252)

By inspiring the idea of rebellion, romanticism shows up as a solution for the possible individual melancholy, as an understanding against the modern unsatisfied, unhappy society which is created by the industrial civilization and market economy. In this frame melancholy finds new meaning in a political context, many other things melancholy is also defined revolutionary. Under the romanticism, movement melancholy has defined in and against modern civilization. In that sense the nature of melancholy gains another practice which can create a wave of anger, rebellion, an explanation and solution of the sadness of the modern capitalist society. This idea comes out two ways; rebellion causes melancholy, melancholy causes rebellion in a revolutionary way not just as a romantic emotion or as a modern outcome.

From Ancient Greek to today, the definition of melancholy had an interesting journey and also the perception of individuals accompanied it. The melancholic mood overflowed from the heroes who can suffer on the way of finding the meaning of life, to a modern individual feeling and bounded the perception of every individual has capable of melancholy in the order to adopt themselves modern societies. Heroes' melancholy, middle Age's sin and the romantic period's suffering as a rebellion, will be a total lack of satisfaction and a value crisis in personality with modernity.

1.3 Melancholy and Modernity

The French sociologist Emile Durkheim, who is considered as the grandfather of his discipline, created a systematic approach to study the society. Durkheim placed social phenomena to the base of social studies. The concept of social phenomena consists of several components, which distinguish sociology from philosophy. In this approach, Durkheim researched suicide as a social phenomenon and defines four types of it. Interestingly all four types of suicide-related to melancholy, especially egoistic suicide: "However individualized a man may be, there is always something collective remaining - the very depression and melancholy resulting from this same exaggerated individualism." (Durkheim, 1897:222).

While Durkheim relates melancholy to social integrity, the scientific discipline of psychiatry considers melancholy as a kind of depression with the most common symptoms of evident disorder, feeling of insufficiency, lack of enjoyment, feeling guilty and having no desire. In modern medicine, the word "melancholia" only refers to mental and affective symptoms of depression. However, historically, it could have physical symptoms as well as mental symptoms and the atrabilious situations were categorized according to their common reasons rather than their specific characteristics. With the emergence of psychiatry, we also find a scientific, clinical framework to analyze, heal and describe melancholy. Psychiatrists take melancholy from the hand of philosophers, writers, poets, and politicians to their own. In the twentieth century, melancholy h was treated as a mental illness, was associated with several symptoms and obtained a cure under the name of depression. American

Psychiatry association defines it as; "A severe form of major depression characterized by bodily symptoms and respond specifically to pharmacotherapy and electroconvulsive therapy." Besides sociological or psychiatric definitions of melancholy, Sigmund Freud developed his approach to quite melancholy and mourning. Freud makes a deblurring between mourning and melancholia in 1971. In his essay named "Mourning and Melancholy," he settles two kinds of response against loss and related the melancholy just as an individual based experience rather than divine, intelligence and social bases in history. According to Freud, melancholy is a result of the uncovered grief period. In the initial phase of the grief period mourning and melancholy have quite similar attitudes. The differences are related to how to do soon loss is acknowledged. Freud also treads on the denial of loss in both cases. According to him, in mourning, the mourner realizes that he suffered enough and invites the reality in his life again. In that way, the ghost of the loss walks away. In melancholia, the melancholic character persists in his mourning and damages himself. The subject can't let melancholy go and the loss continues existence as a form of suffering.

A correlation between melancholia and mourning seems justified by the general picture of two conditions. Moreover, wherever it is possible to discern the external influences in life which have brought each of them about, this exciting cause proves to be the same in both. Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as fatherland, liberty, an ideal, and so on.

> As an effect of the same influences, melancholia instead of a state of grief develops in some people, whom we consequently suspect of a morbid pathological disposition. It is also well worth notice that, although grief involves grave departures from the normal attitude to life, it never occurs to us to regard it as a morbid condition and hand the mourner over the medical treatment. We rest assured that after a lapse of time, it will be overcome, and we look upon any interferences with it as inadvisable or even harmful. (Freud, 1917:152-153)

Freud makes a distinction not just between melancholia and mourning but also clarifies that melancholia may not only be caused by the loss of a person but also land, an abstraction, idea or any ritual. This also creates a wider ground beyond addressing melancholia just as sickness or sadness. Melancholia can rise after someone lost his previous conditions, habits, duties, homeland, not just a psychological disease but also as a coping skill against a new life situation. But Freud could not focus on the alternatives of loss situations and according to Walter Benjamin there are deeper dimensions of melancholy and mourning.

> Benjamin's understanding of loss and its effect provides a challenge for the Freudian perspective and fixed distinction between mourning and melancholy. Benjamin's challenge is not direct, namely he does not explicitly criticize Freud's texts, but nevertheless alludes to them in a different manner that has been described in terms such as a "constellation" (Nägele), a "long-distance love affair" (Rickels), dependence (Hanssen) and "intertextuality" (Ley-Roff), hence stressing the indirect character of this relation. (Ferber, 2016:66)

When we look at how Benjamin describes melancholy, we run into a historical and critical perspective. According to Benjamin, it is neither effective nor possible to make a clear differentiation between melancholia and mourning. In his book *Trauespiel*, Benjamin approaches melancholia, not as a libidinal or ego loss reaction, more about a habit of mind or attitude against the world itself. Benjamin opens a door for melancholy which can show itself against modern individual everyday life. "Because he had no faith, he always took on new types. The roles he played were like Flaneur apache, dandy and rag, for Baudelaire. Because the modern hero is not just a hero, he is the hero who acts like a hero. Modernism in the spirit of heroism is a *trauerspiel* character, including the heroic role." (Benjamin, 1982:191)

According to Benjamin, an individual is also strongly surrounded by roles and also the sharp division between the *bureau* and *living space* supports his idea. In the next chapter I will build the cinema screen as a representative experience tool in the modern melancholic individual's living space by inspiring the idea of Walter Benjamin:

> For the first time in terms of individualism, the living space appears as the opposite of the workplace. The space of living takes place indoors. The bureau is complementary to this living space. The individual who behaves according to the facts in the office wish to spend time with his illusions between the four walls of his house. (...) in this interior, both the far away ones and the ones who have stayed in the past are gathered. The hall of the individual's home is a lodge of the world theater. (Benjamin, 1982:145)

Melancholy is more related to the social world and everyday life of the modern individual which is surrounded by a predetermined time, space, act and roles. The mood of melancholic people has socially constructed; the conflicts between the modern world and the persons' duties, and expectations which may cause a value crisis in the modern individual's life.

In the article "Mourning, Melancholia, and Modernity: Sentimental Irony and Downward Mobility in David Simple" James Kim focused on the "value crisis", which derives from the modern industrial society as a result of an unexpected and unconsummated result of modernity:

> Sociologist Wolf Lepenies has shown how the melancholy of fallen social groups stimulates the Utopian imagination. McKeon has argued that the sort of status inconsistency endured by the downwardly mobile lesser gentry carries with it the seeds of revolutionary consciousness.
> Most recently, Ian Baucom has detected in sentimental moral philosophy a melancholy "counter-discourse on and of modernity" that contests the actuarial reasoning propagated by speculative finance capitalism and that valorizes instead ethics of interested witnessing and a "hauntological" philosophy of history. Melancholy sentiments, in short, can be powerfully politically productive. (Kim: 2010: 493-4)

According to James Kim's article, the modern-melancholic individuals perceptibly sit on the edge of modernity. He poses a set of questions about how an individual can adapt himself to the modernity while the perception of value becomes an edgeless and grey out concept:

> A variety of new economic critics have convincingly ascribed nearly epochal socio-historical significance to this early modern value crisis, seeing in it the

crucial enabling conditions for the constitution of the modern subject by the state, the shift from primitive accumulation to modern capitalization, the rise of the novel and the ascension of "feminine" economic practices, the emergence of an Atlantic cycle of capital accumulation based on the slave trade, and the beginnings of a long process of generic differentiation that ultimately institutionalized the modern disciplinary division between "fact" and "fiction. "For now, however, I want to explore a humbler set of questions, more mundane in every sense. What was the lived experience of this value crisis? How did it feel to ordinary people acting in their daily lives? What mental, emotional, and psychological adjustments did they have to make to adapt to all the deceitful surfaces of modernity? (Kim: 2010: 483)

In his article James Kim defines the impact of the financial revolution on "value" and how the credit-based economy created new "imaginary prosperities" and how it affected individual value. "In this way, Pocock argues, "property … ceased to be real and … [became] not merely mobile but imaginary." (Kim: 2010:481) This modern value crisis was not just in the realm of economy. Its impacts become visible also in everyday life. While the value crisis creates a structural uncertainty in the economy, it also finds itself a place in social, personal, daily life. Another important question emerged in his article as: How should the personal worth determine?

In a fascinating essay on walking the city streets, urban historian Penelope Corfield argues that, in their daily odysseys through democratized city spaces, eighteenth-century pedestrians routinely confronted test after test in social identification: "the elegantly dressed lady of fashion might be the leader of a gang of pickpockets or a notorious prostitute or even all three simultaneously…Even in matters of personal worth, in other words, the value had become illegible. (Kim: 2010:483)

To analyze the contemporary value crisis, James Kim identified the structure of sentimental irony as a coping mechanism against the modernity's unexpected effects. Sentimental irony is defined as a social and cultural attitude to deal with what modernity suddenly brought an individual's life; It works as a defensive mechanism. This structure was necessary because personal worth is already under danger.

Sentimental irony can also serve to generate pathos. We can best grasp this aspect of Fielding's work by examining her revisionary approach to another recurrent theme in satiric irony: the state of affairs that Michael McKeon taught us to call "status inconsistency," situations where an individual finds or claims a place in the social hierarchy that is grossly inconsistent with his or her actual worth…Disjunctions between apparent and actual worth aim to generate not scorn and ridicule, but rather pathos and empathy. (Kim:2010: 489)

In her article "Modernism and Melancholia writing as counter mourning" Sanja Bajun suggests different perceptions and bonds between melancholy and modernism. She also analyzes the works of Andrei Bely, Franz Kafka, and Virginia Woolf by focusing on cultural and historical similarities and differences. She makes a comparative analysis between the texts to underline the historicity of melancholy in the frame of modernity.

The urban modernity of the late nineteenth and early twentieth century, with its accelerated pace of life, attenuation of community bonds, dissolution of traditional sources of authority, and scientific, demographic, and political changes, inserted the sense of an unspecifiable loss in a spectrum of areas linked to the symbolic-ritualistic functioning of society. This general climate found expression in the chronic waning of rituals.

> … In Woolf's and Freud's account, then, the ego/"self"—and thus also the representation of the self in the text—is continually reshaped by the simultaneous activity of forces of fragmentation and integration. This is a historically representative assessment, for it speaks to the general modernist understanding of the mind as divided against itself. This conceptualization of the mind itself bespeaks an affective-cognitive posture on whose structural similarities to the (modernist reframed) condition/concept of melancholia I insist; a condition where the subject experiences itself as bifurcated, split, questioned from within, while comparably insecure or "open" in its outside borders. (Bajun:2014:47)

According to Bajun, mourning and melancholy may also have meanings, which originate from the loss of the population's habits during the urban modernism. She compares different kinds of loss and mourning through modernization and how literature turned out as an alternative way of melancholy against different types of loss:

> Precisely to forestall the social catastrophe of dissolution in indifference, the negotiation of grief has sought alternative modes of public expression; for example, the literature of the First World War has been frequently cited as an unconventional commemorative practice (see, among others, Fussell; Winter). While such claims can have a wide relevance (literature as such has an inherent potential to "do" mourning), noticeably it was only with the waning of traditional mourning practices that literature became one of the most important mourning rites available to modern society. And whereas this process could be read as unique to Western societies—Ariès is concerned with these—there is now more evidence that comparable dynamics could be identified whenever and wherever modernization and the attenuation of public mourning rituals take place, and where a constellation of social factors associated with modernization necessitates an alternative expression of mourning. (Bajun:2014:18)

Bajun also uses Benjamin's concept of "split structure of experience" to stress out the melancholic scar of capitalist modernity. History shapes the form and content of Baudelaire's writing, Benjamin suggests. The poet defended himself against the shocks of modern city life by incorporating, as a thematic and formal resource for his poetry, the very urban experience he unconsciously feared: he resourced the realm of personal memory, now transfigured by the influence of isolating urbanity into a "split structure of experience". Far from being Baudelaire's idiosyncrasy, Benjamin argues, the "split structure of experience" represents the distinctive "melancholic scar" that high capitalist modernity imprints on the psyche of those who traverse it. (Bajun: 2014:34)

In contemporary society, the theme of melancholy continues to be produced and represented in various disciplines, from novels to films, literature, paintings, plastic arts, and music. Popular artistic productions have been using melancholy as a strong way of expression modern individual's feelings. One of the prominent examples is

Orhan Pamuk, who was awarded the Nobel Prize for Literature in 2006. Orhan Pamuk's work allocates a significant space to the "melancholic spirit" in his descriptions of Istanbul, of his novel characters and the general atmosphere. Orhan Pamuk uses melancholy as the deepest tool for his descriptions in his books. The official Nobel Prize media use following headline in their press kit; "The Nobel Prize in Literature 2006 was awarded to Orhan Pamuk "who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures."

Another contemporary example is the Danish film director and screenwriter Lars Von Trier. Many of his works involve social sacrifices, political issues, mental health problems and strong emotions such as mercy, sacrifice, melancholy. He received over a hundred notable awards all around the world with his intense cinema. One of the films of Lars Von Trier called *Melancholy* (2011) was about a bride who has a deep sense of melancholy and trying to save herself before the melancholia crash into Earth.

Melancholy has a prominent place also in popular music. There are over a billion songs with the theme of melancholy listed in the search bars of international music portals. Many of them are directly named melancholy, "black love" or other expressions of grief. All of these songs describe the idea and the feeling of melancholy due to the loss or lack of someone or something.

In contrast to the prevalence of melancholy as a word in different languages, its meaning has been very variable, overtime; throughout the ages, melancholy has been considered and interpreted in very different contexts. The next chapters will focus on melancholy in Fatih Akın's cinema, particularly on the function of migration and homeland on melancholy. Melancholy will be narrow down and addressed *as a consequence of the migration* and *also melancholy as a way of an uncovered loss*, *loss of homeland.* To analyze the two current interpretations of melancholy, the first chapter observed the historicity of melancholy and choose those interpretations to

place under the umbrella of cinema with two main reasons. First of all, melancholy like many other phenomena was not independent of the political and social conditions. It was a concept that is finding another meaning in any period and atmosphere during history. This is why melancholy will be carried to the next chapters related to the migration instead of previous meanings such as madness, sin and a political rebellion. The second reason why the study has chosen to analyze melancholy and migration was related to the enthusiasm to create avantgarde analyze which will build on a director who is contemporary and who is representing the idea of being melancholic spectacularly and as a transformative motive through cinema.

Moreover, the feeling of melancholy which rises after a loss or as a consequence of changed situation such as migration were has been discussed in many other movies, paintings, novels, other artworks and it looks like it cannot be wrong to say that melancholy will keep its value in future artworks.

CHAPTER 2

MELANCHOLY MIGRATION AND THE CINEMA OF FATIH AKIN

In this chapter, the study will question the expressions of immigrant identity and how they are constructed in the movies of Faith Akın by following their relation with melancholy. Also, as a Freudian perspective, migration will be questioned as a loss of *hometown.* On the other hand, in the context of historical analysis, melancholy will be followed in the adaptation process of an immigrant woman's transformation. At this point, it is important to explain why the conceptualization of melancholy is associated with immigration.

Although melancholy had a place in humanity for more than two thousand years, the nature of melancholy is still quite arguable, as observed in the previous chapter. This chapter will try to consider melancholy in two dimensions: melancholy as a rebellion of an immigrant woman, an intense, inner experience of resistance against her destiny; and melancholy as a result of the insurmountable loss of loved object, person or land or position. The chapter will focus on the effects and consequences of being an immigrant on melancholy, supported by historical analysis of melancholy and several contemporary articles and writings on Fatih Akın's cinema.

This chapter will analyze Fatih Akın's cinema, how the director constructs melancholic characters, and whether there may be an interaction between the character's melancholy and immigrant identity in *Head-On*. The following question will be in the background for the chapter's construction: Can there be a relation between melancholy, mourning, and migration? In the first section, the chapter will follow the emergence of Fatih Akın's cinema and basic arguments of his movies by tracing their immigration figures and narration.

2.1 Cinema of Fatih Akın

Fatih Akın was born in Hamburg in 1973 as an immigrant worker's son. His family, like many other immigrant workers, had planned to leave Germany after a couple of years saving enough money. But after Fatih Akın's and his brother's birth they postponed their return and ultimately decided to stay in Germany and become German citizenship.

In 1991, the director shot his first film as a high school student for art class with a group of students in a group project. The main theme was "boundaries", and Akın chose to name his documentary movie *Fucked Up Boundaries (Sıçtığımın Sınırları).* His career and life were affected by his being raised in Germany as a Turkish boy. Even in high school, boundaries were an issue on the director's mind. The director's book 2013 with the name *"Cinema: My Hometown"* was not just a literary trick. In that book, the director explains how he creates his movies and the stories of his movies. He is searching for search on what may be referred to as a hometown. He says in that book that he was inspired to his stories by real characters in his family and by life in Germany and that he wrote new stories for them.

After high school, Fatih Akın, through the influence of his family decided to be a teacher. Being a teacher was a safe and respectful job at that time for an immigrant. In his book, Akın writes that he was inspired by real-life conditions for Daniel's character:

> At first glance, Daniel and Juli may give the impression of fictional characters, but there are purely personal references, especially Daniel Bannier. My mother and uncle were teachers, and I could almost become a teacher just because of long holidays and prestige. In that case, in frustration, I would be psychologically collapsed and unhappy to death. (Akın, 2013:70)

During high school, Fatih Akın worked in small roles on television and dreamed of becoming a good actor in the future. During these years, the typical small roles he got, always as a cliche Turkish boy, changed his mind. "When I got bored to be the

stereotype of Turkish police guy in the television, I told myself that I could write a leading role for me as Sylvester Stallone did in *Rocky*(1976). Then I started on the first draft of *Short Sharp Shock* (*Kurz and Schmerzlos*) by hand, especially during the religion class"(Akın, 2013:37). The director also has a problem about the typical Turkish characters and stories on German television. After high school, Akın continued his education in Hamburg State Fine Arts Academy. At the same time, he started to work with Wüste Film, and with that company he made his first short movie in 1995 named *It is you(Du bist es).* That movie came out from the drafts he wrote in religion class. This movie is about friendship and also a crime. After that, in 1996 the director made his second short film in Turkey named *Fake(Getürkt).* With that movie, Akın got his first grand award the following year at the in Lunen Cinema Festival. The movie is about two Turkish men who are born and live in Germany finding each other in their homeland during their holiday. While they are searching for weed, the trouble finds them. In the director's book there is an anecdote about how the movie helped him to think about his second identity:

> With the movie. " Fake" I have discovered Turkey. We have been worked with a Turkish crew in Şile far from Istanbul 70 kilometers. That place was my mother's homeland. It was exactly a brotherhood atmosphere, such a "home-coming". The German and Turkish members of the crew met each other. After we have completed the shooting, we stayed a couple more days in İstanbul. The Turks have shown us the places of entertainment and introduce us to a new world. (Akın, 2013: 52)

The movie "Getürkt" got the Friedrich Wilhelm-Muranu Award and the Gold Plaque at the Chicago Film Festival. Also, the short festivals let Fatih Akın make contacts during the screenings. He then used some contacts and actors he met in the festivals, in his future film projects. In 1998, the director made his first short movie, which he dreamed and started to write in high school, named *Short Sharp Shock* (*Kurz and Schmerzlos*).

Short Sharp Shock focused on the friendship of three men, highlighting that even in the tough crime world people may have a real friendships. During the movie, there is

a dark mood, people have killed, fight in streets but the friendship family relations, and the religious motives between characters do not disappear. In the beginning of the movie, there is a very traditional, colorful Turkish wedding, but step by step, the colors and the story get dark. The movie screened in many famous festivals such as Locarno International, Thessaloniki International, and the Bavarian Film Festival and the director won Best Young director awards. The movie includes also many religionist motifs, related to this, the director had to make a statement at the İstanbul Film Festival because at the end of the movie one of the leading characters, Gabriel, performs the salaat with his father. " Is that scene about Islamic propaganda? I said no but this is just how I have grew up. I am presenting here specific subjects and preferences" (Akın, 2013: 65).

In 1999, Fatih Akın starts shootings his next feature movie, *In July*(*Im Juli*)*.* The story of the movie is about the young intern teacher Daniel's journey. Shootings the movie takes one year, and it is been screened in the middle of 2000. *In July* it contains surrealistic pictures, natural beauties, and extraordinary people. The movie is defined by the director as a fairy tale:

> *In July* was a fairy tale, it mentions a beautiful life, I mean pure life. The good ones are really good, the bad ones are really bad. That movie was an official fairytale. This is why we made it also like a fairytale. Colors, for example, the blue of the sky is too blue, over-hyped and the grasses are too green, greener than the green. (Akın, 2013: 140)

In the movie, the journey of Daniel from Hamburg to Turkey is the story of the director, a surrealistic journey to the homeland. On the other hand, in this period Fatih Akın also was making a documentary movie named, *We Forgot To Return* for a television series. In that documentary, Akın tells the story of his family as "guest workers" in the 1960s and also seeks for his family and cultural roots. Akın represents his and his family's experience in their new homeland, Hamburg. The movie *We Forgot To Return* also looks at the collective memory of migration.

In 2001, Akın starts to shoot his other migration feature. This time, the director tells the story of an Italian immigrant family. The movie is about the Amato family who leave their homeland, Italy, and move to Duisburg. The father of the family searches for a job in factories but he cannot find one. Then the family opens the first Italian restaurant in the Ruhr region. The first ten years of their life are quite successful, but then their mother gets sick and divorces her husband, who cheated on her. Also, there is a big conflict and unfortunate situation between two brothers, who fall in love with the same girl. "My philosophy was to show that the immigrant kids who belong to the second generation became German. This is why I gave the role of Gigi to a German actor." (Akın,2013:111) It would not be wrong to say that Akın built his career parallel to his and other immigrant people's life and experience in Germany. The director aims to explain how being an immigrant in Germany affected his and others lives in his movies.

> *Solino* can be said as the drama of an immigrant family. Related to the Solino I have a personal disappointment. The film would be a masterpiece. From the beginning of the 1970s until the children grow, that boring, long part is in the middle of the movie. At that point, the film lost its way. A German story related to the migration, this has a bigger than life potential. At least, how the children got politicize, Red Army, red brigades would have been mentioned. (Akın,2013:111)

After *Solino,* was Fatih Akın built his own company and became also the producer of his movies. This was a big step in his career. In 2003 the director made the movie *Head-On*, which brought him international fame. *Head-On* is the story of the daughter of an immigrant family who wants to be freed from her parent's oppressions and makes a fake marriage with Cahit. Cahit, who also has Turkish roots, is an alcoholic. Their marriage made a big difference in both lives. *Head-On* won the Golden Bear at the Berlin Film Festival and many other awards all around the world.

> Following the critical and commercial success of Fatih Akın's melodramatic love story *Gegen die Wand/Head-On* (2004), the first German film in eighteen years to win the Golden Bear at the International Film Festival in Berlin in 2004, Young German-Turkish Cinema is being promoted with increased

fervour with the slogan 'The New German Cinema is Turkish'. (Kulaoglu 1999).

The fame of *Head-On* led to an interesting Group Project developed by Lars Von Trier. The theme is visions of Europe, and Fatih Akın represents Germany with a short movie here, *Die Bösen Alten Lieder.* The following year, in 2005, Fatih Akın makes another movie. Aiming to discover the city of Istanbul through songs, he names *it Crossing The Bridge; The Sound Of İstanbul.* The project follows a musician named Alexander Hacke, who is recording the sound of the city with a mini portable record studio. The movie starts with one of the magnificent places in İstanbul, the Grand London Hotel, and continues with colorful, weird streets and corners of İstanbul. In his book of Cinema is my Hometown; the director mentions that his first aim was to discovers the musicians who assemble the west and east songs.

> The movie has an attitude, at the same time a personal expression: Bridges have no districts, they belong neither west nor-east. This is how I feel about myself. In the documentary We Forgot Return how the immigrant kids are identifying themselves with the new country, I am discovering my old country, only just, step by step. I am standing on a bridge and feel belong nowhere. (Akın, 2013: 155)

The documentary *Crossing The Bridge; The Sound Of İstanbul* made its premiere at the Cannes Film Festival and the same year, when Fatih Akın was also was in the Cannes jury.

In the summer 2006, the director starts the shooting of *The Edges Of Heaven*. The plot of the movie is based on six people's lives. One of the characters goes to Turkey in searching of another one, who had actually already escaped to Germany for political reasons. In his book, the director explains the name of the movie with these words; "We make the dead alive by thinking." (Akın, 2013:163) The director also mentions that his favorite scene in the movie is the making a toast of two characters to "death". The movie's approach to death is absorbing. One well-known journalists wrote the following about the movie:

> We can say that for this movie, bright, hopeful mourning. Mourning which includes many utopias and futuristic. The Edge Of Heaven is a film, full of hope because it shows death is not the limit of life. Whatever, in any movie, the dead people would not give so much strong and powerful reasons for the who are left behind for conducting life. (Katja Nicodemus, *Die Zeit,* 2007)

Also, Fatih Akın lost his company partner while they were shooting the film, and with the words of the director, the film gains a weird reality.

> I have seen Andreas in my dream for six months after his death. In that case, you ask questions yourself and the death goes beyond being an abstract structure. I mean it is supposed to be that death is as normal as birth, but in real life how we should understand that and continue our lives? Is life turn to the normal one day? We make the dead people alive by thinking them. I did not learn that life lesson before. (Akın,2013:184)

After *The Edge Of Heaven*, the director joins another anthology with New York as a theme. Akın made a short movie named *Chinatown* that tells the story of an old taxi driver who falls in love with a young Chinese woman. In 2008 the director makes the movie in which he owns to the city of Hamburg, *Soul Kitchen.* The story is based on a restaurant. One day, Greek-German owner of the restaurant hires a chef who is more talented than he is and a bunch of funny situations ensue. The approach of the director's about the *Soul Kitchen* is quite intense. The director mentions that the movie is a way to the back of the real home for him, to Hamburg.

> Soul Kitchen is a card from Hamburg. My last movies were about identity, my face was turned to Turkey, my family's hometown, also somewhere I have felt a responsibility in my roots. But with Soul Kitchen the first time I have been used an expression related to the cinema. My hometown is only Hamburg and I was feeling that I own a movie for this city. (Akın,2013: 194)

During his career, Akın won several critic awards but it may be said that the one which is given by the president of the German republic, outstanding service award in 2010. This award becomes a second identity card of the director in Germany. In 2017, Akın made another popular movie named *In the Fade*. It is the story of a German woman named Katja, after she lost her husband and son in a bomb attack in Germany. Katja

copes with her mourning by planning revenge, and at the end of the movie she kills a fascist German couple with a bomb. And the leading actor, Diane Kruger, won the best Actress in Cannes Film Festival.

Akın made a movie from the adaptation of a novel named *The Golden Glove* by Heinz Strunk. With this movie, the director tries his first horror movie. The movie is about a serial killer who lived in the 1970's in Hamburg. The movie gets a nomination at the Berlin Film Festival.

> One of the most striking features of Fatih Akın is that he does not produce works of a certain type. Each film can be considered as a different genre. Each film, the director searching for something else. In Short Sharp Schock, Gangster, In July, Surreal, In *Solino*, Italian neorealism, and in Head On " and the Modes of Yeşilçam Melodramas. (Akbulut, 2001: 5).

While the stories of Akın's movies have many common themes such as immigrants, journeys, death, and loss, Akın has produced in many different genres in the very small span of his career.

2.2 Migration, Immigrant and Melancholy

This section will explore the concept of migration in the case of Turkish-German Labor migration with a focus on theoretical conceptualizations related to the immigrant life, and cultural and social codes of being an immigrant in Fatih Akın's movies. Turkish Germany labor migration is one of the important tools of the thesis. It creates the visible and invisible connections between melancholy and the immigrant characters especially of *Head On*. As we saw in the previous section, Fatih Akın's cinema involves several dimensions and figures related to migration, travel, cultural and ethnic codes, immigrant's everyday rituals, perceptions, and conditions. It will be useful to summarize the reasons and progress of Turkey Germany labor migration before approaching the immigrants characters in *Head On*.

2.2.1. Turkey Germany Labor Migration

There are several different perspectives and theories on how migration can be defined, especially with regard to its causes and effects. Migration is a change of location reasoned due to political, economic, or social conditions, but every migration has unique reasons and results. Germany Turkey labor migration was a case of labor migration cause, with Turks moving to Germany for better job prospects.

> In the beginning of the labor migration from Turkey to Germany, the number of Turks living in Germany was about 2700. Later on, this number increased regularly until the 1990s. At the end of the 1990s, even though the number did not increase afterward, Turkish migrants constituted the most crowded migrant group in Germany. Currently, there are just fewer than 6.2 million foreigners in Germany. (Yücel, 2015:24)

After the world wars, many European countries had a great lack of labor force. Europeans governments were adapting their countries to a new social and economic form, developing their factories. Some of them also had to rebuild their countries virtually from scratch, like Germany.

> Today about 191 million people, around 3% of the world's total population live outside their countries of origin. Although the share of migrants in the total world population was steady only increasing from 2.1% to 3% in almost a century, the migrant share of the total population in more developed regions has risen dramatically from 3.4% in 1960 to 9.5% in 2005. By 2005, Europe has been the major destination having the highest number of migrants. In Europe, Turkey is the country with the highest share of its population living abroad, mostly in EU15 countries. (Sonmez & McDonald, 2008:1)

Sonmez and McDonald mention, Turkish migration to Europe, and especially Germany, constitutes a significant share of global migration to developed regions.

In the early 1960s, Turkish workers migrated to Europe as a *Gastarbeiter* (Guestworker). The expression "guest" is related the frame of the agreement reached between the two countries on 30 October 1961. Many Turkish citizens has come to Germany with the idea that they are coming for a while to earn and save

money and then return homelands. On one hand, the European countries were rising from their ashes; on the other hand, underdeveloped countries were in rush to develop. Many underdeveloped countries were merely the source or tool of developed countries only in terms of their raw materials but also of their human capital, as in the case of Turkish migration to Germany. " As a result of Western countries need workable population, Turkey has faced the first time to export labor. Yet the reasons which caused Turkey's labor force are quite a critic such as; inequality of incomes, poverty and the idea of the superiority of western culture"(Yıldırımoğlu, 2005: 7).

In this period, Turkish immigrants were already in a disadvantaged position before they arrived in at their new land. Whatever they might experience in Germany, it had the potential to be better than what they left behind. Moreover, there was a psychological proclivity in favor of the more valued culture and society of Europe. Even the migration process itself has the potential for a bunch of negative psychological and social terms these perspectives were adding another dimension to immigration.

> Migration has contributed to the richness in diversity of cultures, ethnicities, and races in developed countries. Individuals who migrate experience multiple stresses that can impact their mental wellbeing, including the loss of cultural norms, religious customs, and social support systems, adjustment to a new culture and changes in identity and concept of self. Indeed, the rates of mental illness are increased in some migrant groups. Mental health practitioners need to be attuned to the unique stresses and cultural aspects that affect immigrants…(Bhugra&Becker, 2005, 18-24)

In her fieldwork, Mine Karkakuş conducted interviews with German-Turks' and presents the German-Turkish community in Germany through a series of in-depth interviews with a younger generation of Turks in Germany. The fieldwork involves interviews with second and third generation German-Turks who were born in Germany or who moved there before the age of six:

…the participants highly value the cultural aspects that differentiate the diasporic community from German society and consider it in some cases as superiority to the dominant culture. For instance, Cemile mentioned that "Germans have learned a lot from the Turkish workers about toilet hygiene before they threw out their dirt out of the window." Even because of their more moderate eating habits, picnics and weddings, the Germans regarded as having no culture. Another common assumption related to cultural display is that 'Germans did not know how to celebrate and learned from us how to cheer up in the soccer games' … (Karakuş, 2007:47)

The second rationalizes the advantages and disadvantages of belonging to the Turkish and German culture. "Besides these negative attributions by the participants to German manners, Dilek values the discipline of Germans and add that they are more reliable in the business and social relations"(Karakuş,2007:46). In the interviews also many young people expresses that German employers are more trustworthy. "Now working with German employers is different from Turkish employers. I mean, when you go to a German employer, you get your wage at the beginning of the month, everything is on time. But the Turks are not like that, "I won't give the wage this month but pay it the next month" (Karakuş,2007:47). It is also important to think over how the second generation in Germany was approaching being Turkish or German, and most of them have a consistent comparison in their head:

Comparing the two cultures, all the respondents agree that, the Turkish people are highly concerned about their honor, become hot tempered in case of any insults to family whereas Germans are more relaxed. Almost all the respondents also agreed on the fact that material issues are not a big deal among friends but when you ask a favor from a German friend he/she asks its material compensation; or when you go to a restaurant with German friends everybody pays for them. Ferhat responded to my statement that, in Turkey especially students in a restaurant or café pay for them as the way what you call the German style; "if I see Turkish people paying that way here I see them perfectly assimilated". (Karakuş,2007:45-46)

On the other hand, it should be remembered in the Turkey Germany Labor Migration process, the first generation were invited as guests, which means they expected to return after this temporary process ended. Neither the government nor employers

expected them to learn even the language of the country, unlike most migrants in other cases. In the main three stages of migration Bhugra and Becker describe, this cultural transformation:

> The process of migration has been described as occurring in broadly three stages. The first stage is pre-migration, involving the decision and preparation to move. The second stage, migration, is the physical relocation of individuals from one place to another. The third stage, postmigration, is defined as the "absorption of the immigrant within the social and cultural framework of the new society". (Bhugra and Becker, 2005, 18-24)

Every year many of the first generation of workers postponed going back to their homeland for several reasons, such as saving more money or waiting for their kids to grow a bit more. This led to another gap between German society and the immigrant workers. In the documentary of *We Forgot To Return*, Akın tells the story of how his family postponed returning home and, as time went by, how it became almost impossible to go back. On the other hand, another gap occurred between the first generation of immigrants and their children, who could already speak the German better than Turkish.

In the movie *Head On,* Fatih Akın presents this language difference between the first and second generations. In the movie, Sibel and Cahit (second-generation immigrants) prefer speaking German to Turkish during the movie, especially in intense scenes. Even If the very traditional brother of Sibel asks a question in German to the Cahit in the scene ask for the girl's hand but the first generations like Sibel's parents and Cahit's uncle speak during the movie Turkish.

> As decades passed the guest workers from Turkey are in Germany with their subsequent generations, they become Germany's unwanted foreigners. What is more, also Turks have started to see German- Turks as Christianized and Germanized, forgetting and denying their origins, culture, and traditions. The famous saying highly employed by diasporic Turkish youth summarizes the situation perfectly "here we are foreigners; there in Turkey we are Almancı". Second and third generations are regarded as neither German nor Turkish but

somewhere in between, culturally and identically lost by the German and Turkish authorities. (Karakuş, 2007:52)

The parents of Sibel are described exactly like the first generation of immigrants. They still preserve the traditions from their place of origin, and moreover, they have been radicalized. During the movie, Sibel's parents does not spend a single German word; they always speak in Turkish. Only Sibel's brother speaks German. Today, many of the immigrants who came in the first phase of migration do not speak German, and this has been an issue. Because of to this guest worker experience, the German government today mandates that everyone, even refuges, have to learn the language and pass the B1 level to obtain a residency permit.

In *Head On,* the attitude of Sibel's parents toward Sibel is also quite remarkable. They behave strictly traditional, even caricaturized. During the years which issued in *Head On,* as a matter of fact, are the years even if in East corners of the Turkey honor killings were decreasing and how the intermarry should be were questioning. In *Head-On,* Sibel's family is portrayed in a quite patriarchal way.

> In *Head On* the traditional codes were in sight. Sibel's father still in the process of asking for the girl's hand in marriage tells his wife that; how dare you give your daughter to a guy you do not know? Or her sister Selma consign Sibel to Cahit; while the ladies move into deep conversations about the sexual performances of their husbands, another room the card-playing husbands mention in a deadly gendered sexist way the new Scandinavian and African woman who came to the club they used to go. (Ulusay, 2004: 123-124)

Even if in the family visiting between the second generations has been separated as men and women in the movie. The friends of Sibel's brother are portrayed as men who respecting the concept of the wife as an extension of themselves but not as a woman or their lover, also Sibel's brother threaten to kill her in the movie.

> However, remarkably, this 'Islamization' of the ethnic stereotyping of Turks is only just beginning to filter down into recent cinematic representations. In fact, it seems as if, on the whole, Turkish–German film-makers were making an effort to counterbalance these dominant media discourses by featuring

'enlightened' Turks or those who are 'acceptably "German"' (Teraoka 1989: 110) and whose ethnic background constitutes neither baggage nor the films' central thematic concern. This is not to say that the portrayals of Turks are predominantly positive. One need only think of Fatih Akin's award-winning film *Head-On*, hailed as a new departure of Turkish–German cinema – and yet, we come across the age-old story: Sibel's brothers threaten to kill her because she has dishonored the family by pursuing an extra-marital affair, which leads to her husband accidentally killing his rival. (see Suner 2005; Berghahn 2006)

On the other side, Cahit and his invisible family are presented outside of the Turkish immigrant stereotypes. Cahit can speak the German language better than Turkish. During the movie, he speaks mostly German, and his dead wife is a German woman. In contrast, Sibel is allowed to marry only a Turkish man because of the oppression of her family and Sibel marries someone she saw two times in her life.

In the movie, Cahit is established as an immigrant who unquestioningly accepts being German. In Cahit's visit to ask Sibel's family for her hand in marriage, Cahit speaks mostly German. Sibel's brother also uses German to Cahit how he met his sister and where he works. It is visible here that the second generation of immigrants are closer than the first German culture.

When Sibel asks Cahit if his sister will come to the wedding, Cahit replies that there is no need. When Sibel mentions that her cousin is coming from İstanbul, Cahit asks her "if she is intending to fill the wedding with crappy Turks". Cahit's attitude toward Turkish people is presented as negative. Cahit has almost nothing related to his Turkish roots in his life and mind set. The only Turkish person in Cahit's life is one guy who announced his uncle. The relation between them is presented as an uncle and nephew. Indeed, after Cahit is released from jail, this guy will give him money to bring order to his life. This near and far level of friendship is the only Turkish figure related to the Cahit's German Turkish life.

In his book, Fatih Akın mentions how he was inspired by the Turkish immigrant community while he has writing the script. What happened between Cahit and Sibel

is a real story experienced by the director. In the book, Fatih Akın mentions the gap between the conservative, traditional Turkish family's children and the German youth. The director explains how the Turkish youths, especially girls desire to live their life freely, as the German girls do. Also, the origin of *Head On* is based on a real dialogue between Fatih Akın and one of his close friends, who has really sick of the oppression she faced in her family's home and who thought of making a fake marriage as a solution. "There were a lot of inspiration sources in Head On. But once one of my Turkish friends asked me to make a fake marriage with her. Of course, I did not, but this offer has been raised a comedy idea and years ago in the first draft I have written the movie in that comedy frame" (Akın, 2013; 118-119).

The huge differences and gap between the first and second generations, who are under the oppression of patriarchy, traditional family, religious duties, and obstacles, were one of the complicated results of Turkey-Germany labor migration. The cultural differences were so large that some of the second generations have been considering ignoring and being estranged from their family, culture and even their home. In a way, second-generation immigrants were in a more complicated situation to define who they are because they have to consider and make a bricolage identity from these two different and strong-willed cultures. The next section will focus on the relationship between loss and homeland in the Germany Turkey labor migration.

2.2.2. Homeland and Loss

If there is migration, there is a homeland too, either as a real place or as an imaginary utopian place. In the case of the history of Turkey Germany labor immigrants, especially for the first generation, the idea of *homeland* should be questioned. In the beginning, the idea of the homeland was not very far from the immigrant's mind; but over the years it has receded. The idea of return was positioned differently in the mind of the second and third generations. The perception of the youths about homeland vary according to economic, and social conditions. Popular discourse should also be taken into account. "**…**Homeland politics, which was prevalent for the Turkish immigrants until the late 1970s early 80s, 'denotes migrants' and refugees'

political activities pertaining to the domestic or foreign policy of the homeland" (Nielsen, 2003:21). Nielsen structured the idea of homeland in the field of politics around the political rights the immigrants have in their host land and how they experience their social, religious and ethnic background there. Also, for the first generation, the idea of the homeland was a home to which they would one day return, and the host land was more of a bureaucratic place for their social security, salaries, rights. In the case of the second generation, who are able to speak the language and who were educated, and socialized among Germans, the subject is viewed differently. Contrary to the first generation, the idea of the homeland was not related to somewhere to return. In the research Mine Karakuş conducted with second-generation immigrant youth, nobody related home with a return:

> … unlike general presumptions, the willingness of and determination to return to the homeland is not prevalent anymore. In a sense, the rhetoric on the myth of return or returning can be employed only about first and to some extent the second generation. For Germany born second and third generations, it is not sensible to employ the term return. (Karakuş, 2007:45)

The movie *Head-On* it is also highlights, the idea of where the *homeland* is and how it could be. *Head-On* includes many metaphors, thoughts, and clues related to the homeland. One of the strongest such scenes at the end of the movie: Cahit is on a bus and on the way to Mersin, where his ancestors came from. In the beginning of the movie, Cahit who has lost his Turkish identity; at the end of the movie, he lost the (Turkish) love of his life, but this time he did not put himself in a cage of melancholy. This separation allows another return. After Cahit completes himself with his romantic losses, he heads for his hometown. He takes a bus to the homeland, where he ignored. The last section of this chapter will connect this scene with the immigrant melancholy and assimilation.

There are several perspectives about how the perception of homeland and its position in immigrant cinema, because it raises a wide range of issues. The structure and reality of homeland are presented commonly as a lost, desired object. Yet, it is a

much more complex process. In order to understand the concept, a lot of elements should be taken into account. There are plenty of mechanisms that might influence it. In his article "No place like home? Or impossible homecomings in the films of Fatih Akin"*,* David Bergman defines *Heimat*(Homeland) as a fictional, poetic concept which someone can never reach in real life.

> The word is always linked to strong feeling, mostly remembrances, and longing. "Heimat" always evokes in me the feeling of something lost or very far away, something which one cannot easily find or find again. In this respect, it is also a German romantic word and a romantic feeling with a particular romantic dialectic. "Heimat" is such that if one would go closer and closer to it, one would discover that at the moment of arrival it is gone, it has dissolved into nothingness… it is fiction. (Berghahn, 2006;147)

In this article, David Bergman questions what is refered to as *Heimat(Homeland)* in the movies of the director and he approaches the home a dreamed utopia.

> So what do we make of Sibel's and Cahit's return to their cultural roots, roots from which they have been cut off? Sibel's initial experience of life in Istanbul shows that she is as estranged from contemporary Turkish culture as she was from the traditional Turkish family life back in Hamburg. She rejects the self-reliant, career-orientated life of her cousin Selma, describing the merciless routine of work and sleep as a form of imprisonment and death. (Berghahn, 2006;154)

In *Head On*, the character of Sibel has experienced the most insulting, deadly experiences in her Heimat. This shows that the director wants to deconstruct the meaning of *Heimat:*

> It is, perhaps, significant that Sibel's perception of her Turkish *Heimat* seems to invert the chronotopes Hamid Naficy identified as symptomatic of the exilic or diasporic experience. According to Naficy (2001: 152–221), the host country is typically presented as a dark, claustrophobic prison- like environment that sharply contrasts with memories of happier places back home. Yet this paradigm seems to have lost its validity for a diasporic filmmaker like Akin for whom the concept of an idealized Turkish *Heimat* is simply inappropriate. (Berghahn, 2006;154)

In *Head On* the experience of homeland is noticeably hard for Sibel. It contains both destructive and constructive experiences. She started to used heavy drugs, she got raped, she was beaten almost to death, she gave birth, she had a daughter. At the end of the movie, Sibel gave up the love of her life. The homeland creates many problems in Sibel's life.

The director also mentions that in an interview. "As Akin explained in an interview, his characters do not travel to the country of their origin but to a country that is fundamentally alien to them (Akin2004a)". (Berghahn,2006;154).

In his article, Ayça Çifti makes a treasure hunt in Fatih Akın's cinema and discovers the hidden pieces and figures related to the idea of homeland and nostalgia. In the article, Çiftçi makes the connections between the director's choices in his movies related to *Homeland* and the transformation of the characters:

> Istanbul becomes the place where Sibel was raped and stabbed in the street. This journey to the "hometown" destroys all the nice discourses such as "return to the roots", and the self-discovery. The film already tells us that Istanbul will not be a "home" for them through the chosen locations in the Istanbul section of the story. The job Sibel's found there is cleaning in a hotel; When Cahit came out of prison, he stays in a hotel room for months; The place where Sibel and Cahit can finally make love is again a hotel room. (Çiftçi,2007: 4)

Even if the director presents himself as a director who is dealing with universal feelings and experiences, his cinema is full of abstract and concrete messages related to the *homeland*. "Turkey of Akin's character is a fiction established in Germany with the elements that match the original ones and does not match. This way of fiction itself is an imaginary journey to the country…The film, which shows how the image of the homeland was established throughout the German part of the story, ends in the "real" homeland. "(Çiftçi,2007:3)

I will end this section by noting that the Turkey Germany labor migration, has its dynamics, obstacles, progress, and results and that it spreads itself as a notion into movies, the everyday life experiences of immigrants, their identities and their homeland and host land. And significantly, Fatih Akın's movies, in general, have several questionings, points of view, and metaphors about the meaning of homeland and host land. The director does not hesitate to use many aspects and perceptions related to the life of the new generation of Turkish Germans. The next section will focus on the relation between immigrant identity and melancholy.

2.3 Turkish German Identity and Melancholy

After having explored the concept of melancholy and homeland and the phenomenon of Turkey Germany labor migration in the previous sections, I will now turn to the Turkish German Identity. Here I aimed to pose some questions regarding these concepts, contexts and their associations with melancholy. Furthermore, I will question melancholy and immigrant as a reaction to migration and the host land.

This section does not aim to introduce a new dimension to the arguments on identity or a theoretical discussion; rather it aims to use the critical potential of immigrant (Turkish-German) identity in the framework of melancholy. It will focus on how immigrants identify themselves and how the others identify them and whether there is a connection with melancholy.

The definition of identity are one of the fundamental subjects of the social sciences, humanities, politics, and psychology. Identity is classified mainly in three subcategories under these disciplines: national, sexual and cultural. The main definition of identity in this disciplines can be express as how individuals see themselves and also how others see and define them. Hogg and Abrams define it as "people's concepts of who they are, of what sort of people they are, and how they relate to others". (Hogg and Abrams 1988, 2) One of the oldest connotations to the identity is where one is from.

Freud mentions "In Mourning and Melancholia" (1917) and "Group Psychology and the Analysis of Ego" (1921) that melancholy is a unsuccessful mourning. "A loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on" (Freud, 1917: 243). While identifying melancholia, Freud distinguishes it from mourning according to the reaction to the loss and he also clarifies that process can be similar whether in early adulthood or other periods of life. Significantly, Freud built melancholy as a pathological reaction to loss and defines it as "identification of the ego with the abandoned object" (Freud, 1917:249) or "the shadow of the object has fallen upon the ego" (Freud, 1921:109).

In the case of migration, the *homeland* can be considered as a "loss" due to which the immigrant has to deal with the dynamics of mourning and melancholy. The effects of migration and its social and psychological impacts have been studied by several different scholars in the context of home, transnationalism, belonging, assimilation and identity. There are various effects of migration both on hosting societies and on the migrants from foreign countries. But one of the interesting definitions related to immigrant identity comes from Ralph and Staeheli, who define it as "a fluid model of identification": "It is therefore important to consider the ways in which a loosening of identity moorings and markers allows for a fluid model of identification with various places, various homes, whereby many migrants articulate a multilayered, 'hybrid' identity that reflects (and perhaps shapes) their experience of home, self and belonging" (521). The tools which construct the identity of immigrants are defined in a fluid model, allowing alternative perceptions related to the self, culture, and spaces:

> The loss of one's social structure and culture can cause a grief reaction, as has been described by Eisenbruch Migration involves the loss of the familiar, including language (especially colloquial and dialect), attitudes, values, social structures, and support networks. Grieving for this loss can be viewed as a healthy reaction and a natural consequence of migration; however, if the symptoms cause significant distress or impairment and last for a specified period of time, psychiatric intervention may be warranted. (Bhugra & Becker, 2005:19)

In their article "Migration, cultural bereavement and cultural identity" Dinesh Bhugra and Matthew a Becker focus on the limits of bereavement and when it may create a problem for managing everyday life. They got the definition of "cultural bereavements" from Eisenbruch and analyze the importance of culture in the expression of grief as an immigrant. Eisenburch has defined cultural bereavement as:

> the experience of the uprooted person - or group - resulting from loss of social structures, cultural values and self-identity: the person - or group continues to live in the past, is visited by supernatural forces from the past while asleep or awake, suffers feelings of guilt over abandoning culture and homeland, feels pain if memories of the past begin to fade, but finds constant images of the past (including traumatic images) intruding into daily life, yearns to complete obligations to the dead, and feels stricken by anxieties, morbid thoughts, and anger that mar the ability to get on with daily life. (Bhugra & Becker, 2005:19)

Although there is a loss in the idea of adapted immigrant identity related to "cultural bereavement" and "loss of homeland," the situation may differ for the second and following generations, who are often closer than their parents to the German culture, language, and understanding while also retaining their Turkish identity. This fluid model of identification may allow peace between the mourning of Turkish identity and the melancholia of new the German culture which has cast its shadow over Turkish identity. "The disappearance of the return myth, the developing global communication and transport facilities, the new generations tried to protect some basic norms and values which came from Turkey, but at the same time they built a new identity for themselves with the effects of German Culture and global culture"(Deliormanlı, 2011: 278).

In 2003, Diehl and Blohm wrote that the options for German Turks politically, and socially which may bring a social adaptation or assimilation through choosing German identity. "...Turkish migrants are more willing to 'change flags' because naturalization offers a means of transferring formal allegiance to a group with higher social status,

especially for those who have achieved a high level of individual assimilation." (Diehl&Blohm,2003:134)

Fatih Akın mentions his cast meetings for Sibel's character in *Head On* was surprising. Almost all of the young girls had similar problems in their lives with the Sibel character. Otherwise, this generation has lost both its homeland and hos land.

> We were looking for a Turkish girl between 18-22 ages. She should speak Turkish and German. Mai (Cast director) was searching woman's shelters, clubs and on the streets, Mai was speaking with the woman, girls, and made long interviews with most of them and filmed. I have approximately chosen 30 women from the 500 and met them. Most of them had broken their connection with their families and their life history were not matching up with mine. Half of the ladies told me that "This is my story!"(Akın, 2013:124)

In his book *Citizenship And The Hyphenated Germans: German-Turks,* Ayhan Kaya mentions a concept for young German Turks and defines it as cultural bricolage. "The German Turks are those young generation immigrants partially oppositionary to their immigrant parents, socially and culturally well integrated to the society and also construct their own peculiar cultural identity as a cultural bricolage"(Kaya, 2005; 222).

Mine Karakuş explains the dilemma of identity and culture in her framework, *Integration Of The Immigrant Youth In Germany*, in regard to the rigid boundaries imposed by society. One of the participants refers to the dilemma that she has experienced: "I used to feel sad about who am I where is my home when I was 16, but now I know here is my home and Turkey is where my parents are from, my roots are, now that I feel more comfortable…(Karakuş, 2007:53)" One another youth mentions that she does not know how to answer the question of where are you from. "…when I say German then they reply to your parents are Turkish, when I say Turk they say, you were born here and you speak German. Then you decide who I am"(Karakuş, 2007:53). Another youth explains a well-known discourse and struggle

between identities both in Germany and in Turkey. Most of the Turkish youths summarize the situation as "here we are foreigners; there in Turkey we are Almancı".

> I call myself Turkish but it is nothing to do with Turkishness. Germans call it a subculture, we cannot say the culture we are living Turkish nor German, and we are in between. So we are in between two or three cultures; modern Turkey, the German culture and the old Turkish culture. And you are not being accepted from any of the three. You have a generation problem with the traditional parents and modern self. The Germans see you as foreigners, "oh how you speak German perfectly?" Of course, my German is perfect, I was born here I live here. In Turkey, you are Almancı... (Karakuş, 2007:53)

The 2001 survey published by Kondrad Adenauer Foundation on Germany's Turks found that German-Turkish immigrants are emotionally attached to Turkey without specifying a generation distribution. But Ayhan Kaya and Ferhat Kentel's 2005 survey "Euro-Turks A Bridge Or A Breach Between Turkey And The European Union? A Comparative Study Of German-Turks And French-Turks" compared generations and their attachment to the country. According to their research, the German-born German-Turks were feeling equally attached to both countries, while more than half of the first generation of immigrants were feeling still attached to Turkey(Kaya & Kentel, 2005:113).

The younger generation seem to have been more successful in the mourning process than their parents. The image or impression that they lost their homeland is not as strong as their families' feelings. As noted in the previous chapters, the later generations were not guests, they were a part of the German culture, and language. For those who have born in Germany, the idea of homeland may be claimed just as an imaginary loss which they have heard from their relatives; or, as Akın mentioned, Turkey may just be a place they go for holiday and during the holiday also they socialize with immigrants like themselves.

> Until I have graduated from high schools, like most of us Turkey was just a holiday place where I just hang out the people from Germany. We had nothing to do with The Turks from Turkey. There was an insuperable gap between us.

> Language, mentality and social environment were separating us. The only meaning of Istanbul was a place we visit our relatives. We were staying in the same neighborhood a couple of days and then leaving the noisy, dirty unsympathetic city. We all were desiring to go to the seaside or somewhere else. (Akın, 2013; 52)

At the end of this section, I would like to point out the way the German-Turks perceive their homeland. Compared to any city from Germany, the cities of Turkey even Istanbul were places that were meaningful only through relatives, otherwise they were perceived as a mess. But as a tradition continued by the first generation, visiting Turkey to see relatives and for holiday was a constant.

For Sigmund Freud, melancholy was a kind of reaction to the loss of a loved object, or one's country, a feeling, an ideal, and so on. When Freud was clarifying the differences between mourning and melancholia, he was pointing out the consciousness of the lost. According to Freud, while in the mourning process the subject was aware of what had been lost, in melancholia the individual does not know, even what had been lost. By inspiring this separation, I will examine the second generation immigrant characters in *Head On.* While the first generation of immigrants were clear about, what they left behind, and what they mourn, for the next generations this is not clear, the homeland is more like somewhere imaginary that existed and disappeared.

On the other hand in melancholia the ego does not reconcile with what has been lost, whereas in mourning the subject at least finds a halfway in his grief process. While the first generation of immigrants set boundaries of their perception against their lost homeland, such as regular family visits, feeling attachment with their homeland, and continuing their traditions, the next generations placed themselves more in the middle by ignoring sometimes both nations and trying to create a cultural bricolage to accept an identity.

In this regard, it is possible to say that departure from these concepts enables us to think over not only the context of the melancholy and the context of the immigrant but also their reciprocal existence and interrelation through *Head On.*

CHAPTER 3

IMMIGRANT IDENTITY AND MELANCHOLY IN *HEAD-ON (2004)*

This chapter will provide an examination of the cinematic representation of melancholy and migration in *Head-On* (2004). A number of questions require pause of thought: How can cinema contribute to the language of migration and melancholy? What does the relation between the concepts of melancholy and migration reflect upon in this cinematic representation? What is the importance of this cinematic representation? Can migration, in terms of *a loss of homeland,* be interpreted a step forward to the melancholy? Does the adaptation of the immigrant constitute a resistance to loss and thereby a symptom of melancholy? In order to provide a basis for answering these questions, so far, the history of melancholy has been gleaned over. Then the history, dynamics, and progress of labor migration from Turkey to Germany has been explored in terms of the experiences of immigrants in forging their future through their own bricolage identity blending Turkish and German culture. Around this theoretical framework, the following chapter analyzes the *Head On* in order to discover the traces of melancholy on migration through two different immigrant identities represented in the movie.

By expanding upon the discussions highlighted in previous chapters, particular themes will be traced in the cinematic representation of *Head On.* Melancholy will be traced through not only the inability to successfully adapt to everyday life due to loss of either a beloved one, or an object in relation to the experience, but also in terms of the critical dynamics of migration. Melancholy will be tracked through cultural bereavement and loss of homeland – which are reflections of loss – albeit within the context of the migration. For this purpose, the cinema of Fatih Akın can provide an illuminating context, and nowhere better than in one of his most critically-acclaimed work, *Head On (2004).* Fatih In the work, Akın provides a representation, in which not only migration and the position of the immigrant, but also melancholy and different forms of loss can be questioned at the same time. To clarify why *Head-*

On answers the questions that form the basis of this thesis, it is necessary to first shed a little more light on the characters; specifically Cahit and Sibel and the narrative of *Head On (2004)*.

Before the analysis of the movie and the immigrant characters and melancholic traces, it may first be useful to recall the director's own words, as written in his pertinently titled, *Cinema; My Homeland.* In light of previous chapters, one should also recall that Akın's movies center on several themes representing figures, places, and stories from his own life. "I have always dreamed about transforming Turkey in my films ever since I discovered the enthusiasm for making films. Also, the long typical journeys we did by passing Yugoslavia, Austria, and Bulgaria… I always wanted to make these experiences a meaningful part of my movies." (Akın, 2013; 52)

In his book, Akın mentions how he was inspired the Turkish immigrant community in Germany while writing the script for *Head On (2004)*. Even the origin of what happened between Cahit and Sibel draws on true-life events. In his book, Akın mentions on one hand the conservative, traditional Turkish families, their children living in another world to typical German families and youths. As a Director, he aimed to show the second generation as different from the first generation:

> There were a lot of sources of inspiration for *Head-On.* But once, one of my Turkish friends asked me to tie the knot with her in a fake marriage-of-convenience. Of course I did not, but this proposal laid the foundation for a script for a comedy movie I began working on years ago… My philosophy was to show that the immigrant kids who belong to the second generation have become German. " (Akın, 2013; 118-119)

Significantly, in *Head On* (2004), Akın connects with viewers through his historicity and also the immigrant identity and topics in Germany. In the movie, Sibel and Cahit see one another for the first time in a psychiatric clinic, having both attempted to commit suicide. Sibel is a young Turkish daughter of an immigrant and lives in Germany with a very conservative, Muslim family. She advises Cahit, a 40-year-old alcoholic Turkish immigrant, to marry her to escape the pressure she faces in her

parents' home. Upon Sibel's insistence, Cahit consents to this fake arrangement and their lives begin to look right on the track. Sibel enjoys her new freedom, dancing all night long and sleeping with various men. Cahit, having attempted suicide in his past, seems to have returned to life and is finding to uncover the nature of his German ex-wife, Katherina's, death. But unexpectedly, Sibel and Cahit fall in love with one another. However, Cahit then goes to jail for accidentally killing one of Sibel's brief flings in an act of jealousy. After this, Sibel sees no option but to escape her family and go to Istanbul. Years later, after Cahit is released from prison, he goes to Istanbul to find Sibel, no longer alcoholic or suicidal man, but in pursuit of the woman he loves. Although the story does not have a classical happy ending, Cahit continues to explore his roots, and goes to his family's village, Mersin while Sibel continues her life with a new Turkish husband and daughter.

The narrative of *Head-On* relies on the cause-effect relations and progress of events. The audience becomes privy to the various outcomes regarding the goals and situations of the characters. One of the other specific parts of the narration regards the frequent scenes of tradition Turkish *sanat* music, which separate segments of the film and share with the audience a sense of Turkish nostaligia. One scene of particular note shows a team of performers along the Marmara sea and other, along the banks of the Bosporus Bridge connecting the Asian and European sides of İstanbul.

In her article entitled *The Cinema of Fatih Akın; The Sound Comes From The Border),* Ayça Çiftçi posits that the choice of adding musical scenes can provide a tool by which to interpret the whole cinematographic style Fatih Akın possesses. According to Çiftçi, these old school effect also provides an imaginary space, "the sound interprets the story of the characters as lying between two geographies, flowing across the border that separates these geographies; along the bridge that connects Europe and Asia, East and West. " (Ciftci,2007:1) She also speaks of the difference of cinematic languages that constitute the musical scenes and the rest of the movie. During the movie, the camera is mostly handheld and for the editing, jump cuts are preferred. But the Turkish music scenes are filmed in a fixed frame, single

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shot take. "The fact that the director chooses to splice the story, which discusses the relationship between countries, geographies or in general space and identity, between relaxing spaces, can provide an important starting point when interpreting Fatih Akın's films. " (Ciftci,2007:1) Çiftçi also interprets these dualistic physical and technical choices as a representation of the character's inner world by highlighting the values and reflections of nostalgic thinking and figures:

> ... in this sense, Fatih Akın constructs nostalgia, as established on a temporal plane by those living in Turkey, on a spatial basis. The hometown symbolizes the past that is long for in all circumstances; it time perceived as space. After all, just as Fatih Akın's characters can "remember" a place they have never been to, those of us living in this country "miss" a past too old to be seen. The fact that the director himself has been born and raised in "faraway" Turkey, but captures the spirit of this land so well, can merely be explained by the shared sense of nostalgia developing in space and time. (Çiftçi,2007:1)

It would not be wrong to say that the nature of nostalgia, includes also traces of mourning. This mourning can be related to the former conditions, attitudes, cultures and many other things. The nature of nostalgia and longing the one or the thing which is no longer there carries the melancholic potential to the present moment. Within this frame, it would not be wrong to posit that Akın's movies rest upon nostalgia and longing for such concepts as homeland, mother language, and culture. Upon analyzing the movie, it becomes clear that the nostalgic scenes and cinematic choices provide a navigation between the immigrant and melancholy through cinematic representation.

In his article, entitled *Immigrant; A Body Against the Wall,* Nejat Ulusay states that being an immigrant is on one hand related to the body and the body of the immigrant is one of the most vulnerable bodies." The immigrant is an examinee subject for the search for a better life in their very existence, but mostly through their bodies. For this very reason, movies which tell the story of legal or illegal immigrants put the body at the center of their plot." (Ulusay, 2012: 119). Ulusay's analysis of *Head-On* expands upon how the narration is played out through the bodies of the film's

leading characters. According to Ulusay, the body of an immigrant is above all, a concrete space for all expression. In Akın's movies, the body of the character lies as much in the foreground as their stories, dialogue with other characters, and emotions. Akın's characters themselves generally fail to transform, however, their stories and bodies do. It would not be wrong to posit that, particularly in *Head-On*, the transformation of Sibel and Cahit's melancholy is also visible on their bodies. The potential of bodies in *Head-On* can be used to analyze how Sibel and Cahit experience the transformation of their conditions and the struggle between their Turkish and German identities through their bodies.

In the following subchapter, the story of the immigrant German-Turkish protagonists in *Head-On* will be in analyzed around this valuable potential of the characters. The study will investigate how these two second-generation immigrants are represented by the director and the traces of migration on melancholy will be further discussed.

3.1. Melancholic Characters in *Head On (2004)*

As discussed in the previous chapters, melancholy is a historic, frequently renewed – yet inescapable emotion. Yet it is not beyond cure, and the conditions of the modern world make it liable to transformation. The condition takes the form of an endless cycle, yet one provoking rebellion or a search for personnel improvement. In the following section, the study will focus on the traces of melancholy and the relation between melancholy and immigrant identity in the feature.

Melancholy will addressed also as a phenomenon that brings deeper interrogations, new meanings in the conception of the self, sadness, and intimidation as caused by feeling a failure to belong to the normal-common world produced by others socially and culturally daily. As observed, most of the Akın's movies focus on melancholic, unhappy, marginal, or desperate human typologies described with tracer expressions. He frequently chooses themes that cast light on the isolated and marginalized; homosexual relationships, impossible love, murder, drug abuse, foreignness. Many of these characters have several struggles and Akın takes care to

present his 'lost' characters as people who are deserving happiness, who are questioning life in their inner world more than anyone, want to decide their destiny. In *Head-On*, the lead protagonists are unreservedly in a state of melancholy. Moreover, the character of Sibel presided of a melancholy rather more closely linked with that of the original meaning of the term.

According to Teber, the first use of the concept of melancholy in written culture was found in the Homeric epics: "Among these, the most prominent are *Bellerophon* and *Aias*; Agamemnon also exhibits melancholy, though more subtly." (Teber, 2002:7) In the Homeric epics, melancholy is presented as a punishment of the gods. Once the hero defies gods by trying to determine his destiny or by acting against gods like *Bellerophon*, he is punished by melancholy and subjected to loneliness, distress, lack of passion, and in some cases even exhibits suicidal tendencies. The main struggle of the hero in myth centers on their possessing a character which refuses to bow to authority – namely, the gods. In the case of *Head-On's* Sibel, this is embodied in the family's dominance. The melancholic character is ready to engage in war with the would-be gods and everything that stands in the way of her ideals, including her own self, even at the risk of provoking the loss of her own life. In myth, this echoes the story of *Bellerophon,* who was punished by melancholy, resulting in death, at the hands of the gods. Having grown bold from slaying the beast, Chimaera, *Bellerophen* decided to ride his Pegasus to sacred Mount Olympus to dispute the gods. This was the final straw for the divine hands, however, and Zeus sent *Bellerophen* back to Earth to suffer endless misery. *Bellerophen* was driven to such despair, in the end, he took his own life. There is an echo of this theme in *Head On,* particularly in the scene in which Sibel explains to Cahit that she is committed suicide as a protest against her parents and a demonstration of how serious she is about determining her lifestyle. In *Head-On,* Sibel's journey to freedom is carried out in similar steps to those of the melancholic hero not only according to the definition of the hero in antiquity, but throughout history. It would not be wrong to say that in the light of first chapter, a common feature of a melancholic character is one who is in an uncomfortable situation in life and resists the hand of destiny as was favored in

antiquity and the Romantic periods, nor that the melancholic longs for something or someone no longer present in life, nor that they are lacking something others possess, as favored in the modern period. In *Head On (*2004), what Sibel lacks is the freedom other young people possess.

On the other hand, Sibel's quest for freedom in the form of her rebellion against her father and suicide attempts may also see as a sin – as would be the case in the Medieval view of melancholy, and not least the view of her parents – specifically her father. In the recovery clinic scene, Sibel's parents talk to her before leaving one by one. As a demonstration of the patriarchic order, Sibel's father talks first, stating "I*n this world the greatest blessing is human life. Who the hell are you desecrate this blessing. You should pray thanks every day and night that you did not die."* Then her brother then follows, saying: "*if something happens to my father, I will kill you."* Once the men of the family leave, Sibel changes her pose, crossing her leg, dropping her hair and lighting a cigarette. The relation with her mother is significantly different. Her mother shares a cigarette with Sibel and tells her that through suicide she will change nothing except pulling the family apart. Interestingly, Sibel's parent speaks with her Turkish, but her brother prefers German when at the height of his anger. This can be interpreted as a step taken by the director to show that despite all, second-generation immigrants have adapted to Germany and the German language better than first generations. These language code-switching which takes place throughout the movie also relates to who understands who. It is not shown in the movie whether Sibel's parents can understand any German. In some scenes, the attitudes of the characters are unclear. For example, in the scene in which Cahit asks Sibel's family for her hand in marriage, Sibel's brother asks Cahit what he does as a profession in German. It is unclear if the father comprehends this part of the dialogue. Interesting, given how mundane a question it was, there is no rational here for a switch to German. Also noteworthy is how shy and timid Sibel appears in this scene compared to others.

Over the course of the movie, we see various angles of Sibel's personality on show, and the variation between how she acts around male family members and how she acts when she is given the freedom to act as she desires. She keeps her desires hidden until her marriage to Cahit. This ceremony marks the beginning of the second period of her life in which she seeks to enjoy the benefits of what she perceives as free, German women.

> In the beginning, Cahit is completely an assimilated character, but thanks to Sibel, he begins discovering his origins and his own self. This identity shift has intrigued me. On the contrary, the character of Sibel has a productive discovery process that has no models that are foreseen.… The character of Sibel is, in a sense, the mirror image of my soul. I was looking for a young girl who would transform into a woman. (Akın, 2013:122-123)

By showing the duality of Sibel's character, the director delicately show the edges of two cultures. After Turkish immigration began to take root in Germany, the unique characteristics of the two cultures, socially, religiously, and linguistically, began to impact deeply upon the personal lives of immigrants. As the director states, while casting, they meet around five hundred young girls - all of whom stressed how similarly they related to the struggle Sibel represents in the story. If they were not so closely faced with such contrasting cultures and experiences, they would not have such a gap in their lives and in the relationship they experience within themselves and with their parents. They expressed a need to create a new identity to survive both German and Turkish society. Most of the second-generation women and men have grown up with varying traditions, points of view, socio-cultural tools, forming a bricolage identity. Even if for an individual who inhabits the place of their birth, identity is forged of various factors. Contrary to national and gender identity, social identity would is specifically more complex; and consists not only of shared language, ethnicity, and sexual identity, but also socialization, adaptation, integration, self-satisfaction and so on. It would pay to bear in mind the words of second-generation immigrant researcher Karakuş, who states that"…when I say 'German', then they reply to 'Your parents are Turkish', when I say 'Turk' they say 'You were born here and you speak perfect German'. Then I say 'Then *you* decide who I am." (Karakuş,

2007:35) Contrary to a first-generation migrant, a second-generation immigrant has to reply more than the ordinary identity questions. Karakuş' study *Integration Of The Immigrant Youth In Germany,* deals with the fact of this double-identity, stating:

> Of course, it is a matter of identification. I call myself Berliner because I was born here raised, I see Berlin as my country and I know everywhere in West Berlin, but I have nothing to do with the East Berlin-... My family and friends are here, there are places we go to and spend time together, and I see Berlin as my country. There are times when some Germans make you feel like a stranger, but I don't have such a problem in the Turkish community here. (Karakuş, 2007:56)

Second generation immigrants appear to require a detailed rationalization for answering the question of who they are, using the reference points of national and social identity such as education, place of birth, tax-bracket, etc. This may be termed a *bricolage identity*, which is characterized by a complex serious of dynamics: Continues Karakuş: "I feel I am home, it is to this system that I belong, I work here, study here, here is where I pay my rent, I reside within this system." (Karakuş, 2007:56) In *Head-On,* meanwhile, the identity of Sibel is characterized by contrasting elements. An account of the various circumstances Sibel finds herself in over the course of the film will be helpful here in expanding upon the narrative.

In the wedding scene, there is a dance in which Cahit hardly participates. They dance together to a relatively emotional song. In this scene, we see that Sibel is only looking to her mother, who watches back. But this is not shown as a warmhearted scene between a mother and her daughters. Sibel's expression is rather more a relish at having escaped a fate her mother failed to avert for herself. Meanwhile, her mother appears to voice a hope that this is the case, albeit with more than a hint of scepticism, biting her lip as she watches the dance proceed. The dance song continues to the lyrics, *"There will be no more pain and sufferings."* The scene exposes the eternal feud between not only Sibel and her mother, but her brother and father. When Sibel and her father exchange looks, he turns his face away, lighting a cigarette as though finding it hard to come to terms with the end of his patriarchal

role. Only his brother keeps his eye on Sibel as if he stress that he will be keeping a watchful eye on her.

The scene serves also as an expression of the divergence in the concept of womanhood and freedom as perceived by two different generations of immigrant women. As a second-generation immigrant woman, Sibel found an extraordinary way to escape her conservative family and culture – an option unavailable to earlier generations. While her mother, it is assumed, has enjoyed little option but to play a supporting role to her husband throughout their lives in Germany, Sibel has grasped the chance to explore an otherwise unexplored aspect of her hybrid cultural world.

Sibel's this new life begins with a punishment akin to that of *Bellerophon*. Probably the very first time in her life, Sibel takes drugs with Cahit, despite the on-going traditional wedding party. This moment enjoyed by Sibel and Cahit constitutes a shared secret between the two, and they immediately begin to enjoy the wedding and the audience is left to consider that the pair may find a form of happiness together. A love story is sure to ensue, but not without much pain.

After the wedding, Sibel and Cahit come to the door of Cahit's dirty apartment. Cahit takes Sibel in his arms and they enter the apartment like a real husband and wife, with much laughter. In lieu of a potentially joyous sex scene, however, Sibel becomes curious about Cahit's ex-wife's name. Cahit then lashes out in fury and kicks Sibel out of the apartment. Sibel goes to a bar, drinking one alcoholic beverage after another. Although she looks sad in the bar, her mood is switched by the advances of the bartender, which seems to remind her of the reason for her former misery, suicide attempts, and ultimate flight. That night, Sibel experiences her first one nightstand. The next day Sibel is seen walking the streets in her wedding dress, the weather is sunny. The camera follows her in a wide-angle shot and when we see her turning a corner with a pleasant smile on her face, no longer the same suicidal, melancholic, oppressed girl, but rather, on the contrary, a young, free woman on the path of her own destiny.

The same day, while Sibel argues with her cousin, a successful businesswoman, about what caused her to marry a man like Cahit. Her cousins tell her she could go to university, instead, to which Sibel responds that she does not even graduate from high school. Her cousin is of the opinion that she should have waited for a better man with whom she could enjoy a stable marriage. Sibel is incensed by this, asking if she could seriously be a housewife at her age. Sibel, here, in plain terms, expresses a clear differences between herself and her mother and other first-generation women, who stay at home and live like ghosts boarded up in their apartments, unaware of the German culture and the opportunities it can provide.

In the subsequent scenes, Sibel and Cahit become friends, begin to go out and dance together. Sibel brings incredible change to the apartment they share, making it, for once, a pleasant, inhabitable place. Cahit finds a job for Sibel in the barbershop of a woman he sometimes sleeps with. This lady was also a close friend of Cahit's ex-wife. Sibel looks happy as she has never experienced things like this before. She is free, she earns her own money, she involves herself in the things she admires about German youth culture. This change also is demonstrated through Sibel's body. She gets piercing, she observes her German boss closely during the work hours, and begins noticing the revealing t-shirts she wears, the piercing she has on her belly, the tattoos. Here the screen flits between close-ups of Sibel's face and the body of her boss. Sibel looks as though she is imagining having these kinds of cultural signifiers on her own body. The things which are very casual and simple for the German boss presented a dream for Sibel. One imagines that nothing has stood in the way of these emblems. As we see in the movie, all this means more than just a style choice for Sibel, but rather a symbol of being able to do whatever she wants - acting as freely as the average German. The next day, Sibel gets a piercing on her belly and shows Cahit, telling him she will also get a tattoo. In the following scene, we see Sibel is standing in front of the big mirror and watching herself, touching her piercing. She looks like very innocent and happy in this scene, admiring herself as if in disbelief at her change in living . Sibel asks Cahit several more times if the piercing looks good on her and finally says: "I want to show all world." It looks as though Sibel is feeling more

comfortable about who she is and where she lives. It would not be wrong to say that even these simple aesthetic bodily choices bring Sibel more confidence and happiness about herself.

On the other hand, the director does not present a complete, or quick, assimilation or shift from the Turkish immigrant identity to the German identity for Sibel's character. There remain still some traces of her Turkish identity on show. In the following scenes, although Sibel goes various clubs, dances with her crop top and hangs out with German guys, she can also act like a Turkish housewife. It may say that she has been created her own bricolage identity. Neither a Turkish housewife, nor a German punk, she is none-the-less emphasizing her agency. In one scene, we see her cooking carefully, accompanied by a Turkish song. Sibel is framed here in the image of the ideal Turkish housewife; the flat is clean, she goes to the market and shops for dinner – a traditional Turkish dish. At this point, Cahit complements her on the dinner and she proudly says states to having learnt it from her mother. One can say that, despite her overt professions, she cannot abandon her Turkishness. That night, Sibel and Cahit are about to have dinner as wife and husband – the only difference being that they also share rakı (a Turkish alcoholic drink). They both look happy, and plan to go out dancing after dinner. At the dinner, Sibel mentions that her mother is asking for a grandchild and Cahit obliges. Sibel says if her mother insists she would tell her mother that Cahit is unable. There is a notable use of wide-angled frames in this scene. It is not clear that if Cahit is totally serious or not. However, in the next scene, Sibel pursues the idea by offering it as a good cause for divorce. Cahit leaves the table and exits the home.

In the next scene, we see Sibel throwing the meal down the toilet in a close-up shot. Here, it would not be wrong to think that Sibel wants to get rid not just of the traditional Turkish food, but something else. She does her make-up and takes drugs alone. The same night, Sibel chooses to head to a classic Turkish disco rather than a German bar. The name of the club is 'Super Taksim Club'. At the entrance, we hear old Turkish pop songs. When Cahit wants to go in, he has a problem in the door. The

bodyguard does not allow Cahit to go in without a female partner. This can be defined as an interesting choice of the director showing the typical nature of Turkish clubs in Germany. In Germany, Turkish clubs do not allow males to enter unaccompanied by a woman on many occasions. It may be defined as an advantage of Turkish immigrant girls if they can achieve go out to dance. In the next scene, Sibel comes out to state proudly to the bodyguard that he is her husband. The bodyguard looks surprised at the idea of a Turkish couple like Sibel and Cahit, implying it strange for a married couple to go out dancing together. The director has a particular intention here, which recalls Akın's own statement that "My intention was to show that the immigrant kids who belong to the second generation have become German."(Akın, 2013:111) In this club, while Sibel and Cahit are having fun, another man tries to dance with Sibel, with obvious intent. The resulting tension ends in the man and friends beating Cahit. The joyful mood turns upside down. It is as though the director is alluding to the problematic language and mentality of Turkish immigrant men, thinking of Sibel as evidently some form of sex worker from her attitude and form of dress. The problematic attitude of Turkish immigrant males is highlighted, as elsewhere in the film; the director illustrating the tension within the hybrid identity. Akın shows both the Turkish way of living and the German way of living through the shifts both characters experience and enact in themselves.

The director, rather abstractly, then allows for an interlude showing a Turkish band performing a tradition song under the Bosporus Bridge. This rather theatrical cinematic choice is nostalgic reflection of the idea of *Heimat(homeland)*, one equally strong in German culture. Turkish songs continue to interpolate at various stages of the story, never leaving the characters' sides. This may also be regarded more plainly as the director himself signaling and saluting his own Eastern roots and personal affinity for the themes of the feature. These nostalgic songs show the deep cultural connections and identities of the characters as they shift between Turkish and German sides. In the next scene, while Sibel is cleaning the blood from Cahit's face, they experience an intense shared moment, in which Sibel says she does not know anything about him. Cahit suggests she try to learn more. That night they start to kiss,

but Sibel stops him and says they should not. The marriage game turns serious if they do love together. The attitude of Sibel is conspicuously neither Turkish nor German. It would not be wrong to assume that if she was a traditional Turkish woman she would not be living with a man like Cahit, whilst if she had succeeded in imbibing her German identity she would not care so intently about the shift in the nature of this relationship. The foreplay scene is filmed close-ups and develops quite intensely, with the sexual intercourse of Sibel illustrated most intently when she takes Cahit's head in her hands and looks him very innocent and vulnerable almost begging *"I cannot, I cannot. If we have the sex you will be my husband and I will be your wife."* This scene is also quite meaningful to interpret the limitations of Sibel's hybrid identity. in the concept of marriage in Sibel's mind draws heavy on what she has seen from her mother and father, continuing till death, and necessitating her mother's degree of submission to her husband. This may be said as a stereotype of traditional Turkish marriage and the idea of a sexual relationship with another man is off the table. In Sibel's family case, it probably does not possible for his father because of the religious rules.

In the next scene, we see Cahit at a bar with a older man who tells Cahit in very accented Turkish several times that he is in love. Then he breaks a glasses and pushes the glasses in his hands as though a suicide attempt Cahit, appear ready to go back to his melancholic cage. During the scene, Cahit speaks Turkish, addressing the man with the term "uncle" – a typically Turkish form of address for elders. In a typically Turkish move, he then dances towards the stage and places money in the shirt of the singer. These kinds of quite traditional moves can be pointed as Cahit opening up to aspects of his otherwise hidden Turkish identity. The next day at the hairdressers, the boss asks Sibel what is going on between Cahit and her.

The boss then tells of Cahit's ex-wife, Katherina, and informs Sibel that she is deceased and that before she died, they were very happy. Sibel asks her if Cahit loved Katherine, to which the response is yes, *a lot*. This answer changes Sibel's mood. Then, when the owner of the hairdressers asks once again what is going on between

her and Cahit, to which Sibel answers: *" He is my husband, I am his wife."* She asks another question about whether they love one another. Sibel answers that her interlocutor wouldn't understand. This dialogue serves to emphasize the distance between the two cultures and shows that neither are fully equipped to learn and understand one another and are constructed on a certain degree of prejudices and images. After this, the woman tells also reveals to Sibel that she sometimes has sex with Cahit. Sibel is distraught and leaves the boutique. Sibel is shocked that this woman could have sex with a friend's husband. Here, the audience sees that Sibel is also having a hard time regarding the reality of her ostensibly fake marriage, with jealousy rearing its head. Sibel appears unable to chime with the casualness of the German boss, all despite her outward taking on of the trinkets of German youth culture in the form of piercings and stylistic changes. Sibel's cultural and emotional background follow her. Somehow it was not as easy as she has thought it was at the beginning. She appears to head toward another bout of melancholy.

Wherever they go, whatever they do, the characters face what they must. Sibel and Cahit are both melancholic, suicidal and marginal characters. Both are at war with their destiny, following their desires and resisting traditional aspects of their Turkish identity. However, in the end, Sibel goes to Turkey and has a marriage almost as traditional as her own mother's, while Cahit takes a trip to the homeland he had otherwise forsaken. On the other hand, the nostalgic Turkish songs which occasionally crop up echoes the sentiment of a Greek Tragedy.

It can be said that Akın uses coincidence as a very constructive tool in his films. But coincidences are not shown well at all point in the film. When Sibel is in front of the door of the hairdressers, she sees a man she has slept before, Niko. Niko get in contact with Sibel again, however, angered, Sibel says she find out how he was in sex and nothing more. When Niko persists, Sibel says she is a married Turkish woman and her husband will kill him if he continues. This scene can be pointed to as the break of in Sibel's acceptance of German identity. In a way, that hybrid identity has come to its limits in practical life. Niko speaks with the boss of the hairdresser and

learns that Sibel and Cahit are married. The following night, things in the bar get complicated. The men who hooked up Sibel push Cahit around about his marriage and relationship with Sibel. He asks Cahit what kind of husband and whether he could earn enough money for Sibel. Cahit hits this man head with the beer glass – at which point, Cahit realizes that he has killed him. At this moment, Sibel enters the bar. We see that Cahit looks at her intently and frowns as if asking why she did this. Cahit goes to jail. In the next scene, Sibel cries and cut her wrists, after a while, she presses with her wrists with a towel and starts to punch herself several times. The news spreads of this crime of passion in the newspapers, framed by the narrative that a Turkish wife had cheated on her husband and so the husband killed her lover. After Sibel's parents and brother see the news, they burn all of her pictures. Sibel's brother looks for her in order to kill her. She escapes and bids her mother farewell. Later, Cahit claims, he will go to Istanbul. She tells Cahit that she will wait for him. The fake marriage becomes a traditional tragedy between two Turkish immigrants. Sibel escapes to İstanbul. She stays in her cousin's place and starts work. She has a deep sadness. She writes letters to Cahit, telling of how dead she feels inside. Sibel experiences a grand melancholy in her homeland. Her homeland turns to a prison and somewhere Sibel experiences another dimension of being foreign, and another dimension of the melancholy of the contradictions of her identity:

> Sibel seeks refuge from her brother, who tries to avenge the shame she has brought upon the family, by fleeing to Istanbul. The monotonous life and hard work her cousin Selma imposes upon Sibel feels like a prison to her. Sibel leaves Selma and gradually descends into a kind of dark underworld or purgatory. It is her turn now to fall into the self-destructive pattern that Cahit followed at the beginning of the film. She takes drugs, gets raped and even provokes a group of thugs to beat her up and almost kill her. Miraculously she is rescued and survives. Years elapse. (Berghahn, 2006;153)

Cahit's German-based Turkish identity appears to rest on shaky ground throughout the movie, especially after he meets Sibel. Cahit rises out of the depression and the melancholy of his ex-German wife's death and with his fake Turkish wife, takes a plunge into to his roots. However, this process was not easy as shown in other moves

in Akın's oeuvre. One can make the claim that the director puts his characters through many trials and tribulations in their tale of transformation. Sibel, for her part, is raped and attempts to take her own life, while Cahit, similarly, tries to kill himself and is beaten to a pulp.

Akın's movies push his characters to the limits. As discussed, in the modern era, melancholy is considered differently from how is was previously. The modern era posits melancholy not as an incurable, cursed emotion, or a door to rebellion against authority. Through Cahit one follows the modern connotation of melancholy and the relation of melancholy with immigrant identity as positioned in contrast with Sibel.

The director deals with melancholy in its Freudian form, where in which Cahit, having lost his German wife and his ego becomes an alcoholic, drug-addled soul unaware of his desire and needs. Sigmund Freud developed an approach to distinguish between melancholy and mourning. Freud de-mystified the line between mourning and melancholia in 1971. In his famous essay, *Mourning and Melancholy,* Freud defined melancholy as a reaction to the loss of a loved one or an abstract concept such as homeland, freedom, or living conditions. He separated melancholy and mourning from one another by considering mourning as a more conscious process, contrary to the melancholia, which he defined as an individual who suffers confusion in regard to "what it is about that person that he/she has lost". In the latter, the individual remains in continuous mourning. This confusion splits the ego in two parts, one part of the ego represents identification with the lost object, the other part undertakes the critical agency.

In the story of Cahit, even if the director does not give us significant information about his past, Akın shows indirectly that Cahit has been lost in melancholy since his wife's death. Through other characters, Akın alludes to Katherine has having been a talented painter, happy as a child, she smiling, and making everyone around her happy. Since Katherine's death, the most significant side of Cahit's melancholy is seen in the lack of care for himself. His ego looks fallen apart. He lives in squalor, not even

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showering regularly until Sibel arrives on the scene. He takes the dregs of other's drinks. He avoids no chance of a fight and acts as one with nothing to lose, having already dismissed his ego. Throughout the movie, Cahit states clearly that he has nothing to care in terms of his ego. In Freudian terms, "the shadow of the (lost)object falls upon the ego", and thus Cahit's ego is invisible until Sibel persuades him that she needs him to keep from the brink of suicide.

3.2. Difference Between Cahit and Sibel Characters' Melancholia

In the beginning, though having barely begun their adventure, the work instantly embarks of on a journey documenting the transformative shift in Cahit's character. In the article *No Place Like Home,* Daniela Berghahn summaries this transformative story as follow:

> Cahit, who is any- thing but a traditional Turkish man, is the ideal husband for the kind of marriage of convenience Sibel has in mind. But what begins as an alibi marriage gradually turns into an *amour fatal*, a dark passion that creates a strong and destructive bond between Cahit and Sibel. Sibel's promiscuity sparks Cahit's jealousy and he unintentionally kills one of his wife's lovers. Cahit is sentenced to prison. (Berghahn, 2006:153)

Contrary to Sibel, Cahit does not choose to forge a hybrid identity between his Turkish and German elements and it may say that Cahit is more assimilated until Sibel exposes the surface depth of this self-conception. Compared to Sibel, his Turkish is very limited and he has all the trapping of the life od an average German punk. It would not be wrong to say that there might have some effects of his German wife on Cahit's identification with German culture more than Turkish culture. As mentioned by the hairdresser, Cahit and his former wife had a very happy life together. After Cahit lost her, he may also have lost his bridge between German and Turkish culture. Sibel's coming not only allows for the resurfacing of Cahit's vanquished ego, but also invites him to question his identity. The bridge between his Turkish identity and German identity has reemerged thanks to Sibel. It would not be wrong to say that without Sibel, Cahit would not have discovered access to his homeland at the end of

the movie and, though their love becomes a piece of history, Cahit goes forward to rediscover his roots.

The audience is introduced to Cahit's dead wife for the first time when Cahit accepts to get married to Sibel. He comes home and drinks a couple of beers, opens an old box and takes out an old suit. He looks at his own image for a while and then takes out an old picture before kissing it ritualistically in a gesture that suggests he asks for permission. In another scene, before the wedding, when Sibel shows the rings to the Cahit, she mentions that her cousin will come from Istanbul and asks if Cahit's family will come too. Cahit answers aggressively that they will not, adding "will you gather all the shitty Turks?".

Here, the audience sees once more that Cahit's character has formed a clear distance between himself and his Turkish identity. Furthermore, he carries a seemingly active opposition to Turkish identity. Even outmoded and offensive attitudes to Turks seem to have been imbibed by Cahit's character. In that scene, after Cahit asks Sibel that if she would the "shitty" Turks to their wedding, Sibel ironically smiles and says her cousin will come alone. It can say that this also shows the approach differences against Turkish culture between Sibel and Cahit. As discussed in previous chapters, although she fails in the end, Sibel tries to blend her identities throughout the movie.

On the wedding day, Cahit rejects to dance with Sibel, only going through with it upon her insistence. The ice breaker occurs when Cahit offers to partake with Sibel in some crack cocaine, after which he starts to dance to Turkish songs. Here, it may be suggested that transition from a German culture to Turkish requires some chemical support on his part. It is not an organic transition. After the wedding, Cahit takes Sibel in his arms and they enter the apartment as a true husband and wife. The audience, and Sibel herself, are just one step away from trouble, however. In the home, while the audience is teased into expecting an amorous union, events turn murky. Sibel is curious about Cahit's ex-wife's name, at which point Cahit enters a fury and cast her

out. Before slamming the door, he utters the notably Germanic '' Katherina'' morosely.

A reveal occurs of his former wife's German identity, his break from Turkish traditions and culture, as well as the hint that it ended foully, Cahit's tragedy is thus compounded by a second marriage which also ends in tragedy. Over the course of the film, the audience sees no family members on Cahit's side. Similarly, as an audience, we are denied a view of Cahit's personal history. Significantly, the director, otherwise leaving no holds barred in his narrative, reveals the minimum amount of information about Cahit's former wife and his family background. For example, the only image we see of her is merely a picture of Katherine in classic punk German style.

The movie presents two milestones for Cahit in the form of hiss German and Turkish wife. Though it is implied that his first wife probably taught him the German way of life, his second wife will help him come to terms with the full extent of his identity. Cahit sinks to the bottom before rising to the surface once again thanks to Sibel. Akın employs a generous dose of coincidence along the journey. In his book, Fatih Akın mentions the transformation of the characters in *Head On as thus*:

> The transformation in the film, challenging experiences and journeys seem as though they come to an unhappy end, but it is not the case. At the end of the film, Cahit comes to Istanbul and finds Sibel. Sibel is married to someone else. They're still in a hotel room together. Sibel is standing naked in front of the open window and looks out. Cahit is standing on the bed and looking at her. "Losing love is like a window in your heart" plays by Paul Simon's 'Graceland'. This is exactly what he is talking about: the love of the two flow through the window and mix with the city and the night. This is the result of love. But it is not the end of their lives. Life is going on. They are clinging to life with their love of each other, which is nothing less…. (Akin,2013: 139)

After Cahit is released from prison. His uncle takes him and they go for lunch. He asks Cahit what will he do and he says he will go Istanbul and find Sibel. His uncle does not like the idea and says it will be just trouble again. But Cahit does not accept thıs and

says he could not have survived if Sibel had not come to his life. His uncle gives him a modicum of cash. The relationship between them reflects one of Turkish culture, good German friends or blood tie ones.

Cahit journeys to Istanbul to complete his transformation and as a coincidence, an old immigrant worker who is a taxi driver takes him to a cheap hotel in Istanbul. He then goes to the hotel where Sibel's cousin is working and asks her where is she. She does not want to say and tells him she has a child, a new life and does not need him anymore. Cahit refuses and says how she knows she does not need Cahit, and that when he met Sibel he was a dead, lost person. When she comes to his life, she gives him love and more importantly, purpose. It may be said that it is time to rescue Sibel, who is probably stuck in Turkey. A few days later, Sibel calls Cahit, and then comes to visit him. Cahit says he will go to Mersin, where he was born, and proposes they go together with her daughter. Sibel asks what time he will take the bus. The next day, when she is preparing her baggage, she hears the voices of her daughter playing happily with her father. The film ends with the scene of Cahit going alone to the Mersin, in order to discover his roots.

> Love, which is the subject of this film, is the same destructive force which also brings Cahit back to life. Love has light and dark sides. In this context, it is not so easy to distinguish between the good and evil aspects of desire. The good becomes bad, the bad turns to good. A film is a kind of dream about possibilities. So what does death mean in a dream? Acquisition of life. Death represents the transformation in the dream. As Birol drives towards the wall, the image becomes dark and the first light emits from the waiting room and is a very bright light. At the beginning of the film, Birol(Cahit) is already a dead person, a ghost because the scene tells of a rebirth. When Sibel is stabbed in Istanbul, she dies. As soon as he meets a car headlight, her rebirth begins ... The heroes must die to be reborn. (Akin,2013: 139)

It may be claimed that all concepts of freedom, identity, and melancholy have transformed the lives of Sibel and Cahit in their experience of the homeland, but it is an open-ended arrive at the homeland, not a destination. After some of the most unfortunate trials, imprisonment, beatings, rape, drug experiences, the risk of honor

killing, and suicide attempts, Sibel and Cahit come together in a hotel room, which also has the name of another major capital, Grand Hotel de Londres. At one point, it may say that the director is trying to add another point related to homeland, both for himself and Sibel and Cahit.

> A hotel as an anonymous place can be considered a good way to perpetuate the idea of home by presenting a contrast to it. In his hometown, Cahit stays in a hotel, which has no claim to represent something homely. This is the place where the separated couple Cahit and Sibel can unite again (maybe for the last time) without having the conditions of a home but they find comfort in this transitory, in-between, anonymous space of a hotel room. (Aytemiz, 20116:53)

Another interesting point comes in the fact that Sibel and Cahit face one another in the tight corner of a hotel room which has almost nothing related to the place which either imagined as home – none-the-less located in what they consider home. The home they arrived does not match up to that dreamed of via nostalgia. In the musical interludes, the look of the homeland is completely different.

> The setup, consisting of a classic view across the Bosporus, is an idealistic view of Turkey presented like a three-dimensioned postcard, which can be regarded as a visual fetish of the homeland. However, I wonder if this repetition, besides creating a self-conscious interruption, really works to trigger nostalgia for the homeland, or is it a way to question the longing for the home or the constructed nature of such an image? For the first generation of immigrants to Germany "home" has something similar to the souvenir characteristic of a postcard, it serves like a core of memories, part of a keepsake that can be viewed again and again along with imagined desires. (Aytemiz, 2016:51-52)

Even if it is shown as though Cahit will continue his journey to his hometown at the end of the film, the end is different for Sibel. Cahit appears as though on the way of another bout of mourning, still foreign to the place where his roots lie. Contrarily, the journey of Sibel has come to a gain.

As we come to the end of the chapter, it may be said that after an unimaginable struggle, Sibel loses her desires and passions in the place she might refer to as home. This may represent another level of her melancholy by which her experience overrides the effect of immigration. Even the concept of a homeland transforms itself into that as symbolic as the nostalgic musical interludes; the loss of desire, loss of inner voice, another melancholy. She accepts the conventional life in Turkey she has been running from since the beginning. The homeland becomes a destructive place for Sibel, here Sibel comes to the end of various negative experiences. She got lost in her lost as Cahit experienced in the beginning of the movie. Similar to *Bellerophon,* she is destined to endless wandering, having tried unsuccessfully to take charge of her destiny Sibel takes refuge in her homeland only for it to serve as the stage of the continuation of a conventional, perverse cycle. It would not be wrong to say that she looks like she is paying a big price for her desires, her resistance against her destiny, and against that of the first-generation immigrant woman. In the end, Sibel, unremarkably, meets a kind Turkish man and they have a daughter. In Cahit's case, the story looks more promising, in a sense. Cahit comprehends the loss of a loved one this time in a more transformative way. It looks as though he has made his last offer and even if the answer is not as he wished, he will continue on his way. It may be claimed that Cahit still has a chance to create a better, practical hybrid identity in his future compared to Sibel.

CHAPTER 4

Conclusion

I have always thought that melancholy and the cinematic representation of really challenging encourage critical thinking. Focusing on the cinema of Fatih Akın, this study has argued that there is an interactive connection between migration, identity, and the feeling of melancholy through its analysis of the characters and the narrative of *Head On*(2004). The study examined cinematic representation with three main focuses: the expression of the feeling of melancholy, the Turkish-German immigrant experience, and the binary identity of immigrants. All three are involved in the depiction of melancholy in *Head On* film. I explored the possible association between German-Turkish identity and melancholy. In this study, I owe this motivation firstly to cinema and secondly to a director who has thought deeply about the connection between cinema history and reality. The movies of Fatih Akın motivated me to think about the invisible, transformative, challenging bond between the species of melancholy and the experiences, conditions, cultures, and traditions that surround and support individuals and promote their sense of belonging. Surprisingly, all these can work in the opposite way as well, creating a sense of not belonging.

While I was thinking of melancholy as a socially constructed structure as well as an emotion, the movie of *Head-On* gave me the inspiration to shape the content of the thesis. I was already thinking that melancholy has a challenging potential for the overall progress of the world. Through the lens of immigrant identity, I came to believe even more in the potential of melancholy, because it may be a way to challenge the experience of migration and also process of adaptation to a new country, language, and culture. Migration also means leaving behind one's mother language, homeland, and comfort zone for the immigrant. According to Freud, this creates the potential for melancholy. Both immigration and melancholy have create alternatives to the status situation quo.

To discover this, the study scrutinizes the interaction between melancholy in Fatih Akın's protagonists and the experience of Turkish-German identity.

This led me core dimension of melancholy: loss. The history of Turkey Germany labor migration has a special character. The first generation of immigrants came to Germany for a short of a specific period, which meant that they did not have to get used to their new country. Most of them did not learn the German language, and neither their employers nor the German government expected them to. This also meant that they did not have to mourn for their homeland. But in time, the process unfolded in an unexpected way; melancholy arose alongside different kinds of losses because they forgot to return, as Fatih Akın mentioned in his documentary. The second generation faced a more intense dimension of migration, melancholy and loss. They were more nested in with German culture; and contrary to their families, they were also not sure about the structure of the old homeland, the lost one. They mostly rolled this into a myth of homeland that created also a host land. In the modern definition of melancholy, the melancholic person does not know what he or she has lost. This uncertainty makes the adaptation of immigrants more challenging. In the second chapter, the thesis surveyed the researches on the Turkish-German immigrant identities, youth cultures, Turkey Germany labor migration, and adaptation. Some of the participants in these studies were, again and again, talking about the solutions they should have created be able to have a balance between the Turkish and German culture. But all around these questions, there was another inner question which was being voiced: Who am I?

In the last chapter, inspired by Fatih Akın's movies, especially *Head On*, I began to examine the impact of context on these questions and also reactions to loss. Their relative positions and relations to each other revealed questions about the experience of migration in the context of melancholy and identity. In this regard, I analyzed the melancholy of the immigrant characters in *Head-On* and the cinematic representation of the Fatih Akın.

Significantly, my analysis of the cinematic representation of the battle between the idea of homeland and the melancholy of immigrant characters in *Head-On* revealed new sides of their melancholy. As a result of this analysis, I found new questions that I did not expect in the beginning. When I started to write this thesis, I considered the critical potentials of melancholy within the contexts of migration and identity. But the cinematic representation of a director like Fatih Akın, who is also a second-generation immigrant in Germany, brought new aspects to the thesis. "My philosophy was to show that the immigrant kids who belong to the second generation became German"(Akın,2013:111). Akın built his career parallel to his and other immigrant people's life and experience in Germany.

I would like to also mention Ulus Baker, who inspired me to focus on cinematic representation and to work on a real cinematographer, who is aware of what he is representing:

> Cinema was born at the same time which modern view rises and the construction of metropolis and it directly put over this life space (actually dream part of living space). Today's, contrary to the classical shows, we must be aware of, a universal audience and quite a trusty one follows cinema... It is more directly capable to represent the 'truth' but also for some it is entertainment which full of just fun... there must be a series question today, what is imagination, and also we must think what is the mission of a real cinematographer... (Baker, 2010: 76)

As commonly observed, most of Fatih Akın's movies are focused on melancholic, unhappy, marginal, or desperate human typologies described. He frequently chooses the marginalized: homosexuals, those suffering unrequited love, murderers, drug users, and other alienated beings. Many of these characters have several struggles, but Akın presents his "lost" characters as the people who are most deserving happiness, who are questioning life in their inner world, yet want to decide their destiny. What makes these movies relevant is also that the director does not create a gap between real experiences and cinema, between heroes in the movies and audiences' everyday life. The characters live out their sadness on a realistic and

unlimited scale but, at the same time, always have a way out. Akın's characters often sink to the bottom, hit the deepest part of their despair and rise to the surface again using coincidences, journeys, and secondary characters.

Akın captures the attention of the viewer and draws them into his fictional universe and straightforwardly exhibits his characters. Even if the genres of Akın's movies are many, the director never gives up to playing with reality itself. His characters face extreme experiences, and these experiences, either fortunate or unfortunate, result in an essential transformation of their life, mostly in the form of melancholy or marginal experiences. Another charming aspect of Akın's movies is that the protagonists transform themselves eventually. The transformation of the characters is unfeigned and endearingly portrayed.

Fatih Akın does not make his movies based on ethnic identities or cultural issues. His stories often build around universal themes such as life, death, love, disappointment, and sadness. Fate and melancholy are strong themes, as much as the resultant need for new perspectives. The tracing migration and melancholy within cinematic representation gained another purpose for me: these connections were responding to the real mission of a cinematographer. Significantly, through theoretical discussions of migration and melancholy, I explored how melancholy fights with the limits of the immigrant experience identity, the perception of homeland, since it denies loss and operates at the unconscious levels in *Head-On.*

On the other hand, the movies of Fatih Akın cause the thesis to identify a meaningful correlation between melancholy and mourning and the perception of first generation immigrants and secondary ones. The movie of Head On and the researches which conducted with immigrants allowed me to think about the challenging differences between species of melancholy and the experiences of immigrants from different generations. There were a clear differences compare to first and secondary generations. While the first generation mention a mourning related to the homeland the attitudes secondary generations were distinctive. It

was quite matching with the definition of melancholy. Through Akın's cinematic representation this differences were in sight. The second generation has been faced a more intense dimension of migration, and their attitude were more loud and clear. They were accepting what they have been lost by living in German, they were remembering their homeland, culture and keep mourning. But the secondary generations could not remember their homeland and culture from the firsthand. They were already nested in with Germany, German culture; and contrary to their families, they were also not sure about the structure of the old homeland, the lost one. As Freud defined, the loss object was unclear but the shadow of the lost homeland, lost culture were following the secondary generations. They mostly rolled this into a myth of homeland that created also a host land. In the modern definition of melancholy, the melancholic person does not aware of what he or she has lost. This uncertainty were creating a melancholic mood related to the homeland, Turkish culture.

At the end, the study has aimed to open further discussions on melancholy and migration connection and also the representation of this relation in film. Although the material I deal with is limited, the discourse benefits from an intense analysis of fewer sources. This was a deliberate move on my part, so as not to drift away from the central point of the thesis. My arguments are open to further criticism and discussion, yet this is because the current thesis itself represents merely the first step in a wider discussion which will benefit from.

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