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A transboundary cinema : Tunç Okan's trilogy of im/migration

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Propositions

1. Hamid Nafiy's *accented cinema* is an Americentric and self-orientalising concept.
2. Calling certain people who live in a country other than their country of birth "expatriate" while calling some others who do the same "immigrant" is ethnocentric and classist. For this reason, either all immigrants should be called expatriates, or all expatriates immigrants.
3. *Türk Sineması* (Turkish Cinema) is a problematic concept and should be replaced with *Türkiye Sineması* (Cinema of Turkey or Turkey's Cinema).
4. The Republic of Turkey is one of the nation-states that succeeded the Ottoman Empire, but is not the continuator of it, despite the groundless claims of the Islamists currently in power in Turkey.
5. The history of "Turkish Cinema" is often started with Fuat Uzkınay's short documentary footage *Ayastefanos'taki Rus Abidesinin Yıkılışı* (Demolition of the Monument at San Stefano) which is claimed to be made in 1914. However, it is not really possible to talk about "Turkishness" of a cinema in that early age during the Ottoman Empire without flirting with ethnic nationalism and even racism.
6. The cinema history of Turkey needs a new periodisation that would define the period preceding the establishment of the national state of Turkey as a different period.
7. The canonisation of certain films from Turkey that are known abroad is a political decision.
8. Hollywood studios should stop making alien movies in which the world is attacked by extraterrestrials and saved by an American hero (very often male) at the end.
9. Hollywood is the national cinema of the United States of America and it should be treated as such. It might be the most technically and economically advanced film industry in the world but it is not the best.
10. Religious education is child abuse.