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## **The intertopian mode in the depiction of Turkey-originated migrants in European film**

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## Propositions

1. Utopianism is the methodical thinking about utopias and dystopias. Utopianism, as social dreaming, is relevant in and useful across various fields.
2. Utopian impulse is not dead. Utopianism has been discredited and has pejorative connotations that equate it with impractical and unrealistic idealism on the one hand and with totalitarianism on the other. Utopianism needs to be redefined to reclaim its significance and efficiency.
3. If we place the absolute, the ultimate utopia on the one end of a spectrum and the absolute, the ultimate dystopia on the other one, the space that lies between shows traits of both. We can coin this space intertopia, following the same word building logic in utopia and dystopia.
4. Intertopian mode is a fictional site and an artistic mode that lies between the ultimately utopian and the ultimately dystopian.
5. Any study of migrant cinema must be tackled with multidisciplinary approaches, spanning multiple disciplines.
6. Film Studies is not immune to logical fallacies.
7. A new universal system and database that encourages more productive communication, fewer mail chains and meetings, and a checks system that prevents plagiarism and scientific manipulation in Film Studies and broadly, in academia is of paramount importance. The database required is not the current search engines, no.
8. Artificial Intelligence, Virtual Reality, and film and TV and neuroscience need to inform each other to survive, improve and produce better results.
9. Nothing is absolutely black or white, except for the absolute black and white themselves.
10. People regret things they have not done than the things they have done.
11. The chicken came first. Yet, hope will prevail through the egg. Chance will remain an important factor in everything, not everything is controllable; hope and worry are more useful when they are adaptable. The egg will learn this in the end.