The intertopian mode in the depiction of Turkey-originated migrants in European film
Durak Akser, D.

INTRODUCTION

Have we lost sight of utopia?

After the rise of utopias during the Enlightenment, critical thinking opened the path to various facets of utopianism. Similarly, literature and cinema have seen a tide of dystopias that explore totalitarian regimes and social issues. This dissertation aims to provide a thorough and critical exploration of the representations of migrants[1] originating from Turkey[2] and these migrants' experience with relation to the perceptions of hope and despair in the origin and receiving societies in the selected works of European cinema. It performs this by mapping out the utopian impulses and dystopian[3] notions through a new framework of interconnected concepts, themes, and patterns, which I coin the *intertopian* mode. This is a mode that shifts between utopian and dystopian modes. I employ "mode" as a set of narrational characteristics and methods used in a film following Chris Balrick's (2001, 159) definition of mode as "an unspecific critical term usually designating a broad but identifiable kind of literary method, mood, or manner that is not tied exclusively to a particular form or genre". In a similar vein, David Bordwell (1985, 150) considers modes to "transcend genres, schools, movements, and entire national cinemas".

As utopian scholar Lucy Sargisson (2012, 6) states, "Utopianism is everywhere but not everything is utopian". On the other hand, utopianism has a poor reputation outside of utopian scholarship. "Is utopianism dead?" - I have particularly found this question striking and having a background in Film Studies and Social Sciences, I have come to notice certain factors of utopianism in many contemporary films arriving at the conclusion that utopianism is indeed everywhere, and it survives in certain films. Regardless of whether they are dystopian science fiction movies set in the future or contemporary blockbuster dramas, if hope - the desire for a better living/way of being - and critique of the current societies - using humour devices, such

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[1] For the purpose of this study, I employ the word "migrant" as an all-encompassing term to refer to settled and naturalised immigrants, economic migrants, refugees, asylum seekers, and other temporary migrants.

[2] The makeup of the Turkish Republic is rather diverse. The case studies include representations of various groups. I employ the term 'Turkish migrant' for practical reasons as "someone who comes from Turkey or someone whose family has origins in Turkey and has settled in Europe." One reason for this choice of employment is the fact that the characters' ethnic or religious identities are not explicitly stated or mentioned in the films but only slightly hinted at times and it would be incorrect to speculate their specific identities. Yet, the characters may belong to various ethnic or religious groups such as Kurdish, Zaza, Alevi, Sunni groups.

[3] For the sake of argument: the absolute opposite of utopia.

as satire and irony - coexist in a film, the film is open to alternative readings that are connected to utopianism.

To fulfil the task of acknowledging the unidentified interpretations of utopianism as a mode in film, with selected European migrant films as case studies, this dissertation is informed by contemporary terms and theories in utopianism and European migrant film. There is a vast filed of literature available on the subject of utopianism (Sargent 1975, 1994, 1982, 2006, 2010: Moylan 1986, 2000, 2020; Levitas 1990, 2010, 2013; Sargisson 1996, 1999, 2004, 2007, 2012, 2017; Daniel and Moylan 1997; Claeys and Sargent 1999, 2017; Baccolini and Moylan 2003, 2007, 2014; Jameson 2005; Goodwin and Taylor 2009; Suvin 2010; Sargisson and Sargent [2004] 2017) that is highly transdisciplinary. Imagining a better world or societal fears about the future has found wide acclaim in academia and utopianism remains a vital subject. Films usually function through the build-up of dramatic conflict and utopias depict perfect or ideal societies, therefore arguably utopias do not contain the required dramatic conflict for a compelling feature-length film plot. Nevertheless, partly due to this argument that utopias are not suitable for the classical narrative structures of film (Spiegel 2017, 53, 59), the utopianist aspects in migrant film have not received widespread attention in academia and the symbolic or the fictional space between utopia and dystopia in film narratives has missed further exploration.

Robert Shelton is one of the few to value the relationship between utopia and film[4]. In "The Utopian Film Genre: Putting Shadows on the Silver Screen," he argues that the lack of linking between film and utopia in academia is due to the narrow understanding of the concept of utopia (Shelton 1993, 21). Agreeing with Shelton's criticism, this study will look at utopianism from a broader scope.

Peter Fitting is also one of the very few scholars who has commented on utopias in film. As he acknowledges in his article, "What Is Utopian Film? An Introductory Taxonomy," there is no accepted body of utopian film genre, and the "dystopian setting predominates in many popular science fiction films of the past few decades" (Fitting 1993, 3)[5].

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[4] "The connection between film and utopian/dystopian discourses has run deep" (Shelton 1993, 22).

[5] Similarly, decades later, in *Imagining Surveillance*, Peter Marks (2015) argues that the rise of governmental and everyday surveillance is reflected in the films and yet both point to the domination of dystopias.

Lucy Sargisson (1996) and Fredric Jameson[6] (2005), amongst many others, have elaborated on the popularity of dystopian art. Dystopias have enjoyed their golden moment in history but is there (a) utopian film? Might/does utopianism exist in film?

Fitting (1993) argues that utopian films do exist. He names a handful of films such as the H.G. Wells, Cameron Menzies, and Alex Korda collaboration *Things to Come* (1936), and Frank Capra's 1937 adaption of James Hilton's novel *Lost Horizon* (1933), as films that might be called utopian (Fitting 1993, 1). On the other hand, he dismisses them as such because they "devote relatively little space to the representation of the new society" (Fitting 1993, 2) – that is the new society in the settings of the respective films - while also dismissing the depictions of fictional spaces such as the fictional continent Atlantis in film because these films portray non-existent societies, which are not presented as alternatives or as somehow better or worse than contemporary societies (Fitting 1993, 2).

Fitting goes on to discuss the progressive political climate of the 1960s in his article and asserts that the context of the period is present in the films made during that period[7] (1993, 4). If this approach is accepted, other utopian films can be Eisenstein's *October: Ten Days That Shook the World* (1928), Jean Renoir's *La Marseillaise* (1937), and Paul Leduc's *Reed: Insurgent Mexico* (1971), Lindsay Anderson's *If* (1968), and Peter Watkins's *Privilege* (1967). Fitting then includes other political films such as Gutierrez Alea's *Memories of Underdevelopment* (1968), Manuel Gomez's *First Charge of the Machete* (1969), and Humberto Solas's *Lucia* (1968) in the utopian category. He supports this inclusion with the following words:

> These films might be characterized as Utopian for both extrinsic and intrinsic reasons: in terms of their function in some larger project of social transformation; and in terms of their portrayal, as with revolutionary films, of historical moments out of which a new society will be born. (1993, 5)

While broadening the concept of utopia in cinema, Fitting is careful in saying that these examples do not match the revival of utopian fiction in the 1960s in terms of explicit utopian film (1993, 6). Therefore, these examples do not suffice to explore utopian film further and Fitting's research concludes that utopian film as defined by utopian scholars does not exist.

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[6] In "Reification and Utopia in Mass Culture," Jameson (1979) argues that movies such as *The Godfather Part I* (1972), *The Godfather Part II* (1974) and *Jaws* (1975) function as vehicles of mass culture and read them via an ideological framework, observing the utopian aspects in them.

[7] "If we can call filmic depictions of a revolutionary moment Utopian, this substantially widens the scope of possible utopias" (Fitting 1993, 4).

Alas, Fitting's proposal to look for utopianism beyond narrative film "provoked little or no reaction" (Spiegel 2017, 59).

In a similar fashion, Simon Spiegel's (2017, 59-60) article concludes that filmic utopia is almost non-existent, yet feasible. Nevertheless, according to Spiegel utopian films in the Morean[8] sense exist in non-fiction films (Spiegel 2017; Spiegel and Reiter 2020), which are not dealt with in this study.

A few examples of dystopian films and TV shows are *Metropolis* (Lang 1927), *1984* (Anderson 1956, Radford 1984), *Logan's Run* (Anderson 1976) and the adaptations of the dystopian works such as the *Handmaid's Tale*[9] (Atwood 1985), *A Clockwork Orange*[10] (Burgess 1962), and modern science fiction dystopias such as *Mad Max* film series (1979, 1981, 1985, 2015) and *The Matrix* film series (1999, 2003, 2021), however, these are often read through genre theories, especially with references to Rick Altman's genre theory (Altman 1999), and often find ground in Science Fiction Studies.

Similar to the wide range of debates on dystopian films (Jameson 1979; Blaim and Blaim 2011; Blaim 2013; Hughes and Wheeler 2013; Kaplan 2015), migrant film has attracted vibrant debates. While there is an abundance of research on migrant cinema (Marks 2000; Naficy 2001; Fowler 2002; Wayne 2002; Iordonova 2003; Shohat and Stam 2003, 2014; Ezra 2004; Elsaesser 2005, 2013, 2018; Pisters and Staat 2005; Galt 2006; Trifonova 2009, 2020; Berghahn and Sternberg 2010; Loshitzky 2010; Higbee and Lim 2010; Mazierska 2011; Berghahn 2014; Meir 2020) not many researchers have explored migrant cinema through the social utility of utopianism or its potential to communicate the hopes and fears of migrants (Stam 2003; Aareen, Cubitt, and Sardar 2005).

The manifestations of human migration, as a highly significant phenomenon, have also been subject to a sizeable body of interdisciplinary literature (Perlmann and Waldinger 1997; Lucassen 2005, 2014; Lucassen, Feldman, Oltmer 2006; Akgündüz 2008; Lucassen, Lucassen and Manning 2010; Abadan-Unat 2011; Gold and Nawyn 2013; Barlai et al. 2017; Jünemann, Scherer, and Fromm 2017; Ambrosini, Cinalli and Jacobson 2020; Norocel, Hellström and Jørgensen 2020; Moritz 2020). As we can see, there is an array of literature on utopianism and on migration based on historical, political, sociological, and interdisciplinary perspectives, and

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[8] Referring to Thomas More's text *Utopia* (1516); of similar characteristics as *Utopia*'s utopianism with a fictional, isolated island society that is ideal for some and not ideal for others.

[9] *Handmaid's Tale*, the TV series (Morano 2017 – present, as of writing, in Autumn 2021, the series is ongoing).

[10] *A Clockwork Orange*, the film (Kubrick 1971).

there is a wide range literature on European cinema. Yet, utopianism in film as a mode does not receive much critical attention and the merging of utopianism with film and migration is an area lacking in scholarship.

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RATIONALE

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Situated in utopianism and film, the objective of this work is to compensate for this lack by addressing the connections between utopian thought and cinema, via specific examples of migrant cinema in the Turkish-European/European-Turkish context, and the intention is to extend the horizon of both fields. The starting point of this dissertation lies in the conviction that the relationship between utopianism and film and the space between utopia and dystopia need to be explored and that this exploration can lead to the embracing of utopianism from a new perspective that articulates a new reading of film as well.

I am interested in the possibility of promoting utopianism as a mode to understand film and I seek to study European film within socio-political and cultural contexts, focusing upon utopianism and migration through discussing a diverse range of examples and attempting to fill a gap in academia by complementing any former attempts to connect utopianism and cinema.

My pursuit in conducting research about migrant and utopian film has academic and personal dimensions. Where have the utopianist notions, thought and impulses survived? Pursuing my education in Film Studies after my Political Science and International Relations degree has enabled my research the space that interlinks utopian visions and cinema and explores this question. I have observed certain thematic and stylistic patterns in films - particularly multi-language, multi-national productions. These were films that did not immediately belong to Hollywood, mainstream or national cinemas with classic narratives and aesthetic aspects but were European and migrant films of hybrid essence with distinct stylistic features and themes. Interweaving migration and film, I began to consider the two elements found in utopian notions – the desire for a better living and the critique of contemporary societies – in several European films.

Can we use utopianism for reading films? Is there a utopianist mode in films besides the dystopian tones and themes? Could reading migrant film through utopianism shed light on the lives of immigrants? How can we explain the social dreaming, the changing of and the range of hopes, desires, and fears of the migrant characters in films? Is there an imaginary but representative, allegorical space between utopian and dystopian notions that has come to terms with the portrayal of everyday reality and the shifting hopes and fears of migrants? Intrigued

by these questions, I have decided to draw a parallel to humour due to its socially critical and disruptive function (via satire and irony), following Fredric Jameson's argument about the disruptive function of utopianism (Jameson 2005, 231-232), hope, and positive utopianism, which I view as the filmic elements that offer a positive perspective - seeking the better - and a criticism of the actual experience of everyday life and the disappointments in it, with specific focus on the optimism and pessimism observed in the act of migration at the same time.

For my MA thesis, I studied Terry Gilliam's *Brazil* (1985), coining the term *intertopian* mode to describe the ways it differs from classical, absolute dystopias, and venturing to explain why the film can also be read as a commentary on the socio-political situation of the times in which it was produced, providing a negotiated and an oppositional reading. I developed an interest in the representations of Turkish immigrants in European cinema, partially stemming from my having grown up in Turkey, having lived in several European countries, and being based in Northern Ireland, hence, due to my own and my family's migrant background. My ambition to pursue a scholarly examination of hope, humour, and migration have been nurtured after working on my MA research topic, and my interest in migrant film and utopianism pondered further.

I do not suggest that utopianism is the only way to read migrant film but that it can provide a conceptualisation of interconnected theories to articulate the thematic and stylistic similarities in the selected films, especially with regards to social dreaming and critique. I place major emphasis on film, and particularly European migrant film, as a significant connection to the merging of utopian and dystopian notions, hopes and fears, and idealisation and realisation of hopes or the lack of this realisation. Thereafter, "Can migration-themed films use an everyday utopianist mode and could this mode be described as *intertopian*?" were the focused questions that led me to pursue this study. Which characteristics do film and utopianism share? Elaborating on the shared characteristics especially in terms of themes, styles, and devices for expressing meaning in these areas, I noticed patterns in European migrant film that can help to conceptualise utopianism in film. A common element between migration, film, and utopianism is the expression of, or the need to express, the conflict between the present and the past, the desire for betterment, and social critique. Stories engage with daily conflicts and human nature and condition via narration and narrative. Film, as a highly efficient medium for exploring character growth and the depiction of the inner lives of characters, such as their hopes, fears, feelings, thoughts, dreams, values, and ideals via dramatic filmic devices such as non-linear narratives and audio-visuals, symbols, dialogue, to name a few, proves to be an ideal ground to implement theories of utopianism.

The primary proposition in this study builds on the ideas that utopian thinking is valuable in filmmaking and films can represent utopianist elements. My aim is to bridge the gap with respect to utopianism and film by proposing a strategy situated in both areas.

The main hypothesis which this study pursues is that art, the ways of life, and the representation of everyday (or in other words the mundane and the ordinary) life can propose an anticipation of what is to come or what might be as well as the critique of the present via humour and, by doing so, critical fictional works that deal with hope/desire and humour can capture the spirit of utopianism. Films emerge from the social contexts that they were produced in, and films have the potential to influence the representation of the characters in future films.[11] Film may prove the best medium for exposing dreams (Rieber and Kelly 2014, 14).[12]

Situated at the intersection of several disciplines – primarily in the realms of Utopian Studies, Migration Studies, and Film Studies - this dissertation interrogates utopian visions in migrant film from a wide variety of perspectives, and these feed into the following aims:

- to investigate the unclassified and critically neglected areas and notions in utopianism, and utopianism in film,
- to critically examine the texts of the selected films to explain a multitude of utopianist notions in migrant film,
- to trace the effects this utopianist narrative has had upon constructing a dialogue between the everyday and fiction and to deliver an original theoretical framework that may serve either to supplement or revise existing scholarly commonplaces.

Hence, the argument is threefold. The first is the exploration of what falls between the extremities of the utopianist spectrum – the continuum, the space between the ultimate utopian and dystopian notions, which I coin the *intertopian* mode, encompasses. The second is to consider a connection between utopianism and film by arguing that there is an intimate relationship between them, and doing this by identifying the *intertopian* mode, a mode of utopianism, as one that represents the hopes/desire and despair/fears. The last pillar of the argument explores the qualities of the *intertopian* mode in European migrant film.

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[11] Jeff Smith, Kristin Thompson, and David Bordwell (2017, 56) explain this as: "Artworks are human creations, and the artist lives in history and society. As a result, the artwork will relate, in some way, to other works and to aspects of the world. A tradition, a dominant style, a popular form—elements like these will be common to several different artworks."

[12] Robert W. Rieber and Robert J. Kelly (2014, 14) also argue that social dreams express anxieties, prejudices and desires that often are not articulated in words.

This dissertation works closely with theoretical sources that are integral to utopianism, migration, and film and finds its theoretical core at the intersections of them. I wish to conduct a literature review combined with a detailed[13] textual analysis, by looking at the form (style, narration) and narrative (content and themes) of the films that I have selected as the corpus, which make space for different perspectives and represent the changing body of migrant and European films. I follow a critical, interpretive approach to detect the patterns and the underlying cultural meanings and contexts.

Using mainly utopian theory and a comparative analysis of the cinematic representation of Turkish migrants in European cinema, this study adapts concepts from utopianism and migrant cinema by fusing them to provide close and socio-politically situated readings of the selected films. It situates each case study/film[14] in the specific contexts and applies the research questions to demonstrate the patterns. Hence the method adopted here is to consider the films from a utopianist and socio-cultural context and envisage them as a form of cultural text with regards to both formal and contextual analysis. This study assumes that each film in the corpus is a cultural artefact that involves the representation and reflection of culture[15], both influenced by the cultural context into which they are born and playing a role in the construction of that context, regardless of whether the filmmakers navigate the context intuitively or openly. The terms which are essential for this dissertation are employed in specific ways, and I will first specify the relevant terms and establish their definitions. While providing the terms, I draw on the definitions that best critically represent the way these terms are adopted here.

The group of films I analyse tell of the possible experiences of Turkish migrant characters. I maintain that migrant films play an integral role in negotiating new ways for how host and home societies can interact. They address the multiple relationships and dimensions between the national and the transnational.

The films under discussion help spotlight how the cultural changes are exhibited through migrant films. The essence of desire for a better world plays a central role in the

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[13] Micro textual readings of the films that involve plots, themes, characters, and style such locations, mise-en-scène, sound and music, and camerawork, props and other artistic elements, hence, the detailed analyses of scenes rather than solely macro readings of sequences or only certain elements of the films.

[14] Here, I consider film as text, pursuing the argument of "content as text" by Roland Barthes ([1957]1977; 2013).

[15] Zygmunt Bauman's *Culture as Praxis* ([1973] 1999).

depictions of the characters in these films. Hence, this study explores how utopian motives, as in the form of *intertopian* mode, appear in migrant film and it engages with utopianism as a method for representing change, socio-cultural issues, desires, hopes, fears, and socio-cultural values. The modular approach this study undertakes does not limit utopianism to genre but engages with it as a mode that derives from viewing utopianism as a method of imagination, with hope and satire being the instruments of it.

While conducting the textual analysis, I explore the themes and the context through utopianism and migration. For the formal and stylistic analysis, I grasp form as not only as patterns of the form and cinematic techniques but, to repeat Jeff Smith, Kristin Thompson, and David Bordwell (2017, 52), as "the overall set of relationships among a film's parts". Hence, I support a position that explores the themes (referential, explicit, implicit, and/or symptomatic meanings[16] (Smith, Thompson, and David 2017, 58-60)) and functions without assuming a hierarchical perspective between the narrative on its own, the spectatorial activities or the authorial intentions.

THE STRUCTURE

This dissertation is structured into chapters concerning utopianism, migration, European migrant cinema, and the readings of the case studies as test cases for the framework suggested here. Opening with this introduction, which lays out the aims and the methods, the following chapters form the framework.

I revisit utopianism and theorize the concept of *intertopian* mode in Chapter 1. Next, Chapter 2, discusses migration to Europe in the 20th century with specific focus on Turkish migrants, and undertakes a critical introduction to European migrant cinema.

The scope of Chapter 3 encompasses four European films that depict lives of migrants in Europe who come from Turkey and strives to make sense of the *intertopian* mode in them, followed by an overall analysis, comparing the cases to each other, and placing them in their context. The group of films consists of Tevfik Başer's *40 Quadratmeter Deutschland*[17] (1986),

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[16] Smith, Thompson, and David (2017, G-4) break down the meanings in film into these four categories; the first being the concrete and an "(…) allusion to particular items of knowledge outside the film that the viewer is expected to recognize. (2) Explicit meaning: significance presented overtly, usually in language and often near the film's beginning or end. (3) Implicit meaning: significance left tacit, for the viewer to discover upon analysis or reflection. (4) Symptomatic meaning: significance that the film divulges, often against its will, by virtue of its historical or social context."

[17] The original titles and the original spellings (lower case or uppercase of titles) of the corpus are used in this dissertation.

Fatih Akın's *Gegen die Wand* (2004), Anno Saul's *Kebab Connection* (2004) and Yasemin Şamdereli's *Almanya: Willkommen in Deutschland* (2011).

<div align="center">**SELECTION CRITERIA FOR THE CASE STUDIES**</div>

Not all films employ a utopianist mode and certainly not all European migrant films are utopianist. To put it broadly, migration as a social phenomenon commonly occurs due to conflicts and/or the hope for a better life - excluding individual reasons for and cases of migration. Films with migrant representation can deal with social dreaming (e.g., desires for a better life, a more harmonious society/community, fewer societal conflicts, improved safety, and respect for and observance of human rights) via the telling of individual stories that paint a larger social picture based on the argument that individuals are agents in the making of cultures and societies. Hence the films selected to test the *intertopian* mode differ from other ones in that the aspects below are present in them:

- the existence of the social dreaming aspect – either the dominance of hope or a hopeful outcome, hence the film serving utopianism in some ways,
- the existence of fears and worries along with the positive and negative experiences, also shifts and adapting in one's hopes.

The examples contain far-fetched situations at times, which are depicted either in a realistic manner or via humour. The rest of the situations depicted can be examples of collective and universal experiences. The imagining of a better world, as the common ground in these films, represent the dreams and fears of a wider group of migrants and societies.

Despite the small number of focused selected case studies, I aim to lay the foundations of a new framework that can be used for the interpretation of utopianism in various mediums and settings – especially in film, hence the selection criteria reflect this aim.

Due to the time and scope limitations and purposes of this study, I selected a number of films to test this new framework among the critically acclaimed European feature-length films[18] (made in/produced in Europe and have a major storyline that is set in a European location) made for film distribution that have at least one Turkish (Turkey-originated) character and the selection criteria are highly related and relevant to the areas this study investigates. The initial selection questions were as follows:

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[18]Although the group of examples selected as case studies in this study are not only Turkish-German films, there is a special emphasis on Turkish-German films due to the majority of cases studies being examples of Turkish-German cinema because of the higher number of films in this category.

1. Is it a European film produced and distributed by European countries and European production companies? If it is, does it have any Turkish (of Turkish descent) characters?
2. Are the themes of the film relevant to migrants and migration?
3. Do the Turkish characters experience any issues deriving from their migrant situation? Do we see that their hopes and fears change throughout the film?
4. Do the situations and characters' journeys paint a wider picture with regards to migration, home, and host societies?

After answering these primary questions and identifying the films that fulfil these criteria, I selected a film made by a non-Turkish filmmaker, Anno Saul, as well as three films made by filmmakers who themselves or whose families originated from Turkey. Thus, after establishing the parallels in these films, diverse cultural backgrounds and observer experiences of the filmmakers have been helpful in the designation of these films for the analysis in this work.

40 qm Deutschland is one of the first examples of Turkish-German cinema and is important in elaborating the lives of Turkish immigrants in Germany in a social and historical context. Although Tevfik Başer gave an example of the first-generation Turkish-German films, him being an observer[19] rather than being a continuous resident of Germany, provides a fresh perspective for the analysis here.

Gegen die Wand is one of the most complex Turkish-German films ever-made and holds a unique position, hybrid aesthetics and throws light on the fact that the immigrants do not have to be silent victims, marking the transition from the 'silenced Turk' to the proactive individual.

Saul's film and Şamdereli's film have favourable representations of Turkish immigrants and challenge the older notions about immigrants, departing from the conventional ways of looking at Turkish immigrants as well. The hopeful and humorous notions in these films as well as their multiple layers, hybridity, and transnational characteristics make these films well suited to the objectives of this study.

The research on these films has been written in several different languages. English subtitles[20] are available for all these films, and my working proficiency in German was further helpful in the analyses here, allowing a good understanding of the literature about these films written in German.

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[19] Besides my personal acquaintance with the director, Ayça Tunç Cox (2013b, 39) makes a similar point and calls the director an observer.

[20] Where applicable, I provide the dialogue in their original language either by utilizing the subtitles in the source/original language via the DVD versions of the cases or by transcribing them myself.

The selected examples are limited to exilic or diasporic films but include examples of various types of migrants such as the settled, first, second or third generation Turkish immigrant characters (initially voluntary migration such as the invited guest workers) or their partners brought to Europe from Turkey (forced/arranged marriage hence involuntary migration), refugees and asylum seekers - either as individuals or families and communities.

Accepting that the meaning of a text - a film in this dissertation - is dependent on the concurrent socio-cultural factors of the times a film was made, and that it is never single faceted respectively, this study suggests that the text lends itself to multiple interpretations as well as holding multiple meanings. By positioning the films within a socio-cultural and socio-political context, this study provides a means to read these multiple meanings. The filmmakers of the corpus concern themselves with daily aspirations and multiplicity of voices of migrants and the range of representation is varied.

LIMITATIONS, SIGNIFICANCE AND CONTRIBUTION TO THE FIELD

The significance of this work is in several dimensions. The research can potentially contribute to migrant film and Utopian Studies while bringing them together and will make an effort to provide an output that will be relevant for Cultural and Utopian Studies as well as for Film Studies by adding to the wider discussions in these fields. My goal here is not to outline the entire history of utopianism, migrant cinema, or European cinema but to propose a reading of film by prioritising a utopianist framework.

Accounts of humour and hope include linguistic, psychological, and cognitive theories and migration and utopianism are open to psychological readings as well as historical, sociocultural, political, and socioeconomic readings. This dissertation relies on the interdisciplinary and philosophical discussions in utopianism and the sociocultural context of migration in Europe and European cinema. Taking insights from utopianist theories, I present a new approach to utopianism and utopianism in film. This work offers for the first time a discussion of migrant films via utopianism.

One of the challenges of this research is the absence of a unified and settled definition, and at times, the prevalence of conflicting definitions for certain aspects of and terms in European film, utopianism, migration, and humour theories equally. The problematization of these terms provide an opportunity for the core arguments in this study. Broader terms in migration and hope are open to debate. While the approach here avoids restrictive and

reductionist proposals, I refer to the most relevant and consistent definitions and, in the case of migration, I consult the definitions used by the European Union and United Nations.

The study might help in stimulating further discussions about utopianism in film and reshaping the debates on cultural aspects associated with the migrant cinema with reference to Turkish communities, enrich insights into the representation of migration, and how the socio-political and sociocultural contexts are reflected.

Against this backdrop, the next chapter is an overview of the discussions in utopianism and introduces the mode of *intertopia*. I focus on four films as test texts yet the *intertopian* mode may be present in other films and TV shows than the case studies and to investigate the existence of it in other films, further research would be beneficial.