

-Research Article-

Analyzing the Criticism of Capitalism in the Footsteps of Marxist Economic Thought through the Film *Germany, Bitter Homeland*

Betül Sarı Aksakal*

Abstract

European countries, devastated after the Second World War, began to demand workers from the world's developing countries with young populations to regain the workforce they lost in the war. One of the countries in demand for workers is Turkey, which has a high young population rate. Thus, an intense wave of external migration occurred in Turkey, driven by social and economic concerns. Cinema films mostly contain reflections of the current social and economic context, the system of production relations, and social values. *Germany, Bitter Homeland* deals with themes such as the sociological adventure of external migration and the problems experienced by the people of Turkey at the crossroads of international migration, and the issues of capitalist system, labor exploitation, commodification of labor, gender, cultural conflict, alienation, within the integrity of the filmic narrative, on the theme of Marxist economics and philosophy. Through qualitative analysis, the study investigated which aspects of the film dealt with these facts, and it was concluded that the film successfully conveyed these issues to the audience..

Keywords: *Germany Bitter Homeland, Emigration, Capitalist System, Commodity Fetishism, Alienation, Gender*

*Dr, Celâl Bayar University, Türkiye.

E-mail: betulllsari@gmail.com

ORCID : 0000-0003-2668-364X

DOI: 10.31122/sinefilozofi.1507195

Sarı Aksakal, B., (2025). Analyzing the Criticism of Capitalism in the Footsteps of Marxist Economic Thought through the Film *Germany, Bitter Homeland*. *Sinefilozofi Dergisi*, No:19, 93-114. DOI: 10.31122/sinefilozofi.1507195

Received: 29.06.2024

Accepted: 16.11.2024



Bu makale Creative Commons Atıf 4.0 Uluslararası Lisansı ile lisanslanmıştır.

-Araştırma Makalesi-

Marksist İktisadi Düşüncenin İzinde Kapitalizm Eleştirisini *Almanya Acı Vatan* Filmi Üzerinden Okumak

Betül Sarı Aksakal*

Özet

İkinci Dünya Savaşı'ndan sonra yerle bir olan Avrupa ülkeleri savaşta kaybettikleri işgücünü yeniden kazanma adına, dünyanın genç nüfusa sahip gelişmekte olan ülkelerinden işçi talep etmeye başlamışlardır. İşçi talep edilen ülkelerden biri de yüksek bir genç nüfus oranına sahip olan Türkiye'dir. Böylelikle Türkiye'de toplumsal ve ekonomik kaygılar ekseninde gerçekleştirilen yoğun bir dış göç dalgası baş göstermiştir. Sinema filmleri büyük ekseriyetle içinde bulunulan toplumsal-ekonomik bağlamın, üretim ilişkileri sisteminin ve toplumsal değerlerin yansımalarını içerir. *Almanya Acı Vatan* filminin dış göçün sosyolojik serüveni ve Türkiye insanının uluslararası göç kavşağında yaşadığı sorunlar gibi temalar ekseninde kapitalist sistem, emek sömürüsü, emeğin metalaşması, toplumsal cinsiyet, kültür çatışması, yabancılaşma gibi pek çok olguyu Marksist iktisadın ve felsefenin izleğinde, filmsel anlatı bütünlüğü içinde ele almış olduğu düşünülmektedir. Çalışmada nitel analiz yöntemleri aracılığıyla filmin bu olguları nasıl ve hangi yönlerden ele aldığı incelenmiş ve çözümlenmiş, olguların başarılı bir biçimde seyirciye aktarıldığı sonucuna ulaşılmıştır.

Anahtar Sözcükler: *Almanya Acı Vatan, Dış Göç, Kapitalist Sistem, Meta Fetişizmi, Yabancılaşma, Toplumsal Cinsiyet.*

*Dr., Celâl Bayar Üniversitesi, Türkiye.

E-mail: betulllsari@gmail.com

ORCID : 0000-0003-2668-364X

DOI: 10.31122/sinefilozofi.1507195

Sarı Aksakal, B., (2025). Analyzing the Criticism of Capitalism in the Footsteps of Marxist Economic Thought through the Film *Germany, Bitter Homeland*. *Sinefilozofi Dergisi*, Sayı:19, 93-114. DOI: 10.31122/sinefilozofi.1507195

Geliş Tarihi: 29.06.2024

Kabul Tarihi: 16.11.2024



Bu makale Creative Commons Atıf 4.0 Uluslararası Lisansı ile lisanslanmıştır.

Introduction

Following the Second World War, due to the significant loss of population in the military and civilian areas, a substantial need for a labor force arose during the economic restructuring process attempted to be carried out in Western Europe. When Western European countries such as Germany, England, Belgium, and France could not meet the labor force they needed with their domestic population, they found the solution by importing labor force from various countries with a high proportion of the young population. In this context, Turkey, which has a high young population rate, has been one of the countries exporting labor force to Western European countries since the mid-1960s.

Although the rise of external migration in Turkey started in the 1960s, it did not slow down after 1980, bringing radical changes in economic, social, and cultural areas. In particular, migration from Turkey to Germany occurred intensively during the mentioned dates. External migration has led to some problems, mainly because of the immigrants' inability to adapt to the places they migrate to, which can be expressed with concepts such as cultural conflict, identity crisis, and social exclusion. In addition, the working conditions created in the places of migration in a way that would serve the continuous creation of surplus value by capitalism, the world's production system, have made exploitation and alienation inevitable for the migrant workers.

Naturally, all these developments have found a place to be reflected in cinema as one of the essential themes. Films are shaped mainly in the context of a society's experiences in changing social, economic, cultural, ideological, and political conditions. Therefore, films need to be evaluated from an interdisciplinary perspective. Although *Germany, Bitter Homeland* seems to be shot around the theme of external migration, the current relationship of migration with economics and sociology, and the direct connection of migration with many concepts such as the capitalist system, alienation, culture conflict, and gender, cause its cinematic narrative to intersect with all these concepts. These aspects of the film make it practical for an analysis based on the theoretical foundations of different scientific disciplines.

Just as it is possible to focus only on technical facts in any research on cinema films, it is also possible to follow the economic and social developments and production processes of the period in which the films were shot and to try to make sense of the movie with philosophical methods. It is thought that *Germany, Bitter Homeland* is a film that illuminates the economic and social developments of the period in which it was shot, the capitalist system, which is described as the current production system, and the contradictions that the system provides the basis for and is suitable for such an analysis. In this context, the study examines how the film conveys concepts that can be handled from an interdisciplinary perspective, such as the capitalist system, alienation, gender inequality, and cultural conflict, to the audience around the theme of external migration through critical discourse analysis, which is among the qualitative research methods. These concepts have been tried to be elucidated in the path of Marxist economic thought. Various research questions were created in this context, and answers were sought. In addition, different perspectives on external migration, areas of conflict for which external migration provides the basis, and new perspectives on social problems are provided. With these aspects, it is thought that the study can contribute differently to the existing literature dealing with films with the theme of external migration.

The first subtitle provided information about the purpose, method, scope, and research questions that must be answered. Afterward, explanations were made about the phenomenon of external migration, which should be considered as a phenomenon that provides for transformations at economic, social, cultural, and political levels, and determinations were made regarding the process of external migration from Turkey to Germany and their reflections in cinema in the second subtitle. In the third subtitle of the study, a brief evaluation of the subject of the movie *Germany, Bitter Homeland*, is presented. In the fourth subtitle of the study,

answers to the determined research questions were created in line with the method and scope of the study, and it was concluded that capitalism is a production system that represents a system of exploitation based on surplus value and continues to reproduce itself in this way. In the fifth and sixth subtitles of the study, the issue of the capitalist system being a system that cannot exist without a revolution in the means of production is touched upon, and the technological revolution and restructuring of production in the capitalist system are discussed. A parenthesis has been opened to commodity fetishism and alienation, characterized by the individual's drive to acquire private property, reinforced within the capitalist system. Finally, problems such as cultural conflict, gender, and women's alienation are addressed, focusing on social norms and external migration. It has been concluded that the film has successfully shed light on concepts such as the capitalist system and the surplus value fueled within the system, exploitation, commodity fetishism, and alienation, as well as conveying issues such as gender, cultural conflict, and patriarchy.

Purpose, Method, and Scope of the Study

Cinema and movies inevitably have social meaning (Wayne, 2012, p. 56). Films reveal the social realities of a particular period by directly depicting the events and facts of that period (Kellner, 2013, pp. 16-31). In the study, based on the plot of the movie *Germany, Bitter Homeland* and the analysis of the characters represented in the film, it was tried to analyze how the movie problematizes concepts such as the capitalist system, surplus value, exploitation, alienation, gender and culture conflict in the axis of the theme of external migration. In this context, the film was analyzed thematically. For this purpose, visual indicators were examined, such as scenes and dialogues that reveal the themes intended to be touched upon in the film. The sentences and words used in the dialogues, the signs and symbols used in the film's scenes, the themes intended to be conveyed to the audience, and the characters constructed for this purpose were analyzed within the scope of their functions within the film. Critical discourse analysis methods are used. Rather than the images, lighting, sound effects, and shooting techniques that fall within the scope of cinematography, the focus was on the characters in the film and the content created through the plot (Sözen, 1999, p. 20).

The film is also thought to be suitable for Marxist analysis. The film reveals capitalism's production dynamics and basic production logic with a strong representation. Based on the basic concepts derived from Marxist theory, variables such as dominant class and working class, capital and labor contradiction, wage labor and exploitation of labor, living and working conditions of the working class, commodity fetishism, gender, technological change, and alienation have been specified. It is possible to discuss the film regarding the determined variables, and the film is open to different readings. Within the scope of the study, answers were sought to the following questions: "Through which dynamics do capitalism and the system of exploitation it brings operate? How does the alienation process of the individual occur in the capitalist system? How can culture conflict and gender phenomena be addressed in the context of migration from Turkey to Germany and the social norms to which they adhere?" Again, scenes, dialogues, icons, and symbols that could answer the research questions created within the framework of the variables determined in the film were specifically selected.

An Overview of the External Migration Process from Turkey to Germany and Its Reflections on Cinema

Migration is the process of creating a new living space by leaving the city or country where individuals live temporarily or permanently to live in better conditions to meet their wishes and needs in matters such as economic, social, cultural, political, and security (Özer, 2004, p. 11; Yalçın, 2004: 13). Migration affects the social, political, cultural and economic course of both individuals and countries and causes radical changes in the social structure. Migration is both cause and effect; it occurs because of political, social, and economic events and paves

the way for social movement (Sirkeci & Erdoğan, 2012, p. 298). Migration, a dynamic process, is a multi-layered event that includes intertwined causes, effects, and results¹. Migration is generally divided into internal migration, which expresses the movement within a country, and external migration, which describes the process of leaving a country and settling in another country.

External migration emerged as one of the consequences of global economic, social, and political developments in the 20th century (Kaplan, 2017, p. 27). It should be emphasized that 1961 was a significant turning point in the mass labor migration from Turkey to abroad when the first labor agreement was signed with Germany². As a result of the first official labor agreement signed between Turkey and Germany through the State Planning Organization in 1961, millions of people migrated from Turkey to Europe to work, and this intense external migration continued unabated until the oil crisis that broke out in 1973³. Germany, which needed incredibly cheap and unskilled labor due to its production structure, imported workers from Turkey, and approximately two million Turks immigrated to Germany between 1961 and 1979 (Topuz, 1994, p. 29).

The phenomenon of migration has always found a place in Turkish cinema with its different forms and dimensions (Akyüz & Dabak, 2017). With the influence of urbanization, industrialization, and social transformations, intensified internal migration, and subsequently external migration in the 1950s, migration became one of the most frequently discussed topics in different areas of culture and art, and with the influence of the social realist perspective that became influential in the 1960s, the phenomenon of international migration has maintained its quality as an essential topic for cinema in almost every period (Agocuk, Kanlı & Kasap, 2017). Since the early 1970s, influential films have been shot in Turkish cinema in different periods, dealing with the issue of external migration in realistic dimensions. Many people left their

¹ Different disciplines that focus on migration as a research topic discuss the concept from their perspectives. For example, sociologists have examined the effects of immigration on society by looking at it from a social perspective. While geographers consider migration in terms of time and space, economists focus on the economic effects of migration. Therefore, social sciences have generally analyzed the subject based on geographical mobility (Erdoğan, 2019). However, since this study will focus more on migration's economic, social, and individual effects, an economic and sociological perspective is taken as a basis.

² After World War II, Western countries, especially Germany, began to improve their economies and expand their industries rapidly. However, millions of people died in the war, cities were destroyed, and a significant loss of labor occurred. The rebuilding of ruined cities and the lack of sufficient human resources for factories and large enterprises led these countries to employ guest workers. Workers were first brought from poorer European countries such as Italy, Spain, Greece, and Yugoslavia, but since the workers could not meet the existing labor needs, it was Turkey's turn. Since the Turkish economy was also going through a difficult period in the 1960s, the demand for workers, first from Germany, was seen as an essential opportunity to ease its economy, reduce unemployment, and increase foreign exchange inflow.

³ The official labor migration from Turkey to Western Europe, which started in 1960 with Germany's limited demand for workers, reached an estimated 1,300,000 workers when the receiving countries stopped it in 1973-74 and became one of the most important examples of its kind (Akgündüz, 2013, p. 191). More than eighty percent of the workers went to Germany. In comparison, the other twenty percent were distributed to France, the Netherlands, Belgium, Austria, Sweden, Switzerland, Denmark, and the United Kingdom with varying weights. This migration was the first participation of workers from Turkey in the Western European labor market and the beginning of a new process with its dynamics. In Luxembourgeus's words, this new reality that emerged due to external migration paved the way for a labor migration that had no equal in Europe since the slave trade during the colonial period (Luxembourgeus, 2024, p. 80). The temporary nature of these programs illuminates Europe's still-fresh colonial reflexes and the slave-master logic deeply embedded in its consciousness that sees migrant workers as disposable. As the Swiss playwright and novelist Max Frisch famously stated in his words, "We wanted workers, they sent people," Europe wanted workers but unwillingly received people, based on the idea that there is a fundamental difference between workers and people (Cited in Luxembourgeus, 2024, p. 81). Germany stopped the migration of workers from countries that were not members of the European Economic Community on 23 November 1973 without informing Turkey in advance, according to the Turkish government spokesman. France made a similar decision on 3 July 1974. The Netherlands officially ended the migration of workers from Turkey by not requesting workers from the second half of 1974 without making an official decision (Akgündüz, 2013, p. 191).

homes, their wives, and their children from Anatolia and went to Germany to earn a living. Although each had a different life, their stories were shaped around the same theme. For these people, the first thing that emerged over time was longing for their homeland and family in foreign countries, and then other problems that arose over time, such as relationships with Germans, marriages, families left behind, and problems stemming from differences in culture, religion, and language. These problems inevitably attracted the attention of Turkish cinema. When Turks went to Germany and other Western countries, the sixties and seventies were also the golden age of Turkish cinema. During that period, movie theaters were packed, and there was intense interest in every film. *The Return* (Dönüş, Türkan Şoray) (1972), *The Bus* (Otobüs, Tunç Okan) (1974), *El Kapisı* (Orhan Elmas) (1974), *Almanyalı Yarım* (Orhan Elmas) (1974), *Germany, Bitter Homeland* (Almanya Acı Vatan, Şerif Gören) (1979), *Hasan The Rose* (Gül Hasan, Tuncel Kurtiz) (1979), *Ölmez Ağacı* (Yusuf Kurçenli) (1984), *Expatriate Şaban* (Gurbetçi Şaban, Kartal Tibet) (1985), *Saturday Saturday* (Cumartesi Cumartesi, Tunç Okan) (1985), *Forty Square Meters of Germany* (Kırk Metrekare Almanya, Tevfik Başer) (1986), *Polizei* (Şerif Gören) (1988), *Farewell to False Paradise* (Sahte Cennete Veda, Tevfik Başer) (1989), *Journey of Hope* (Umuda Yolculuk, Xavier Koller) (1990), *The Yellow Mercedes* (Sarı Mercedes, Tunç Okan) (1992), *Berlin in Berlin* (Sinan Çetin) (1993), *Against the Wall* (Duvara Karşı, Fatih Akın) (2004) are among the prominent films shaped around the theme of external migration (Osmanoğlu, 2016, p. 83). The themes centered on migration films may differ depending on the period in which they were shot, the reasons for migration, the migration process, the consequences of migration, how the migration problem is addressed, and the solutions they propose to solve the problem. The films shot in the first half of the 1970s mainly included the journeys that are the first stage of migration, the new lifestyles brought by migration, cultural degeneration, and the stories of what the migrants left behind. In the films shot in the mid-1970s and in the 1980s, problems such as identity and value conflict, working conditions, culture shock, alienation, marginalization, and discrimination experienced by immigrants who settled in a European country were discussed.

Although many essential films have been shot in Turkish cinema that approach the issue of external migration seriously, the film *Germany, Bitter Homeland* is thought to be one of the rare films that touches on the problems experienced by Turks in Germany from a multifaceted perspective. Although the film seems to be shaped around the theme of external migration, it focuses on many issues such as labor exploitation, monotonous and intense business life, alienation of people by the capitalist system, robotized people, automation order, cultural conflict, and the social position of women. The film presented the issue of external migration to the audience by combining many problems with the migration process, including social experiences.

The Movie *Germany, Bitter Homeland* and Its Subject (With the Main Lines)

Germany, Bitter Homeland is a film shot in 1979, directed by Şerif Gören, and starring Hülya Koçyiğit and Rahmi Saltuk. The film begins with Güldane (Hülya Koçyiğit), who goes to Germany as a worker, marrying Mahmut (Rahmi Saltuk) as a formality. If they get married, Mahmut can take advantage of his spouse's status and go to Germany as a worker.

In general terms, the film is a work created to reflect the working conditions and experiences of Turkish workers in Germany. The film deals with many issues around the theme of external migration, such as the capitalist system and its brutality, the system of exploitation it brings with it, the alienation of the individual within the system, as well as patriarchy, the social position of women, the cultural conflict that forms the basis of external migration, and the social exclusion faced by immigrants in the places they immigrate to. In the words of Kaplan (2017: 163), the phenomenon of external migration is explained in the film within the framework of the pains of cultural change experienced by a young woman of village origin working as a worker in a factory and the economic and cultural shock of the leap from nature to mechanization.

Agah Özgüç explains the subject of the film in question as follows: “The dramatic Germany story of Güldane, a factory worker who became a robot only to earn money, and her husband Mahmut, whom she met and married in her village when Güldane came to Turkey on leave, and who lives with dreams of Germany (2012, p. 521).



Figure 1. Poster of Germany, Bitter Homeland Source: https://tr.wikipedia.org/wiki/Almanya_Ac%C4%B1_Vatan#/media/Dosya:Almanya_Ac%C4%B1_Vatan_poster.jpg (Date of Access: June 25, 2024).

Director	Şerif Gören
Producer	Selim Soydan
Script	Zehra Tan
Cast	Hülya Koçyiğit, Rahmi Saltuk, Mine Tokgöz, Suavi Eren, Fikriye Korkmaz, Bedri Uğur, Bigi Schöner, Orhan Alkan, Seda Sevinç, Sabahat İzgü, Nermin Özses, Sabahat Gönül, Veysel Pala.
Music	Rahmi Saltuk
Director of Cinematography	İzzet Akay
Distributor	Gülşah Film
Film Type	Dram, Duygusal, Politik
Production Year	1979
Duration	84 minutes.

Table 1. Some Information about the Germany, Bitter Homeland. Source: <https://www.sinematurk.com/film/1602-almanya-aci-vatan> (Date of Access: June 25, 2024).

Findings and Evaluations

A System of Exploitation Based on Surplus Value: Capitalism

Germany, Bitter Homeland movie reveals that capitalism continues to produce itself thanks to surplus value, that it is an economic system based on the commodification and exploitation of labor, and that the dialectics of the system in the historical process are determined within this framework.

Capitalism can be described as an economic system based on private ownership of production tools and equipment, where prices are formed according to supply and demand and depend on the entrepreneur's profit. The essence of the primary economic law of capitalism lies in the production of maximum surplus value by increasing the exploitation of wage labor based on expanding the scale of production. In other words, surplus value is the source of capital accumulation and expansion of production (Marx, 1952).

Capitalist production divides people into two irreconcilable groups: those who own the means of production and those with nothing but labor power (Marx, 1976a, pp. 107-115). To reproduce the capitalist relationship in the capitalist system, it is necessary to continue providing labor regularly (Marx, 1990, p. 411). Capital is primarily characterized by ownership of the means of production, while labor includes wage workers. Workers have no control over the means of production, and they survive by selling their labor. On the other hand, capital is the center of this, working primarily to increase its profits (Marx, 1990, p. 256). To quote Karl Marx: "The worker is only a machine for the production of surplus value; the capitalist is only a machine for the conversion of this surplus value into surplus capital" (Marx, 1967, p. 595). From Marx's perspective, transforming labor power into a commodity would be inevitable in such a functioning system. When labor power becomes a commodity, it would be easier for the capitalist to seize the surplus value created by labor (Greer, 2016, pp. 162- 163). The labor supply would continue uninterrupted in the system because the worker who provides labor power must purchase goods and services to continue his vital activities. A new good emerges that the worker must produce to access these goods and services: Labor.

In the movie *Germany, Bitter Homeland*, an attempt was made to draw attention to the capitalist system and issues such as labor exploitation and surplus value, which are integral parts of the system. In the scene where Mahmut has just arrived in Berlin and is wandering on the street, a poster of the movie *Apocalypse Now*, about the Vietnam War, is seen on the door of a cinema (*Germany, Bitter Homeland*, movie scene, 27.35 min.-27.40 min.). By displaying this poster, a reference was made to the work intensity and discipline within the capitalist system in Germany. By pointing to a war movie, the working conditions of workers are mentioned in factories that resemble a war, or more precisely, a capitalist war.

Other scenes worth mentioning are where Güldane stays with her single female friends when the clock rings at six in the morning. Everyone gets up and runs around quickly, without yawning even for a second, and then they run to the subway (*Germany, Bitter Homeland*, movie scene, 20.56 min.-. 23.54 min). These scenes are accompanied by the sounds of a clock (tick-tock). Here, by pairing a mechanical man with a mechanical clock, the aim is to underline the fast-paced, mechanizing, and exploiting business life created by the capitalist system in Germany (Figure 2).



Figure 2. Scenes where Güldane and her friends are trying to rush to work.

In the factory scenes where Güldane works, references are made to the Fordist mode of production of the capitalist system (on-band mass production movement), reminiscent of Charlie Chaplin's movie *Modern Times* (1936)⁴. In Marxist jargon, the individual struggling to exist in the wheels of wild capitalism is frequently featured through fast shooting techniques. Because, in the movie, as in the movie *Modern Times*, reference is made to the ritual of the worker who repeats simple movements based on repetition in the production line, constantly tightening screws, and displays the screw tightening movement everywhere. The mechanized human types created by the capitalist system are criticized (*Germany, Bitter Homeland*, movie scene, 25.50 min.-26.56. min.) (Demir, 2020, p. 153).

Including the robot that wanders around while Güldane and her friends work in the factory is also necessary. This robot, which speaks with a mechanical voice that constantly repeats *Achtung, Arbeit* (attention, work) in the factory and annoys all the workers working in the factory, attracts attention as a solid critical symbol of capitalism (*Germany, Bitter Homeland*, movie scene, 24.18 min.-24.35 min., 77.29 min.-78.10 min.). The speed of the capitalist disciplinary society is frequently mentioned in film fiction. It is also noteworthy in this context that famous upbeat songs of the period, such as Boney M and Rasputin, were constantly played on the record player in the factory to encourage the workers to work at a higher tempo. It is also necessary to include the scenes where Güldane and her friends are frustrated by the pressure of ever-increasing performance-based targets in the factory (*Germany, Bitter Homeland*, movie scene, 70.00 min.-71.21 min.). They are constantly faced with requests such as "Can ten people do the job of twelve people, or can eight people do the job of ten?". Capitalism's system of exploitation aimed at creating surplus value is always against them.

A character named Pala is also featured in the film's final scenes. Pala has been a garbage collector in Germany for years and has devoted himself to his job without taking any leave during the years he has worked. An award will be given to Pala, who will be selected as the best employee of the year. A ceremony is held for this, and the mayor will also attend the ceremony. The words spoken by Pala in his dialogue with the translator prove how harsh conditions the workers work under:

Pala: If you ask me how the garbage is in other places, I do not know, but German garbage is good garbage. We sold the horse and cattle in the village and came here. Eight children, two of us, ten people all look after me. We worked, toiled, and could not get enough; I wonder if we are incompetent. Not. In that case? I do not know what we have achieved in fifteen years. My current salary is one thousand liras. I am sending six hundred of these to children. I manage with the rest.

Translator: Your retirement is approaching; what will you do when you retire?

Pala: I will return to my hometown and die.

Translator: I cannot translate this in front of the mayor. Say something decent.

Pala: Can I bear this much work? I will die (Germany, Bitter Homeland, movie scene, 79.21 min.-81.17 min.).

The answer reveals the harsh conditions under which workers work in the capitalist system and a social reality. Pala's tired and sad expression is very well reflected in these sentences, representing his exhausted strength and lost love of life. On the other hand, it is thought that this scene also tells us that the modest dreams of the immigrants at first turn into achieving more and saving more over time, but that there will be no end to this.

⁴ Chaplin's film *Modern Times*, which managed to present man in his reality, is a perfect satire example that contains an extremely impressive criticism, and the film *Germany: The Bitter Homeland* reminds us of the film *Modern Times* in terms of both its subject and some scenes. Chaplin, who narrated the alienation of the man of the century from himself and the outside world in *Modern Times* with a powerful language, was trying to open the way for man to return to himself, nature, and nature. A profound portrait of the man of the century, who became a part of the machine he produced and who was alienated even from the machine he produced, was being drawn.

Capitalism, Technological Revolution, and Restructuring

Germany Bitter Homeland highlighted that capitalism is a production system that cannot survive without revolutionizing production. The capitalist system cannot continue its existence unless it resorts to changing the means of production and relations of production because the desire for unlimited expansion with the ever-growing market is like capital. Throughout history, the capitalist system has developed and implemented new tools and methods to realize this desire. Technological and scientific advancements taking place in different parts of the world and different periods change the production order of the capitalist system (Marx & Engels, 1992, p. 345). It is possible to produce more commodities with less labor and capital, which are also produced in a shorter time. These opportunities contribute to the gradual strengthening of the surplus value-based structure of the capitalist system.

There are remarkable scenes and dialogues regarding the subject in the movie. Güldane and her friends wake up very early in the morning and go to work. They spend almost every day working in the factory. They work in a factory that produces telex, and they must follow strict rules in the factory. All the parts that pass through the tape all day long, amidst the sounds of machinery, are tried to be assembled and completed by the workers until a particular whole is formed. A newly arrived machine has undertaken the task of monitoring the work done by the workers and their performance (Figure 3). A friend of hers explains this situation to Güldane as follows:

Güldane's friend: Something changed when you left. There are no masters anymore, and a machine says Achtung (attention in German).

Güldane: Isn't there anyone shouting Nein (No)?

Güldane's friend: No. There is a machine that says Achtung. That machine could find out who did the wrong thing in ten seconds. The light was immediately on (Germany Bitter Homeland, movie scene, 24.03min.-24.23min.)



Figure 3. Robot measuring workers' work and performance.

In the movie's later scenes, it is shown that this machine is getting faster and faster, so people are forced to work at faster speeds. In these scenes, officials are seen around with stopwatches, checking how long it takes to complete the work. Workers are now asked to produce telex in fifteen minutes, whereas they used to produce it in nineteen minutes (Figure 4). Thereupon, the following conversation takes place among the workers:

Worker: Telex every 15 minutes; we used to do it in 19 minutes.

Other worker: Instead of making thirty-six telexes daily, you will make forty-five telexes. In other words, ten people will do the work of twelve people. As you can see, they are looking to see if they can get eight people to do the work of ten people. Well, if we consider that thirty thousand people work in this factory, you calculate the rest (*Germany, Bitter Homeland*, movie scene, 70.05 min.-70.32 min.).



Figure 4. Pictures depicting scenes depicting the capitalist technological revolution that allows workers to do more work in less time..

These developments remind us of Marx's statement: "In capitalist society, all methods that serve to increase the social productivity of labor are implemented by placing the costs on the shoulders of the individual worker, and all tools aimed at improving production undergo an upheaval and become tools that enable the domination and exploitation of the producer" (1976b, p. 799). The machine is a new means of generating surplus value (Marx, 1906, p. 495). New production techniques provided by scientific development are used for more intense and greater exploitation of the labor force before the goal of a better life for humans (Marx, 1906, p. 495).

Going back to the conversations between the workers:

Worker: In the man's eyes, there is no Turk, Greek, Yugoslav, or German. We are all workers. Regarding our situation, I guess they will do what they did in the cannery. They will also switch to automation next year.

Other worker: What is that?

Worker: A machine does the work of five hundred people.

Other workers: Many people will be unemployed if they buy ten machines!

Worker: We must do something. If only we could be united... (*Germany, Bitter Homeland*, movie scene, 70.32min.-71.20min.).

Due to the transformation of mechanization into automaton, the means of production available to the worker are increasing in volume (Marx, 1990, p. 498). This process, which enables the intensification of labor, can enable the worker to work more energetically and create greater value, and therefore a greater amount of surplus value, in the same working time. "Science becomes the productive power of capital, and the machine triggers exploitation and unemployment by providing both the capitalist individual and the capitalist class the opportunity to produce the same surplus with fewer workers" (Marx, 1976b, p. 782). In addition, it is thought that the said dialogue mirrors the core of solidarity and class formation that occurs with Thompson's (1990) concept of experience. Workers who have experienced similar job insecurity have set themselves the goal of reaching people with similar experiences. The internationalism of the working class expresses the unity of interests of workers of all countries in their struggle against their common enemy, capitalism. In this sense, all workers belong to the same nation. The world's working nation is exploited and dominated by the same power and capital in all bourgeois countries (Marx & Engels, 2014, p. 129).

The Process of Alienation and Overcoming of Alienation in the Most Advanced Stage of Commodity Fetishism and the Commodification of Labor

One of the main issues touched upon by the movie *Germany, Bitter Homeland* is the process that leads to the worker discovering the fetish character of the commodity within the capitalist system and becoming a commodity fetishist, which can be characterized by the urge to acquire private property. This situation points to the beginning of the worker's alienation process, the commodification of the worker who produces the means of production, and the beginning of becoming a commodity that consumes commodities.

Within the capitalist system, the commodity, which does not contain any real value, has become the object of a universal passion and turned into a holistic fetishism. In this process, the worker's labor has become a commodity, an alien power that controls his life, reducing natural relations between people to relations between commodities (Marx, 2011, pp. 82-83). From Marx's point of view, private property makes people stupid. People think that only when they own private property can all their goals in life be achieved. Marx reveals the morbid nature of this situation: "Private property has made us so stupid and one-sided that we think that an object is ours only when it exists for us as capital, or when we own it directly, when we

eat it, drink it, wear it, live in it, in short, when we use it" (Marx, 1975, pp. 279, 351-352). Private property becomes a goal, not a tool, for the individual, but after a while, this process would commodify labor and people and alienate them from everything.

Commodities would also be characterized as a symbol of the desire for individuals to move up in class because one of the indicators of the systematic and characteristic style of the upper classes is regarded as multiple ownership. The number of houses increases, but the petty-bourgeois logic is never satisfied and never stops. A car is about comfort and convenience, but a more luxurious model comes to mind when purchasing the first car. In short, the life of a person suffering from commodity fetishism is spent accumulating commodities and dreaming of them. The accumulated and dreamed commodities are undoubtedly many times more than needed. In a capitalist society, their products dominate people (Marx, 1990, p. 165).

The movie *Germany, Bitter Homeland* begins with the image of people crowded around a car and admiring it. This scene symbolically references the phenomena of private property and commodity fetishism created through the BMW brand car. This fictional scene reflects people's dreams of owning such a beautiful car one day.

In the movie, Güldane works day and night to save money and constantly dreams of buying a house and a field. Güldane is a pragmatist who knows that rent income is a rising value. Güldane's only capital is not the savings she gained by saving her wages (Lüleci ve Kaplan, 2021, p. 89). In the film's first scenes, when Güldane comes to the village on leave, she brings many souvenirs from Germany. She sells them to the people in the village for money, which is an indication of Güldane's passion for private property and commodity fetishism. She added a new one to his routine of working in the factory and earning money. In this way, she could buy more houses and fields. Some dialogues between women in the village can be included as a reference to Güldane's situation:

Woman: -How much did you buy it for?

Other Woman: -Eighteen thousand liras, this Güldane is a perfect seller.

Woman: -He turned out to be very skillful; he says money and nothing else.

Other Woman: -This time, he brought twenty thousand marks.

Woman: -They also took Hussam's field. Add one, too.

Other Woman: -I am sorry, but we have not heard good things about it. What did he do abroad for five years?

Woman: -Guldane is good for God. Please do not believe it until you see it with your own eyes.

Other Woman: Guldane turned out great. He sold goods worth at least one hundred thousand liras. (*Germany, Bitter Homeland*, movie scene 02.56 min.- 03.20 min.)

Another issue the film draws attention to is Güldane's contractual marriage with a young man named Mahmut, a villager of Güldane (Lüleci & Kaplan, 2021, pp. 89-90). Without much thought, Güldane says yes to Mahmut's marriage proposal to come to Germany and get a work permit. Because Mahmut says that if she accepts his offer, he will own his field and cow to Güldane. He promises to give Güldane additional money when he finds a job in Germany. This is a beautiful opportunity and offers for someone whose life is centered around making money. Even this marriage is an income-generating business for Güldane. The conversation between Güldane and her mother on the subject sheds light on Güldane's ambition:

Mother: Girl, you have gone astray. Many people wanted to marry you, but you did not. Now, you are getting married just for the sake of it. You have become the gossip subject of the village.

Güldane: I do not care what anyone says, mother. Is it easy? Five hundred and fifty thousand lira of the debt of the land, thirty thousand lira of the field, is five hundred and eighty thousand. I am sending you money too. Of course, I will marry for money. I am getting married just for the sake of it. Who cares? (On the other hand, she enjoys counting the money Mahmut gave in exchange for the field and the cow) (*Germany, Bitter Homeland*, movie scene, 06.50 min.-07.18 min.).

Again, in later times, Güldane's decision to turn her formal marriage with Mahmut into a real marriage was influenced by social pressures laced with sexist discourses, as well as the idea that two people could produce more and acquire more property and money. The dialogues between Güldane and her friends working in the factory are an indication of this situation:

Sevgi: Sister Emine, please say something to this girl.

Emine: What else do you think, girl? You become an old maid. Look, the man is keen and active. You two can put aside what you earn in a month in a week.

Güldane: Well?

Emine: Do not say that, girl; there are all kinds of people in this wild land. You have already had the wedding ceremony, what are you waiting for? You are sane, and you are not ignorant. (*Germany, Bitter Homeland*, movie scene, 40.18 min.-40.50 min.)

The ideas in this speech are beautiful to Güldane. She starts to dream with his inner voice, "If we both work, we can repurchase a floor and open a shop." So much so that Güldane constantly sees herself buying new floors and paying off the debt of the floor, even in her dreams. Again, Güldane's inner voice saying, "If the debt of the floor is over, I will buy another floor, one more floor, one more floor" while working in the factory with her mind blurred among the machine making *Achtung* (attention) sound and all the movement and hustle, reflects her private property and commodity fetishism. This situation is also a sign of Güldane's alienation process.

Alienation can be defined as the intellectual structure in which capitalist production shows its destructive effect on human beings' physical and mental state and the social process of which they are a part (Marx, 2007, p. 33). The worker's alienation from his labor is a process that paves the way for him to fail to perceive the outside world, realize his social reality, and seek the meaning of life in commodities rather than in his own existence or social relations. Within the capitalist system, the commodities produced by the man himself have become an alien force that stands against him and enslaves him (Marx, 2007, p. 22).

However, it should also be noted that alienation is not a purely critical concept in Marxist thought. Although it results in the fragmentation of individuals, alienation is also how they can develop their individuality, subjectivity, and freedom. In other words, it is a stage that a person must experience to return to his truth. After her alienation peaked, Güldane took a step towards realizing her individuality and freedom in the film's final scenes. On her last day at the factory, Güldane walked towards the robot approaching her. To a factory official who warned him about this action and about returning to work, he said, "Nein (no), nein is enough. You are late, nein, you went to the toilet, nein! While you were firing so many people, no one said nein, you did not think about so many people" (*Germany Bitter Homeland*, movie scene, 78.06 min.-78.30 min.). She opposed the capitalist system's production and exploitation order that turned people into machines, raised the flag of rebellion, and decided to return to his hometown. This scene in the movie refers to Marx and Engels' (2019, p. 268) statement in the Communist Manifesto, "The working class has only its shackles."



Figure 5. Scenes showing Güldane at the stage of her alienation, opposing and rebelling against the exploitation brought by the capitalist order.

In the last scene of the film, Güldane's inner voice at the airport where she goes to return to her hometown is the inner voice and summary of the life of not only Güldane but of everyone who has been integrated into the capitalist system in one way or another: House, subway, factory, screw... House, subway, factory, screw... Accompanied by her inner voice, Güldane started laughing with the happiness of refusing to be one of the gears that keep the wheel of the capitalist system turning. Güldane eventually opposed alienation and robotization, regained her freedom, and realized herself again. She rebelled against the automation system that turned her into a machine and the robotizing effect of the production system in the factory.

Within the Framework of Social Norms and External Migration: Culture Clash, Gender, and the Alienation of Women

In the movie *Germany, Bitter Homeland*, the phenomenon of cultural conflict focused on external migration is included. In addition, issues such as asymmetrical power relations between men and women, characterized by patriarchal ideology, and gender are also touched upon. The film conveys the phenomenon of alienation to the audience through themes such as the social position of women, a woman's loneliness, fear of failure, and feeling obliged to suppress her femininity in many ways (Sayan-Cengiz, 2019).

The phenomenon of migration, which goes beyond moving people from one place to another, is naturally a process of cultural transfer. The migration process includes the stages of integration into the destination country's cultural, economic, and social life by gaining a legal and spatial place (Kolukırık & Duru, 2020, p. 334). Therefore, a person who enters a different culture, whether through internal or external migration, would inevitably enter an environment of cultural conflict and sometimes social exclusion. People who went from Turkey to Germany as workers were generally the people who were most despised and exposed to social exclusion (Aksoy, 2010; Çınar, 2017).

Towards the end of the film, the voices of actual immigrants shed light on the difficult working conditions of Turkish workers in Germany, the social exclusion they are exposed to, and the cultural conflict. The film focuses on the problems caused by external migration in a detailed and comprehensive manner. While the sentences heard as external voices in the film point to migration, and the reasons and results of migration, they also indicate that external migration is not treated as one-dimensional in the film. The sentences in question also seem to shed light on the problems caused and possible by labor migration to Germany. "Modern slave life is lived here, this is a swamp that seduces young people, we were treated as second-class citizens because we are foreigners, just like the black-white distinction, the essence of the immigration problem has not been addressed, this is essentially a problem of integration, in other words, social harmony, and this has not been achieved" (*Germany, Bitter Homeland*, movie scene, 58.06 min.-59.30 min.). These sentences made by Turkish workers who immigrated to Germany reveal how Turkish immigrant workers describe their lives in Germany. These conversations are one of the most essential sociological findings of the film. Worker immigrants, who are described as expatriates, have been subjected to social exclusion in both Germany and Turkey. In some scenes, Güldane comes home, presses the radio button, and listens to something. The radio starts with interviews with Turkish immigrants in Germany. In this context, it is also noteworthy that while Güldane is listening to these interviews, she is crying inside the house about how evil and meaningless her life is, as well as her loneliness and alienation.

In the film, some clues can be caught about the sociology of the period, as well as Turkey's economic and cultural situation in those years. On the bus on which Güldane and Mahmut went to Germany together, after the assistant's announcement, "Dear passengers, our bus has entered the E-5 highway going to Germany", there was applause in the bus. From here, it is impossible not to notice how much people overestimate Germany. Additionally, as

the bus approaches the borders of Germany, people wear ties around their necks, obviously wearing them for the first time in their lives, which is remarkable in understanding the culture shock they are going through. The sentences of one of the passengers, "Put on your ties, the German police will leave those with ties and send the others back, comb your hair and pray to God" (*Germany Bitter Homeland*, movie scene, 10.24 min. - 10.32 min.) also show that the phenomenon of migration goes beyond spatial change for individuals.

It is also depicted in the film that many Turks move back and forth between two cultures in their daily lives. So much so that they wandered around the borders of German culture in their business lives and Turkish culture in their other lives. Turks' places outside of work are coffeehouses and associations, where primarily men go, and people who share the same affiliation meet. The day Güldane and Mahmut went out for a walk, a closeness began between them. When Güldane and Mahmut go out to visit the city, it is seen that they do not live like the people of that city; they are in the position of spectators instead of enjoying the opportunities offered by the city and participating in various social activities and forms of entertainment. Their appearance and social status appear as concrete indicators that they are outside the city they live in and that they represent the other. Güldane, who has an eclectic look with her scarf, dress, and trousers, while walking around with Mahmut, who displays the typical Turkish image with his black and bushy mustache. Accordingly, Güldane is aware of her lack of belonging as she looks at the shop windows, the people surfing in the lake, and the skaters (Kaplan, 2017, pp. 190-191). Immigrants know that they are the other of the cultural environment they join.

The film also includes arabesque culture, which is one of the consequences of migration and can be considered because of the interest of migrating people in their traditional cultures. Posters of popular arabesque figures of the period, such as Orhan Gencebay, Ferdi Tayfur, and Bülent Ersoy, decorate the rooms of young women, and Ferdi Tayfur's song Huzurum Kalmadı is heard on the radio. Germany is culturally like Türkiye in some places because people carried the culture and popular images they came from with them in certain aspects.

The phenomenon of gender is touched explicitly upon in the film, whose adverse effects continue in Turkish society. The most important reason for making women secondary, passive, and dominating them is their sexual identity. In patriarchal societies, the set of moral rules patterned with an oppressive and degrading perspective, created for women compared to men, always exists intensively (Eveline & Bacchi, 2005, pp. 497-498). In the film, social inequalities are illuminated between men and women due to the continuation of patriarchal values. It is possible to observe the subject on the bus Mahmut and Güldane took to go to Germany after their marriage. Güldane wants to take off her headscarf on the bus. However, Mahmut reacts by saying, "Cover your hair, they will curse me" (*Germany, Bitter Homeland*, movie scene, 08.34 min.-08.44 min.).

As mentioned in the previous sections, Mahmut and Güldane's marriage turned into a real marriage relationship after a while. From the first day, when the marriage turns into a real marriage, Mahmut expects Güldane to serve her and tries to assert superiority over Güldane:

Mahmut: Güldane, bring me water.

Güldane: Get up and get it yourself.

Mahmut: I said bring water!

Güldane: Hiii! (Güldane immediately gets up and brings water). (*Germany Bitter Homeland*, movie scene, 51.45 min.-51.55 min.).

In the following period, Mahmut established a relationship with a German woman; Güldane discovered and caught Mahmut. Mahmut felt entitled to cheat on Güldane because

he was a man and threatened her with violence if Güldane got divorced. The conversations between them are meaningful:

Güldane: If you are going to do this, divorce, what happens if I do the same thing to you? Then his honor would be damaged, right?

Mahmut: What are you saying? I am a man; you are a woman. Just do something like that, and you will see. I will break one of your sides; I will kill you!

Güldane: Divorce then!

Mahmut: What are you saying? And divorce? (Raises hand to Güldane). I will cause an accident! (*Germany, Bitter Homeland*, movie scene, 74.12 min.-75.15 min.).

The phenomenon of gender directly affected Mahmut's behavior towards Güldane. As a man, Mahmut acted with ease, being free and valuable. Comfortable with the role assigned to him by social norms, he shouted at Güldane and even said that he would use violence if she resisted. The film points out that Güldane is also a tool for Mahmut and reminds us of the problem of capitalist relations deepening unhappiness and alienation (Kaplan, 2017, pp. 187-192).

Conclusion

Being interested in Turkish cinema and thinking about Turkish cinema can open the way to understanding Turkish people and the problems they face both in the past and today. Films can serve as a valuable reference source for social scientists in considering the structure of Turkish society, thinking about Turkish society, and in understanding the economic, political, sociocultural processes and difficulties that Turkey is going through. It is impossible to evaluate the creation process of a cinema film independently of social life. Because in the words of Ryan and Kellner (2010: 35), cinema is a part of the system of cultural representations that constructs social reality. Migration, one of the fundamental dynamics of social change, is an issue that needs to be carefully considered to understand Turkey's social life and structure. One of the issues that left a mark on Turkish social life is external migration, which has been increasing since the 1960s and can be considered one of the most influential and dynamic social events with its formation and results. In the mentioned years, migration from Turkey to Western Europe, especially to Germany, took place intensively and brought many transformations that can be addressed from social, economic, cultural, and ideological perspectives. Naturally, this situation had the opportunity to be reflected in the cinema.

The movie *Germany, Bitter Homeland* should not be evaluated as a movie that only covers external migration and the problems it brings with it. The film deals with the capitalist system in which human labor is commodified and its wheels in every case. In the film, concepts such as the capitalist system, social inequalities, alienation, exploitation, surplus value, and gender were divided into sections on a dystopian basis and tried to be conveyed to the audience. Many scenes in the factory are featured in the film, showing that capitalism reproduces itself every time through revolutions in the means of production on the axis of technological development. It has been shown that this situation, expressed through mechanization and automation, paves the way for the inevitability of a process in which workers are exposed to greater exploitation and unemployment.

To unravel the mystery of capitalist reality, the processes of commodity fetishism and alienation need to be examined closely. The film has also served as an essential analytical tool in this context. It was also touched upon that the alienation process, defined as the worker's reproduction of his subordination within the capitalist system, is a process that a person must go through to return to his essence. At the movie's end, Güldane not only rebels against the automation system that turns her into a machine but also declares war on the patriarchal world.

The film also offers clues about the position of women in society. The film wanted to underline that women are always given a secondary and passive role in society. The problem of cultural conflict experienced by immigrants was also mentioned. Situations that reflect their ability to maintain their cultural values on the one hand, their adaptation to German culture on the other hand, and their entering into an identity crisis on this axis are conveyed to the audience. Immigrants make a spatial change and undergo economic, political, social, cultural, and individual identity transformation.

In essence, it is thought that many issues are successfully addressed in the film, from the daily life problems of workers in Germany to unemployment problems, as well as the negativities experienced by female workers due to their sexual identity. In the film, the director has directed his camera directly to the workers' living environments, the factories they work in, and the difficulties in their daily lives, and has managed to convey all these difficulties to the audience with a cinematic language that is far from melodramatic patterns.

Films, which are an integral part of the society they depict, illuminate indicators of the realities of any period of history. In this context, the *Germany, Bitter Homeland* film deserves to be mentioned as a film that successfully sheds light on the capitalist production system and the contradictions it brought with it, as well as the issue of external migration, which was the social reality of the period it belonged to.

Çıkar Çatışması Beyanı:

Makale yazarı herhangi bir çıkar çatışması olmadığını beyan etmiştir.

References

- Agocuk, P., Kanli, I. and Kasap, F. (2017). Representation of External Migration and Migrant Identities in Turkish Cinema from 1990's onwards. *Journal Of History Culture And Art Research*, 6(3), 505-523.
- Akgündüz, A. (2013). Bir modernleşmeyi hızlandırma projesi olarak Batı Avrupa'ya işçi göçü. In R. Funda Barbaros, E. J. Zürcher (Eds.), *Modernizmin yansımaları: 60'lı yıllarda Türkiye* (pp. 191-211). Ankara: Efil.
- Aksoy, E. (2010). Almanya'da yaşayan üçüncü kuşak Türk öğrencilerin kimlik algılamaları ve buna bağlı olarak karşılaştıkları ayrımcılık sorunları. *Hacettepe Üniversitesi Türkiyat Araştırmaları*, 12(12), 7-38.
- Akyüz, S. and Dabak, B. (2017). Erkekliğin yol hali: "Sarı Mercedes" ve "Otobüs" filmlerinde erkeklik kurguları. *Fe Dergi*, 9(1), 79-91.
- Altan, H. N. and Budak, M. M. (2023). İkinci Dünya Savaşı sonrasında almanya göç politikalarının dönüşümü. *Gaziantep University Journal of Social Sciences*, 22(4), 1409-1423.
- Çınar, Y. (2017). Türk-Alman ilişkilerinde Almanya'daki Türk göçmenler (1961-2000). *Akademik İzdüşüm Dergisi*, 2(2), 1-21.
- Erdoğan, T. (2019). Kavramsal ve kuramsal açıdan göç olgusu, A. Akgöz, D. Yörük ve H. Karpuz (Eds.) In *Geçmişten günümüze göçler*. (pp. 17-43). Konya: Anadolu Ofset.
- Demir, M. (2020). *Perdeye yansıyan gurbet, Türk dış göçü ve sinema*. İstanbul: Kriter.
- Eveline, J. and Bacchi, C. (2005). What are we mainstreaming when we mainstream gender? *International Feminist Journal of Politics*, 7(4), 496-512.
- Gören, Ş. (1979). *Almanya Acı Vatan*. İstanbul: Gülşah Film.

- Greer, I. (2016). Welfare Reform, precarity and the re-commodification of labour. *Work, Employment and Society*, 30(1), 162–173.
- Kaplan, N. (2017). *Göç kimlik çok kültürlülük Türk Sinemasında Almanya'ya göç*. İstanbul: Der.
- Kellner, D. (2013). *Sinema savaşları: Bush-Cheney döneminde Hollywood sineması ve siyaset*. (G. Koca, Trs.). İstanbul: Metis.
- Kolukıncık, S. and Duru, G. (2020). Türkiye'deki Suriyeli nüfusun sosyal ve mekansal görünümü: Adana Suriyeliler Caddesi örneği. *Akdeniz İnsani Bilimler Dergisi*, 10, 319-337.
- Luxembourgeus, T. (2024). *Sınırşırı bir sinema Tunç Okan'ın göç üçlemesi*. İstanbul: Doruk.
- Lüleci, Y. and Kaplan, N. (2021). *Sinemada temsil ve gerçeklik*. İstanbul: Çizgi.
- Marx, K. (1906). *Capital. A critique of political economy* (E. Untermann, Trs.). New York: The Modern Library.
- Marx, K., 1818-1883. (1952). Theories of surplus value; selections. New York : International Publishers.
- Marx, K., (1867). [1967]. *Capital, Volume I*. New York, International Publishers.
- Marx, Karl, (1867/1990). *Capital. Volume 1*. London: Penguin.
- Marx, K. (1975). Economic and philosophical manuscripts, in *Early Writings* 279, 351 (R. Livingstone and G. Benton, Trs.) London: Penguin Books.
- Marx, Karl (1976a). *Kapitalizm öncesi ekonomi biçimleri*. (M. Belli, Trs.) Ankara: Sol.
- Marx, K. (1976b). *Capital, Volume 1*. London, Penguin Books.
- Marx, Karl (2007). *Yabancılaşma*. (K. Somer, Trs.). Ankara: Sol.
- Marx, K. (2011). *Kapital 1. Cilt*. (M. Selik, Trs.). İstanbul: Yordam.
- Marx, K. and Engels, F. (2014). *Komünist manifesto ve komünizmin ilkeleri*. (M. İ. Erdost, Trs.). Ankara: Sol.
- Marx, K. and Engels, F. (1992). *Manifesto of the communist party*. US: Oxford University Press.
- Marx, K. and Engels, F. (2019). The Communist Manifesto. In *Ideals and ideologies* (pp. 243-255). London: Routledge.
- Osmanoğlu, Ö. (2016). Türk Sineması'nda dış göç olgusu: Sosyo-Kültürel karşılaşmalar, kimlik çatışması ve yabancılaşma. *Marmara İletişim Dergisi*, 25, 77-98.
- Özer, İ. (2004). *Kentleşme, kentlileşme ve kentsel değişim*. Bursa: Ekin.
- Özgüç, A. (2012). *Ansiklopedik Türk filmleri sözlüğü: Türk sinemasının yüziüncü yılına armağan*. Horizon international.
- Sarup, M. (1996). *Identity, Culture and the Post-Modern World*. The University of Georgia Press.
- Sayan-Cengiz, F. (2019). Göçmenliğe dair dönüşen temsiller ve temsilin politikası: "Almanya Acı Vatan" ve "Duvara Karşı" filmlerinin karşılaştırmalı analizi. *OPUS International Journal of Society Researches*, 13(19), 1202-1224.
- Sirkeci, M. and Erdoğan, M-M. (2012). Göç ve Türkiye. *Migration Letters*, 9(4), 297-302.
- Sözen, E. (1999). *Söylem: belirsizlik, mübadele, bilgi, güç ve refleksivite*. İstanbul: Paradigma.

Thompson, P. (1990). Crawling from the wreckage: The labor process and the politics of production. In D. Knights, & H. Willmott (Eds.), *Labour process theory*, (pp. 95–124). London: Macmillan.

Topuz, S. (1994). *Türkiyeden yurtdışına işçi göçü ve ikinci kuşak Türk işçi çocuklarının RE-integrasyonu*. Master's thesis, Istanbul University: Social Sciences Institute.

Wayne, M. (2011). *Sinemayı anlamak: Marksist perspektifler*. (E. Yılmaz, Trs.). Ankara: De Ki.

Yalçın, C. (2004). *Göç sosyolojisi*. Ankara: Anı.