
H-France Review Vol. 17 (July 2017), No. 103

Annedith Schneider, *Turkish Immigration, Art and Narratives of Home in France*. Manchester: Manchester University Press, 2016. xi + 129 pp. Figures, notes, bibliography, and index. \$110.00 U.S. (hb). ISBN 978-1-7849-9149-4

Review by Gillian Glaes, University of Montana-Missoula.

When scholars discuss immigrant groups in France, they often analyze those from Europe, North Africa, Sub-Saharan Africa, or Southeast Asia. Less frequently investigated are those from Turkey, which makes Annedith Schneider's book *Turkish Immigration, Art, and Narratives of Home in France* that much more important. Schneider not only brings the contemporary Turkish community to the forefront of scholarship on immigrant groups in France, but she also does so from an intriguing perspective: that of cultural production. Her work reflects an important turn in the study of immigration to France toward social and cultural analyses. One thinks, for example, of James Winders's 2006 book on African musicians in France, *Paris Africain: Rhythms of the African Diaspora*. Popular culture and music have also become areas of important scholarly inquiry, underscored by Jonathyne Briggs's recent *Sounds French: Globalization, Cultural Communities, and Pop Music, 1958-1980* and David Looseley's *Édith Piaf: A Cultural History*. Schneider challenges the idea that we can only understand immigration to France through the lens of assimilation and integration as too one-dimensional and constraining. In selecting her case studies, Schneider intentionally chose descendants of Turkish immigrants as they are "the first generation to have the cultural and linguistic knowledge in Turkish and French to produce the work that they do" (pp. 26). Through a discussion of artists such as C-it, a rapper who lives in France and performs in Turkish, she argues that first generation Franco-Turkish artists appear to feel very much a part of French society despite an ongoing connection with Turkey.

With this book, Schneider captures the important cultural contributions made by Turkish artists in France and does so from a fascinating perspective: that of five different artists and artistic formats. She uses these artists and their contributions to make a wide-ranging argument regarding narratives of home, experiences of migration, and connections to country of origin. Her findings challenge many long-standing conceptualizations of immigrants in France: that they are constantly thinking of returning home, for example, and that they struggle to embrace the cultural norms of their new country. In fact, Schneider argues, they craft music, theatrical productions, and fictional works with Turkish and French audiences in mind, communicating to both simultaneously.

Not surprisingly, Schneider finds that artistic forms take on new life in France, including, for example, a Turkish puppet show remade for French audiences. She also makes a fascinating argument about the relationship between home and hospitality, explaining that the binary between guest and host does not effectively capture the immigrant experience. Instead, she explains that writers such as Kiliçkaya create "a place for the descendants of these first immigrants to France" (p. 26) through their literary works. Immigrants themselves play a critical role in creating a sense of hospitality, home, and belonging for others whether as individual artists or members of a group, such as the community theater group Kebab Show.

Each chapter analyzes a specific artist or artistic form. Chapter one analyzes the work of the rapper C-it. Schneider argues that C-it “is both Turkish and French and neither solely Turkish nor French” (p. 29). C-it is a musician who can shift between cultures, contexts, and languages. He performs in French and Turkish and has lived in both places. His career, she argues, reflects that of an artist with access to multiple backgrounds, identities, and perspectives. For Schneider, though, C-it’s music also reflects an important development in France’s public sphere. Rap music itself has become a way for the descendants of immigrants to participate in national debates about identity and belonging in diverse ways.

Chapter two evaluates the work of the Turkish-French theater group called Kebab Show, which operated in France from 2002 to 2011. Here, Schneider effectively connects Kebab Show’s work to her argument regarding hospitality by explaining that community-language theater groups such as this one play a critical role in “creating a sense of home and belonging in the majority culture” (p. 45). Kebab Show’s efforts represent art with an element of activism. While producing sketches and full-length plays, the founders of this theatrical troupe also hoped to initiate dialogue through their work while creating a space through which to highlight issues that were of importance to the Turkish community. In doing so, the troupe extended hospitality and fostered belonging. Yet the group also represented the struggles endured by immigrants, from the attempts to maintain social values in a new country to the loss of home and language.

Chapter three explores a one-woman show by Ayşe Şahin entitled “It’s Convenient for Everyone.” Here, Schneider investigates the intersection of humor and narrative through the character of Selma Oyungoglu, an employee of a swingers’ club. Oyungoglu herself is devoutly religious but at work, she is surrounded by a world entirely different from her own morals and values. It is in this character’s religiosity that Schneider finds the most distinctly Turkish identity. Yet Şahin, as a performer, gives Oyungoglu agency, control, and a sense of humor while reflecting the constant adaptations made by immigrants in a host country. In analyzing Şahin’s work, Schneider argues that ethnic humor and immigrant humor are distinctly different. Through the character that she created, Şahin reflects on how immigrants adapt while also commenting on the host country that surrounds them.

Chapter four follows the career of puppeteer Ruşen Yildiz, who performs his puppet shows in French while using them as a means to comment on the challenges confronted by Turkish immigrants in France. The tradition of Turkish shadow puppetry, and especially that of Karagöz plays, named for the main character, influences Yildiz’s work. Because of their multicultural cast and approach, Karagöz plays are relevant to contemporary audiences in France. Schneider argues, however, that Yildiz’s puppet shows project the experience of establishing a home in France, which relates directly to her theme of hospitality. She also demonstrates how it is that Yildiz adjusts his plays’ messages for French audience and for those of Turkish descent living in France while maintaining some of the original characteristics developed in Turkey. This includes a main character who personifies the idea of struggling to make it in a new culture while underscoring issues related to social justice.

Chapter five examines Sema Kiliçkaya’s 2009 novel entitled *Le chant des tourterelles* (*The Song of the Turtle Doves*). Kiliçkaya’s novel follows the Alevi family over three generations and stands out for several reasons. This is not a narrative of an individual but of a family, which differentiates it from other contributions in the genre of immigrant literature. Thus, there is not a single migration, but multiple migrations. Kiliçkaya places a special emphasis on the Alevi family’s home in Turkey prior to their departure for France, which also sets the novel apart from others that explore the immigrant experience. The idea of a neighborhood plays a key role as well. Kiliçkaya depicts the places in which the Alevi family settles in complex ways, portraying a full range of the immigrant experiences while also connecting to the theme of hospitality.

Schneider's case studies are compelling and I appreciated her discussion of how she chose them. They reflect a more anecdotal approach to studying an immigrant community but, nevertheless, she draws important conclusions. I wanted a bit more, though, on how the different art forms relate to one another. For example, do any of the artists discussed reference each other's work or influence it? These artists and their stories also offer the opportunity to draw broader conclusions about the dynamic and multi-faceted contributions that immigrant communities make not only to their host societies but also to their countries of origin. Throughout the book, I had hoped that Schneider might comment on this more fully. Finally, I wonder how Schneider's conclusions apply to other immigrant communities in France. She discusses the Turkish community's uniqueness among immigrant groups in France, which is an important element of her argument. But to what extent we can apply her conclusions to, for example, the sons and daughters of immigrants from Sub-Saharan Africa pursuing artistic careers and contributing to the public sphere in terms of music, theater, and literary production? These are broader questions, though, and Schneider's work is rich, detailed, and nuanced as it stands, making a critical contribution to the multi-faceted field of immigration studies in France and beyond.

As someone who once endeavored to write a cultural history of an immigrant group and found it incredibly challenging to do so, I applaud Schneider's work. There is much that we can learn here not only about the kind of artistic production generated by immigrants and their children, but also about immigrant communities more broadly and how they build a home for themselves in a host society. The theme of hospitality is developed in innovative ways. Schneider's contribution will push scholars in several fields to more carefully consider the artistic contributions of immigrant groups in and beyond France. And I hope that they do.

Gillian Glaes
University of Montana-Missoula
gillian.glaes@mso.umt.edu

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ISSN 1553-9172