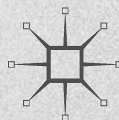
POST-UNIFICATION TURKISH GERMAN CINEMA

WORK, GLOBALISATION AND POLITICS BEYOND REPRESENTATION

GOZDE NAIBOGLU



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Work, Globalisation and Politics Beyond Representation

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CHAPTER 1

Introduction

This book examines what came to be known as Turkish German Cinema from the period following the German Unification in 1990, with a focus on ethics, affectivity and labour. Today, Turkish German Cinema broadly refers to a diverse set of films that deal with the transformations that the labour migration from Turkey to Germany brought about in the last 50 years. Mass migration from Turkey to Germany was initiated with the labour migration agreement, which was signed between the two countries in 1961. Within the past few decades, this migration has radically changed the cultural, social and political spheres in Germany, which in turn has generated a growing body of work classified under the subdiscipline of intercultural German studies. The study of film in this category has resulted in a diverse body of work, focused on certain aesthetic, formal, narrative traits and tropes.

In their introduction to the first edited collection in the English language to focus solely on Turkish German Cinema, Sabine Hake and Barbara Mennel argue that there has been a shift in focus in the films produced after the fall of the Berlin Wall in 1989. They write,

> Turkish German cinema is often associated with a particular sensitivity toward national belonging and ethnic embodiment and an acute awareness of the politics of identity and place. However, this body of work has more recently been associated with attempts to complicate and destabilize discourses – of social realism and fluid attachments in a globalized world. The films made since the 1990s tell stories about the problems of dislocation

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> and integration; yet they also open up new ways of thinking beyond fixed categories of identity and the binary logic of native and foreign, home and abroad, and tradition and modernity. (Hake and Mennel 2013: 1)

As Hake and Mennel argue, a new generation of Turkish German filmmakers, such as Seyhan Derin, Aysun Bademsoy, Thomas Arslan, Fatih Akın, Yüksel Yavuz and Hussi Kutlucan, have invented new ways to tackle issues such as dislocation and integration, which in turn have caused film scholars to 'realign their compass of historical and theoretical analysis' (Koepnick and Schindler 2007: 8). Within the scholarship on Turkish German film, this has often been identified and analysed on the level of narrative and representation, through hermeneutic approaches that focus on national, ethnic and gender difference and identities.

In his discussion of Thomas Arslan's cinema, Marco Abel criticises this tendency to focus on identity and meaning for being reductive, and argues that such representational analyses block productive investigations into the oeuvre of Turkish German filmmakers, which might open them up 'to contexts that cannot readily be reduced to an identitarian, or representational framework' (2012: 44). Abel suggests that an alternative approach could release the political potential of the films by enabling a consideration of how films can creatively 'constitute Germany anew, as a new people…without presuming to know already who the Germans and its Others are' (Abel 2013: 54). In line with this argument, the chapters in this book explore Turkish German film after Unification, with a focus on the ethics and aesthetics of change, informed by materialist approaches that challenge representational thinking. However, the purpose here is different; instead of reterritorialising differences within the German national context, the emphasis will instead be on situated yet transversal experiences of work, labour, social reproduction and precarity in relation to migration and displacement, as expressed in the audiovisual configurations of film.

The shift in Turkish German Cinema in the 1990s can be better understood within the wider context of the political and social transformations that globalisation has given rise to. Since the end of the Cold War, neoliberalism has rapidly become the dominant world system. Its destabilising forces such as technological advances, neoliberal economy, deterritorialisation of borders and increased mobility, combined with the effects of the worldwide financial crisis and September 11, 2001, have

transformed the social sphere in radical ways. The effects of such destabilising transformations have produced new forms of affects, subjectivities and precarious living and working conditions that have inspired filmmakers to invent new aesthetic strategies to articulate this change and make sense of such unprecedented conditions.

As Steven Shaviro argues, these changes in technologies and economic relations have brought about 'new ways of manufacturing and articulating lived experience…that are so new and unfamiliar that we scarcely have the vocabulary to describe them, and yet have become so common, and so ubiquitous, that we tend not even to notice them any longer' (2010: 2). These new relations are not containable within the confines of binary categories and identities, and the experiences are not reducible to psychological states or emotions, and precisely for that reason they challenge representational frameworks. Shaviro argues that, every emotion carries 'a certain surplus of affect that escapes confinement', drawing on Brian Massumi's distinction of affect and emotion (2010: 4). According to this distinction, affect is 'primary, non-conscious, asubjective or presubjective, asignifying, unqualified, and intensive', while emotion is 'derivative, conscious, qualified, and meaningful'; and existence and experience are always 'bound up in affective and aesthetic flows that elude cognitive definition and capture' (Shaviro 2010: 3–5). It is through these affective flows that subjectivity is 'opened to and constituted through, broader social, political and economic processes', and therefore such affective processes are precisely the zone where change and potential can be mapped creatively and not representationally (Shaviro 2010: 4).

Despite this unprecedented intensification of globalisation's deterritorialising forces, politics of borders and immigration have become more acute than ever in recent years. Germany's relationship with immigration and its migrant population has never been less than problematic and complex, but with the global intensification of hostility against migration and migrants in the twenty-first century, the politics of immigration have taken a sharp turn. In October 2010, during her address to the young Christian Democratic Union members in Potsdam near Berlin, the German chancellor Angela Merkel declared that the country's efforts to build a multicultural society had 'utterly failed' (Sinico and Kuebler 2010). Merkel's emphasis was on the effects of immigration on Germany particularly in the last 20 to 30 years and the

unwillingness or failure of the migrants to integrate into German society. Merkel was not only signalling a diversion to a new politics of migration, but by presenting multiculturalism as a direct result of integration, thus placing full responsibility on the migrants, she was also repeating the widespread, age-old integration debate, which can be summarised as the expectation from migrants to adopt, and adapt to, the host country's culture and values. Integration as a social category at best creates the division of 'good' and 'bad' migrants, and at worst, its failure leads to the antagonism, insecuritisation, marginalisation and criminalisation of migrants. As a political discourse, integration has been adopted by both the centre left and the centre right; the state, media and the visual culture each celebrate the figureheads of integration and condemn its failures. The prevailing approach to Turkish German feature films tend to ascribe to this binary, favouring narratives and tropes that were postintegration, therefore modernised and hybridised.

One of the direct outcomes of the emphasis on integration in the scholarly debates has been the elimination of a central topic in Turkish German Cinema from such discussions: notably the issue of work and labour. These issues—work, unemployment, insecurity and illegal work, social reproduction, exhaustion and precarity—have been prevalent topics within Turkish German Cinema since its inception. From earlier documentaries that examine the precarious working conditions of Turkish labour migrants, such as Günter Wallraff's *Ganz Unten* (*Lowest of the Low*, 1985), to more recent and subtler explorations of the changing nature of labour in Christian Petzold's *Jerichow* (2009), issues of labour and its transformation from the early days of migration to post-Fordism and its twenty-first century forms have been central to films that explore the afterlife of Turkish labour migration to Germany. The following chapters present the proposition that Turkish German Cinema has provided a sustained critique of the changing forms of work and life in Germany, as the films have expressed the need to reformulate issues of ethics, subjectivity, labour and reproduction in the passage to global capitalism.

Existing criticism of contemporary Turkish German Cinema tends to focus on narrative tropes such as integration, entrapment and female victimisation through spatial terms. The films are often viewed through the framework of identitarian politics, which, as Abel argues, 'locate a film's politics and political efficacy in the degree to which a film does

justice to the real lives of this or that identity' (2013: 40). This book will however view the films in their own right, having the capacity to create affect and affective experiences through their audiovisual configurations.

Turkish German Cinema Since the 1990s

The critical interest in Turkish German Cinema within Anglo-American film scholarship was initiated mainly by Deniz Göktürk's seminal article 'Turkish Delight-German Fright', in which she discusses a major shift that took place in Turkish German Cinema in the 1990s. She argues that post-Unification Turkish German Cinema evolved from being a 'cinema of duty', towards becoming a cinema that illustrates what she terms the 'pleasures of hybridity' (2001: 131). For Göktürk, whereas the Turkish migrants of the earlier generation were depicted as voiceless, archaic and passive figures in films of the previous decades such as Helma Sanders-Brahms's *Shirins Hochzeit* (*Shirin's Wedding*, 1976) and Tevfik Başer's *40 qm Deutschland* (*40 Square Meters of Germany*, 1986), themes of humour and playfulness in the films of the second-generation Turkish German filmmakers such as Fatih Akın, Thomas Arslan, Ayşe Polat and Buket Alakuş introduced a new dimension to this minor cinema of the social realist tradition. Göktürk critiques stereotyping via narratives of victimisation, alienation and confinement and welcomes this narrative turn as a celebration of multiculturalism, integration and hybridity.

Shedding new light on this cinema, which had until then been mostly neglected in German and film studies in the English language, this debate initiated by Göktürk has become the dominant framework, and it was further expanded and elaborated on by various scholarly articles, mainly focusing on gender relations and the construction of spaces on screen (Eren 2003; Göktürk 2000; Mennel 2002a; Naiboglu 2010). Most studies of Turkish German films focus on what Kobena Mercer has famously referred to as the 'burden of representation': a presumed duty to be representative of a minority culture as a whole, which haunts the discussion of migrant and diasporic cinemas, and which Göktürk affiliates with the cinema of duty (Mercer 1990). However, Göktürk's problematisation of the earlier depictions of Turkish immigrants in Germany through recurrent themes of entrapment and exclusion emanates from a process of judgement. Göktürk questions the early films' accuracy as she argues that this imagery 'is often grounded in fake compassion,

rather than authentic experiences' (2001: 139). But what is 'authentic experience'? Who determines what is authentic or fake, and for what purpose? For the consensus-seeking atmosphere of post-Unification Germany, the authentic Turkish German experience would likely mean a departure from the burden of representation.

This will to authenticity prevails in a majority of the scholarly work on the topic, which operates by distinguishing authentic representations from false or inaccurate representations of the migrant experience. In doing so, such a representational framework effectively involves assessing films according to the degree to which migrant characters perform what Sara Ahmed calls 'the happiness duty' of multiculturalism (2010: 158). As Ahmed argues,

> Migrants are under increasing pressure to integrate, where integration is the key term for the promotion of multicultural happiness. Although integration is not defined as "leaving your culture behind" (at least not officially), it is unevenly distributed, as a demand that new, or would-be citizens "embrace" a common culture that is already given. (2010: 137–138)

Representational approaches consider the narrative shift towards the pleasures of hybridity, enhanced by happy themes of migration and integration, as welcome, while themes of exclusion are at best stereotypical, and at worst fake. As Ahmed argues, guided by the duty of happiness, such approaches tend to view the 'melancholic migrant' as a figure that haunts contemporary culture, 'as a kind of unnecessary and hurtful remainder of racism' (2010: 148).

In a similar vein to Ahmed, Hito Steyerl criticises the discourses of multiculturalism within the context of artistic and cultural production in Germany, for having been 'traditionally centred on the notions of "enrichment" and "integration"' (2004: 161). Steyerl writes,

> The question was: does it serve to enrich the experience, pleasure, taste, wealth or gross national product of Germans? In other words: Is it useful? Simultaneously, the cultural production of minorities was always labelled as lagging behind, unsubtle, unaware of aesthetic theory, spontaneous, warm-hearted, and always on its way towards an unachievable integration into mainstream culture. (Steyerl 2004: 161)

This framework has also been dominant within the criticism and scholarship of Turkish German Cinema: evaluating films according to

how they nurtured the project of integration, not just on the level of content but also in their aesthetic sophistication. Integration was not only applicable to migrant human bodies, but also to the aesthetic body of migrant films. On the level of content, many of the articles have largely focused on films that provide examples of recurring themes of female victimisation and ignored others that failed to provide 'useful' knowledge on marginalised migrant experience. On a formal level, social realism of the cinema of duty was unfavourable as it lacked humour, taste, sophistication or experimentation and therefore had been unable to achieve popularity (Göktürk 2001: 138).

Göktürk further elaborates the narrative shift in the 1990s by focusing on the spaces on screen in her article 'Turkish Women on German Streets: Closure and Exposure in Transnational Cinema', wherein she argues that, by moving from the confining domestic environments to urban localities, characters have gained a new dimension (2000). The article explores a number of films from the 1990s, such as Thomas Arslan's *Geschwister* (1997) and Kutluğ Ataman's *Lola + Bilidikid* (1999). Göktürk views the proliferation of urban and outdoor settings in these films as signalling a new sense of mobility, suggesting a recent cosmopolitan turn in Turkish German Cinema. By opposing the interior settings of the cinema of duty versus the urban locations, Göktürk presupposes both categories as homogenous signifiers of negative or positive moods and psychological states. Rob Burns, subsequently expands on Göktürk's argument in his reading of the urban settings in Thomas Arslan's Berlin Trilogy as potential markers of social exclusion or mobility (2006). Burns contends that the urban space implies a move away from 'the cinema of the affected'—which is a term he uses to conceptualise the films of the earlier generation that depict ethnic Turkish migrants as stereotypical—towards a more 'authentic' representation of hybridity that hints at the possibility of mobility between two mutually exclusive cultures (2006: 133). As he argues, the cinema of the affected focuses 'unremittingly on alterity as a seemingly insoluble problem, on conflict of either an intercultural or intracultural variety' (Burns 2006: 133). He links the success of the new Turkish German directors such as Fatih Akın, to their achievements in portraying authentic representations of in-betweenness (Burns 2007).

Several scholarly works that focus on the portrayal of migrants in Turkish German Cinema question the authenticity of conventional narratives, and argue for a more multidimensional and mobile depiction

of migrant characters. Daniela Berghahn in her article ‘From Turkish Greengrocer to Drag Queen’ follows a genealogical line of depictions of Turkish masculinity from the earlier first generation immigrants such as the father figure in *Yasemin* (Hark Bohm, 1988) to the second and third generation cinema’s queer characters, such as the drag queens in *Lola und Bilidikid*, which she reads as positive indicators of a new approach that promotes social change (2009). The discussion of social change that manifests itself through Turkish German Cinema is most often thought through, formulated and characterised via the concepts of ‘hybridity’ and ‘in-betweenness’ and theories on multiculturalism and transnationalism (Burns 2006; Rings 2008). These approaches tend to assess how films negotiate between the binary terms of national and gender identity. Coming from a sociological perspective, Katherine Pratt Ewing suggests abandoning such social categories pertaining to identity, in favour of a more nuanced understanding of the processes which produce them as aftereffects, and which could be traced from the discursive practices (2006: 268). She argues,

> Instead of using concepts such as hyphenated identities and hybridity as analytic tools, I suggest that scholars pay close attention to how and when such popular mythologies are actually deployed and by whom. We must consider the effects of such deployments in specific situations by examining how individuals are often classified and misrecognized, contrasting such misrecognitions with an account of how individuals, no matter where they are socially positioned, operate through multiple, contextualized identities in a wide range of social situations and manage an array of contradictions and inconsistencies in their lives. (Ewing 2006: 268–269)

Ewing’s suggestion to move beyond the confines of categories and dualisms of identity draws attention to relations and processes in their generative multiplicity. In this way, Ewing suggests a suspension of the representational approach, highlighting the necessity to acknowledge and trace the intersections and the pluralism of the forces that operate on discursive levels forming the object of critique. In line with this argument, the chapters in this book are concerned with such processes in film, yet the book does not share Ewing’s discursive approach, instead viewing the films as active constituents of reality and not mere discursive reconstructions of it.

The Spatial Turn

The 'spatial turn' in the growing body of scholarship on Turkish German Cinema opened up new trajectories for argument by diverting the attention from narratives and plot towards the mise en scène and aesthetic elements. Joanne Leal and Klaus-Dieter Rossade's account of the spatial turn explores the shift from interior to urban spaces, following Göktürk's observation that the recent shift to the urban cosmopolitan cityscapes in the films signal a sense of progress according to the integration narrative (Leal and Rossade 2008: 58–87). Leal and Rossade's introduction sums up the aim and intent of this representational paradigm,

> Our aim in exploring the relationship between gender, sexuality, ethnicity and the negotiation of urban space in six of Arslan's and Akın's films made between 1996 and 2007 is to identify whether stereotypical representations of ethnically-specific gender relations of the sort found in 1970s cinema have indeed been abandoned in contemporary filmmaking, in favour of more complex and diverse versions of the interaction between male/female identities and ethnicity, or whether, in fact, more recent films produce a new set of stereotypes in this regard. (Leal and Rossade 2008: 62)

Despite several contingent configurations of space in different films, according to this framework, spaces become the ground to judge whether the problematised stereotypical representations of gender and cultural difference have evolved into legitimate depictions of a more culturally diverse environment. The spaces are assessed according to how their narrative content advocates the 'freedom of movement across national, gender and generational boundaries and the greatest possible freedom of choice in the construction of identity' (Leal and Rossade 2008: 85). What representational approaches as such have in common is the investment in the filmic milieu's ability to represent emotions and psychological states. Jessica Gallagher in her spatial analysis of Thomas Arslan's Berlin Trilogy diverges from this binary reading of interior and urban spaces by pointing out the equally restrictive and claustrophobic character they hold when they are inhabited by diasporic subjects (2006: 337–352). Gallagher argues that urban streets and ethnic suburbs in each of the three films in Arslan's Berlin Trilogy present no substantial solution to the existential dilemmas of the young, third generation Turks in Germany, as the possibilities that the urban locations offer to its

protagonists do not include integration to German society—which, the article suggests, can be achieved at an institutional level, such as through education (Gallagher 2006: 340). Gallagher reads the characters' 'aimless wandering' due to their lack of affiliation with an occupational or an educational institution as a drawback from the master narrative of social progress and integration (Gallagher 2006: 340). By abstaining from an encounter with the spaces onscreen beyond the social and discursive contexts, Gallagher continues the representational tradition that critiques the lack of diversity and aesthetic sophistication in the films, which fail to cater to the mainstream conceptions of happy multiculturalism.

Barbara Mennel does not share this approach in her article 'The Politics of Space in the Cinema of Migration' (2010: 39–55). Mennel explores the spatial configurations in Turkish Cinema and Turkish German Cinema with respect to three films from three different decades: *40 qm Deutschland* (Tevfik Baser 1986), *The Father* (Yılmaz Güney 1973) and *Crossing the Bridge: The Sound of Istanbul* (Fatih Akın 2005). Instead of viewing the interior/exterior locations as grounds for comparison and differentiation of identity categories, she traces the political and aesthetic traditions in both Turkish and German cinema and draws remarkable connections between them. By following a trajectory of the aesthetics of entrapment within Turkish art-house cinema tradition and exploring *The Father*'s similarly claustrophobic cinematic space and the prison environment in Güney's oeuvre, Mennel broadens the discourse of migrant alienation and creates a new cartography of sociopolitical and aesthetic forces that can deterritorialise existing identitarian structures, thereby allowing new connections to emerge. She then proposes to view the spatial aesthetics and the soundscape of Istanbul in *Crossing the Bridge* in a new transnational context, deterritorialising the perception of space as a static container, and, thus, revealing its processual and agential nature.

Mennel's argument on nonrepresentational cinematic spaces is further expanded by Barbara Kosta in her article 'Transcultural Space and Music', wherein she explores the transnational aesthetics of Akın's *Crossing the Bridge*, which she defines as 'an assemblage of sounds and sites that pays tribute to Istanbul as a hybrid space' (2010: 343–344). Kosta provides a detailed analysis of the different segments of the film in their micro sociopolitical contexts, and highlights the deterritorialising and reterritorialising forces operating beyond the conception and perception of a multidimensional, transnational space. She argues that space both

grounds and unsettles identity: 'Space and its myriad manifestations, shape and frame identities and produce affiliations, which are local, national, and transnational' (Kosta 2010: 345). Alongside their territorialised attributes, Kosta argues that 'spaces are not flat, one-dimensional planes, but contain complex and dense systems of overlapping histories and voices' (2010: 345). Kosta's and Mennel's arguments on the cinematic constructions of space therefore open up a new line of argument by engaging with the durational qualities and agential capacities of the medium. By departing from a discussion of the images in their strictly narrative and social contexts, Mennel and Kosta move beyond the identitarian logic, and emphasise the possibility of change that the durational quality of the medium can forge.

Jaimey Fisher, in his analysis of Christian Petzold's *Jerichow*—which will be discussed further in Chap. 3—provides a similarly processual approach to space and suspends representationalism in favour of building new cartographies of thought in the context of Turkish German Cinema (2010: 55–74). Fisher explores Petzold's film within a broader context, locating it within the convergences of multiple traditions and modes of filmmaking including film noir, Berlin School and Turkish German Cinema. Fisher employs the recurrent political condemnation of the marginalisation narratives in the so-called *Gastarbeiterkino* (guest worker films); his detachment from identitarian logic is demonstrated by engaging with different aesthetic contexts beyond the dualisms such as national/transnational and Turkish/German is suggestive. As a break from the previous discussions of space, Fisher argues that *Jerichow* 'operates at that nexus of a space symptomatic of what some theorists have come to call uneven geographic development and the subjective processing of it' (2010: 61). Although the article gives more room to the 'subjective' side of this division, it traces the presubjective forces in Petzold's film, as he argues that 'Petzold allows the aesthetic approach and, above all the spaces of his films to be recast by contemporary economic-geographical processes' (Fisher 2010: 61). In this way, Fisher's argument opens up a fresh avenue to discuss space in film in temporal, material and nondiscursive terms.

More recently, Abel's work on Thomas Arslan's Berlin Trilogy has been particularly poignant for a productive engagement with the political aesthetics in Turkish German Cinema. Abel argues for an alternative approach to representationalism. As he suggests,

> it may be necessary to change the terms of the debate altogether, as the debate's very terms are beholden to an identitarian logic, which…Arslan's films simply do not accept as the a priori condition of their production. Arslan's cinema participates less in a cinema of identity, however configured, than it is a cinema that is…interested in participating in the effort to make films for a people that is still missing and thus yet-to-come. Arslan's films, which are supremely cinematic and deserve to be theorized on this level rather than being almost instantly reduced to representationalist assumptions about their context, constitute a 'minor' and thus, *counter-*, cinema – in the sense that the category of the minor is precisely not one expressive of a notion of identity but, instead, is defined by how "minor" aesthetic productions directly intervene on the *political* level by virtue of the redistribution of the sensible they effect. (Abel 2013: 66)

Abel's critique of the identitarian approaches, and his model for an alternative nonrepresentational approach calls for a new form of inquiry that asks what film images can *do*, rather than what they mean. His attention to the operation of the cinematic images before settling them in a sociopolitical context is a novel attitude in ethicoaesthetic analysis of film. In the context of Berlin School filmmaking, Abel argues that the films 'invent images of mobility that render visible something that is currently absent in the viewer's real social context', which suggests that these films are not strictly representing an already existing milieu, people, experience or agenda, but rather that they operate in their own right, as autonomous and creative images (2013: 18). I concur with Abel's suggestion that an attention to cinematic materiality 'as something that is always already constitutive of the process of transformation' can change the terms of the debate altogether, and release the political potential of the films and open them up to future possibilities (Abel 2012: 53). However, my aim is to broaden the scope of this approach to films that might seem less likely to 'deserve' such an approach, according to Abel's formulation (2013: 66). In my view, films that employ less sophisticated aesthetic strategies than Arslan's subtle and minimalist works are no less cinematic and no less deserving of such a nuanced materialist approach. This book, thus, argues that postrepresentational approaches are not only applicable to films that lend themselves to materialist analyses, but are also useful and suggestive in the context of more conventionally and classically organised narrative driven films. Drawing on the Spinozian idea of affective capacities and his assertion that 'no one has yet determined

what a body can do', it is my aim to argue here that there is no way to determine what films can or cannot do (Spinoza 1996: 71). All images, regardless of their mediated or unmediated nature, hold affective capacities—they play an active role in constituting reality and change; they produce affects, sensations, desires, thoughts and connections alongside social variables, categories and signs. Images hold the capacity to affect us on a material, cognitive and noncognitive level, beyond the representational register. To investigate how images operate on a virtual level alongside that of signification, representation and actuality, I will draw upon the theories and philosophies of process by Gilles Deleuze and Félix Guattari in my analyses of a selective range of art-house, documentary and genre films.

Postrepresentational Film Philosophy and the Ethics of Change

Postrepresentationalism, as I explore in the coming chapters, is concerned with a critique of representational ontologies. It is not a historical category, and the prefix 'post' does not refer to a historically progressive view of representation or what comes after representation. Neither does it reject representation altogether and focus on the nonrepresentational; rather, it is interested in troubling the basic premises of representationalism, of which the Cartesian subject–object dichotomy is one. In this way, it is concerned with, yet distinct from, the Deleuzian concept of arepresentational—*non mimétiques*, nonrepresentational, or the regime of asignifying forces—in the way it critiques the ontological separation of representations from what they represent.

Theories of representation, which have dominated Western understanding of art and human perception in general, can be summarised as theories that rely on a presupposition that there exists a real and actual world that is represented in art, human thought and perception as a virtual copy. Karen Barad formulates representationalism as 'the belief in the ontological distinction between representations and that which they purport to represent; in particular, that which is represented is held to be independent of all practices of representing' (2007: 28). In representationalism, dualisms such as the discursive and the material and the subject and the object are foundational. According to representational thinking, there are entities that are static, objective and knowable, and

the relations between them are determined by the knowing subject. The world that we encounter is a copy of an actual world and our images of thought and artistic activities endeavour to extract or provide recognisable reorganisations of it. In cinema, this reorganisation operates by producing a copy of the world perceived or experienced by a subject. The copy is valued by the degree of its proximity to the original model. The more loyal to the actual, the more meaning and information it communicates and it is this meaning and information that linguistic, psychoanalytical and cognitive theories pursue, albeit via different methodologies. What these theories have in common is their presupposition that film communicates a knowledge *of something* that can be extracted and reflected upon. Barad instead proposes a nonrepresentationalist theoretical framework, which she names *agential realism* (2007: 32). Agential realism is at once an epistemological, ontological and ethical framework aimed at clarifying 'the nature of the causal relationship between discursive practices and material phenomena' (2007: 34). In this way, it is not concerned with individual entities or their mental impressions but their 'entangled material agencies' (Barad 2007: 56).

In his 1987 lecture 'Having an Idea in Cinema', Gilles Deleuze gives a similarly nonrepresentationalist definition of the relation between film and philosophy. Deleuze argues that both philosophy and cinema are acts of creation and not merely a reflection on something: Cinema is the creation of movements/duration, as philosophy is the creation of concepts (Deleuze 1998: 14–19). Deleuze outlines his postrepresentationalist theory of cinema and what he means by 'blocks of movement/duration' in his Bergsonian ontology of images in his books, *Cinema 1*: *The Movement-Image* (2005a, originally published in 1983) and *Cinema 2: The Time-Image* (2005b, originally published in 1985). Here, Deleuze rejects these mind versus object and observer versus the observed dualisms that representational thinking accommodates. He adopts the Bergsonian view that individual entities and their mental impressions are immanent to each other. For Bergson, the mind cannot create an image of the world as a whole, when it is itself an image among others. The world and objects are nothing but images, and there does not exist another world beyond those images. As Deleuze argues,

> There are images; things are themselves images, because images aren't in our brain. The brain is just one image among others. Images are constantly