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Nota di contenuto	1.0 Introduction -- 2.0 Part I: The Berlin School -- 2.1 Thomas Arslan's Berlin Trilogy -- 2.2 Christian Petzold's Jerichow (2009) -- 3.0 Part II: Documentary Film -- 3.1 Documentary and the Question of Representation -- 3.2 Materiality of Labour: Thomas Arslan's Aus der Ferne/From Far Away (2006) and Seyhan Derin's Ben Annemin Kzym/Am My Mother's Daughter (1996) -- 3.3 Post-Representationalism as a political strategy: Aysun Bademsoy's Am Rand der Städte/On the Outskirts (2006) and Ehre/Honour (2011) -- 3.4 Machinic Semiotics: Harun Farocki's Aufstellung/In-formation (2005) -- 4.0 Part III: Social Realism -- 4.1 Viewing against the grain: Feo Aladag's Die

Fremde/When We Leave (2010) -- 4.2 Queering the Ethics of Migration: Yüksel Yavuz's Kleine Freiheit/A Little Bit of Freedom (2003) -- 5.0 Conclusion.

Sommario/riassunto

This book examines post-Unification Turkish German cinema with a focus on ethics, affectivity and labour. Shifting the focus from the longstanding concerns of integration, identity and cultural conflict, the author argues that these films no longer emphasise the conflicts between migrants and citizens. By offering new expressions of lived experience under late capitalism through themes of work, unemployment, insecurity and illegal work, social reproduction, exhaustion and precarity, the films call for a rethinking of the established ideas of class, community and identity. As the first English-language monograph to focus on Turkish German Cinema, the book offers analyses of films by Thomas Arslan, Christian Petzold, Aysun Bademsoy, Seyhan Derin, Harun Farocki, Yüksel Yavuz and Feo Aladag. By calling into question the limitation of identity-oriented approaches to migrant filmmaking, Naiboglu offers a post-representational approach to a range of works including features films, documentaries and video that deal with labour migration from Turkey to Germany.
