

BORDER, MIGRATION, AND WAITING: MY MARLON AND BRANDO SINIR, GÖÇ VE BEKLEYİŞ: GİTMEK, BENİM MARLON VE BRANDOM

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Abstract

This study examines Hüseyin Karabey's 2008 film *My Marlon and Brando* within the framework of border studies, aiming to show that migration is not merely a physical act but a multidimensional experience. The analysis focuses on how the film represents the border through spatial, emotional, cultural, and bureaucratic dimensions. Methodologically, the film is interpreted through scene-based analyses that are connected with theoretical perspectives. The ideas of Anzaldúa on the cultural and psychological aspects of the border, Balibar on its political nature, Mezzadra and Neilson on its productive function, and Nail on its dynamic form are discussed in relation to the film's narrative. The findings indicate that the border is not simply a geographical line but a structure that alters the rhythm of everyday life, transforms emotional experience, redefines identity, and constantly interrupts movement. The scenes set in hotel rooms, the repeated document checks, the closed gates, and the redefined journeys reveal the invisible yet powerful mechanisms of the border. In conclusion, the study argues that *My Marlon and Brando* makes a significant contribution to migration cinema by portraying the emotional and social dimensions of the border through a coherent and comprehensive cinematic approach.

Keywords: Migration, Border Studies, Identity, My Marlon and Brando.

Özet

Bu çalışma, Hüseyin Karabey'in 2008 yapımı *Gitmek: Benim Marlon ve Brandom* adlı filmini sınır çalışmaları çerçevesinde inceleyerek göçün yalnızca fiziksel bir hareket değil, çok boyutlu bir deneyim olduğunu ortaya koymayı amaçlamaktadır. Çalışmanın kapsamını, filmde mekânsal, duygusal, kültürel ve bürokratik boyutlarda sunulan sınır temsilleri oluşturmaktadır. Film, kuramsal yaklaşımlarla ilişkilendirilmiş sahne analizleri üzerinden yöntemsel olarak değerlendirilmiştir. Anzaldúa'nın sınırların kültürel ve psikolojik boyutlarına, Balibar'ın sınırların siyasal doğasına, Mezzadra ve Neilson'ın sınırların üretken işlevine, Nail'in ise sınırların dinamik yapısına ilişkin görüşleri, filmin anlatısıyla birlikte yorumlanmıştır. Bulgular, sınırın yalnızca coğrafi bir çizgi değil, aynı zamanda gündelik yaşamın ritmini değiştiren, bireylerin duygusal dünyasını dönüştüren, kimlikleri yeniden tanımlayan ve hareketi sürekli olarak kesintiye uğratan bir mekanizma olduğunu göstermektedir. Filmdeki otel odalarında bekleyiş sahneleri, bilet gişelerindeki kontroller, kapalı geçitler ve yeniden tanımlanan yolculuklar, sınırın çok yönlü işleyişini açığa çıkarmaktadır. Sonuç olarak çalışma, *Gitmek: Benim Marlon ve Brandom* filminin, sınırın duygusal ve toplumsal boyutlarını bütüncül bir yaklaşımla yansıtarak göç sineması literatürüne önemli bir katkı sunduğunu ortaya koymaktadır.

Anahtar Kelimeler: Göç, Sınır Çalışmaları, Gitmek: Benim Marlon ve Brandom.

Introduction

The increase in migration movements on a global scale is not merely a demographic and economic phenomenon, but a multifaceted process with cultural, political and emotional dimensions. People relocate for various reasons, such as war, poverty, security concerns or new life opportunities. However, for the individual migrating, this process is often not merely a matter of moving from one country to another. Migration brings with it a redefinition of

belonging, the transfer of memory, and the testing of identity under different conditions. For this reason, migration has become an increasingly popular field of research in academic literature. Border studies, in particular, provide an important framework for understanding the spatial and political dimensions of migration.

A border, though it may appear at first glance to be a line drawn on a map, takes on much more complex functions in everyday life. This line, drawn by states, controls the movement of bodies, changes the direction of relationships, and even interrupts the flow of time. Therefore, the border is not merely¹ a geographical line, but also a space where social order is reproduced, cultural encounters take place, and individual experiences are shaped. This multifaceted functioning of borders is a fundamental conceptual tool for understanding the difficulties faced by migrants. This is because the border is not merely the starting or ending point of migration, but an experience that is constantly reproduced throughout the process itself. Anthropological research shows that communities living in border regions constantly reconstruct their identities, sense of belonging, and experiences of transition in their daily lives (Donnan & Wilson, 1994, 1999, 2012; Haller & Donnan, 2000). Early field observations conducted in different geographical areas have revealed that these regions carry the potential for tension and conflict as well as cultural interaction (Afrakhteh, 2006; Arreola & Curtis, 1993). Therefore, the concept of borders should be understood not merely as a fixed line drawn on a map, but as a dynamic space where social relations, cultural interactions, and individual experiences are constantly shaped.

Borders establish an invisible order that directs human movement, and within this order, feelings of identity and belonging are redefined at every encounter. Individuals unconsciously reproduce the effects of borders in their daily lives. Even their ways of speaking, behavioural patterns and emotional responses bear the traces of these invisible borders. The practices that emerge in border regions are not limited to geographical transitions. These areas are also transitional spaces where cultural encounters, social negotiations and tensions intensify. This multifaceted structure of the border makes its impact visible not only on both sides of the line, but also in the collective memory of societies and in the daily lives of individuals. Therefore, reading border studies solely through the lines on the map reduces the subject to a superficial perspective. What is truly important is to consider the border as a social experiential space that determines how identities, cultures, and relationships are established beyond physical barriers.

¹ Turkish equivalents are provided for consistency (border/sınır, waiting/bekleyiş, counter/gişe) to ensure terminological coherence between the English and Turkish versions.

The concept of borders is not limited solely to political decisions or geographical locations. Different languages spoken in the market, workers travelling between two countries, villagers sharing the same riverbank, or even the security lines drawn in news bulletins reproduce this invisible border system in everyday life. Similarly, cinema offers an important narrative space that makes the emotional and spatial dimensions of this invisible order visible. This is because films impressively reveal that borders are not merely physical barriers, but also areas of experience that leave their mark on human relationships, memories and emotions. In this context, Hüseyin Karabey's 2008 film *My Marlon and Brando* can be considered a powerful example that deeply reveals the multifaceted effects of borders on individual and social life.

My Marlon and Brando film powerfully highlights the experience of borders. The film goes beyond individual emotions such as love and longing to illustrate how borders permeate every aspect of life. What appears to be a simple desire for reunion becomes an impossible goal when borders close. The border between Turkey and Iraq is not merely a geographical barrier. It also becomes a barrier fuelled by war conditions, bureaucratic obstacles and international political relations. Throughout the film, the character's journey reveals the different faces of this barrier. Visa applications, security checks, closed crossings and suspended journeys convey to the viewer how the border is felt in everyday life.

In the film, the emotional effects of the border are as decisive as the physical barriers. Waiting, uncertainty, hope and disappointment intertwine. The rhythm of time is disrupted, days become indistinguishable, and the destination recedes just as it seems to draw near. This situation reveals that migration is not merely a spatial movement, but also an intense emotional process. The character's longing and patience are constantly tested by the obstacles created by the border. Thus, the viewer feels that the border is not merely an external structure but an internal experience. This experience aligns with the concept of the 'emotional geography of the border,' frequently emphasised in border studies.

My Marlon and Brando also opens up a discussion on the cultural dimensions of borders. Encounters between different languages, traditions and identities show that borders are not merely obstacles, but also spaces for forging new relationships. However, these encounters are often temporary, fragile and conflictual. War news, media images, language differences and cultural habits define the heroes' horizons and alter the course of their journey. Therefore, in the film, the border is represented as a structure that both brings people closer and pushes them apart, producing both hope and despair. In this context, the film reveals the multiple functions of the border through a straightforward narrative. The viewer sees that the border is not just an

inter-state line, but is reproduced even in the smallest details of everyday life. Moments when the phone has no signal, closed gates, seals on documents, or waits woven with silence reveal different manifestations of the border. These elements deeply affect the characters' lives while inviting the viewer to feel the weight of the border.

This study aims to demonstrate that migration is not merely a physical movement but a multifaceted experience by evaluating *My Marlon and Brando* within the framework of border studies. The study will examine the spatial, political, cultural, and emotional dimensions of the border separately, followed by a discussion of how these dimensions are represented in the film's set design and narrative structure. This approach aims to make a new contribution to the literature on migration cinema. This is because the film defines migration not only in terms of journey and arrival, but as a process woven with interruptions, waiting and uncertainty. In this respect, *My Marlon and Brando* is an important example that concretises the theoretical concepts offered by border studies through visual narration.

This study makes three distinct contributions to the field of migration cinema. It introduces the notion of emotional geography and the temporal rhythm of waiting as analytical criteria for interpreting how migration is experienced and represented on screen. It also grounds the productive function of bureaucracy within a scene-based analytical framework, revealing how administrative mechanisms influence cinematic space, narrative flow, and the perception of movement. Furthermore, it proposes the interruption and re-initiation of movement as a narrative tool that captures the dynamic and ever-changing structure of borders, offering a new way to understand the relationship between cinematic form and the lived experience of migration.

Methodology

Border studies offer an approach that goes beyond viewing migration as merely a transition from one country to another. This framework enables a broader perspective on the migration experience by highlighting the different dimensions of the border. According to Anzaldúa, the border is not merely a geographical line. It is also an area where identity is fragmented, cultures intersect, and the individual's sense of belonging is constantly tested (Anzaldúa, 1987). This approach is important for understanding how borders manifest themselves in individual experiences and emotional processes. Borders are no longer just

geographical lines; they are multifaceted areas that shape relationships of security, identity, and belonging. Global migration movements have paved the way for the emergence of new forms of nationalism and transnational searches for belonging (Agnew, 2007; Cohen, 1999). These developments show that borders are being redefined at both the individual and societal levels. Migration is no longer merely an act of relocation, but a process in which identities, affiliations, and cultural relationships are reconfigured. Consequently, border studies have become not only a geographical but also an emotional and social lens through which to understand human mobility in the contemporary world.

In this study, scene-based analysis was used to establish a direct link between theoretical perspectives and cinematic practice. Scenes were selected according to their ability to visualise the border's spatial, emotional, and bureaucratic dimensions. Each scene was examined in terms of camera positioning, spatial composition, rhythm of editing, sound design, and the temporal structure of waiting. For example, the prolonged hotel room sequences were analysed to explore the emotional rhythm of waiting; the ticket office and document control scenes were used to illustrate the productive function of bureaucracy; and the repeated interruptions of movement throughout the journey were interpreted through Nail's (2016) concept of the dynamic border. This methodological focus allows theory to be grounded in the film's visual and temporal language rather than remaining purely conceptual.

Balibar's contribution, however, reveals the political nature of the border. According to him, the border is not merely a line between states. It is a structure reproduced in every sphere of social relations (Balibar, 2004). Visa applications, security checks, identity documents and the details of everyday life cause the border to appear in different forms. This situation shapes the life of the migrant not only through physical mobility but also through constant bureaucratic and political obstacles.

Mezzadra and Neilson, on the other hand, approach the border as a method. According to them, the border is a fundamental tool for controlling migration and movement. The border re-establishes social order, categorises migrants, and renders different identities visible or invisible (Mezzadra & Neilson, 2013). This approach demonstrates that the border has not only a restrictive but also a productive function. Migrants' experiences are shaped by the conflicts and temporary solutions created by this productive function.

Nail's border theory, on the other hand, views the border not as a static line but as a dynamic structure defined by movement. The border constantly changes, expands, narrows and is redefined by people's movements (Nail, 2016). This perspective provides an important basis

for understanding the continuity and uncertainty of migration. For migrants, the border is sometimes a crossable experience, sometimes a temporarily closed one, and sometimes one that seeps into everyday life.

These theoretical approaches enable the analysis of migration cinema by revealing the different dimensions of the border. *My Marlon and Brando* can also be read from these perspectives. In the film, the border functions not merely as a line separating two countries, but as an intersection of individual emotions, political conditions, cultural encounters, and memory processes. Thus, the concepts offered by border studies become a productive tool for understanding the film's narrative more deeply.

The Spatial Representation of the Border

In *My Marlon and Brando*, the spatial representation of the border is constructed not only through the lines separating two countries, but also through a multidimensional experience felt in the most ordinary details of daily life. The character's desire to cross into Iraq is not merely a geographical journey, but a spatial experience that changes and intensifies with every step. The border crossing the character wishes to cross, although officially still in existence, has become an abstract wall due to its closure. Thus, the geographical line becomes an area that cannot be physically crossed. This situation clearly demonstrates how the border redefines space.

Throughout the film, the spatial effects of the border are conveyed to the viewer as much as its physical presence. Journeys from one city to another, waiting in hotel rooms, temporary stops at train stations, and counters set up for bureaucratic procedures divide the space into fragments. Every step the character takes serves as a reminder of the border's invisible lines. These invisible lines interrupt the continuity of the space. The road, despite being a passageway, becomes an experience that is constantly interrupted and restarted. As the viewer follows the character's walk, wait, and attempts, they realise how the border permeates every moment of the space. As Nail (2016) emphasises, the border is constantly re-established with the rhythm of movement; therefore, it is not static but a dynamic structure. The visual language used in the film also reinforces this spatial representation. Rather than directly showing the border's presence, the camera conveys it through empty roads, closed doors, barbed wire, and ambiguous crossing points. These visuals suggest that the border is not merely a line on a map but an invisible force embedded within the space. The bench where the character sits, the narrow

corridor they pass through, or their waiting in a room make the spatial pressure of the border visible. Thus, the viewer has the opportunity to experience the border not only as a political but also as a spatial reality. This narrative also aligns with Anzaldúa's (1987) conceptualisation of the border not merely as a geographical line but also as a cultural and psychological space.

Balibar's (2004) observation that the border is reproduced in every sphere of social relations finds powerful resonance in the film. Box office scenes are among the most concrete examples of this reproduction. A civil servant's question, a missing document, or a stamped passport re-establishes the border's presence. The people waiting in line in front of the character appear sometimes as a silent crowd, sometimes as a frantic crush. These moments show how the border redefines relationships between individuals. Everyone is in the same space but is restricted at different levels at the same time. Some pass easily, some wait for hours, and some never pass at all.

Borders and Waiting

Early field observations conducted in different geographical areas have revealed that these regions carry not only cultural interactions but also potential for tension and conflict (Afrakhteh, 2006; Arreola & Curtis, 1993). Border lines have also become an invisible ground for social relations, forms of negotiation, and temporary solidarity (Alvarez, 1995; Anderson & O'Dowd, 1999; Anderson, O'Dowd, & Wilson, 2003; Armstrong, 2003). Consequently, this multifaceted structure of the border removes it from being merely a line drawn by states and transforms it into a dynamic process that permeates the flow of everyday life. The temporary solidarity, local interactions, and fragile compromises that emerge in border regions demonstrate that the social function of the border is established within a complex network of relationships. These areas are not merely points of contact but also social scenes where identities, roles, and affiliations are reshaped. Each encounter leads to the drawing of a new boundary, both spatially and emotionally. Consequently, the border becomes a structure that is constantly being reconstituted and operates invisibly in individuals' relationships.

The waiting in the film becomes one of the most powerful narrative forms revealing how the boundary is reproduced in everyday life. The scenes of waiting create an experiential space where external pressures and internal conflicts converge. The character's relationship with time renders visible the impact of this invisible order on individual life. The weight of time, the slowing of movement, and the loss of meaning of space reveal the tension created by

the boundary on the physical and emotional planes. This situation is not merely a moment of encountering a physical barrier, but also a symbol of a threshold where identity and belonging are re-examined. Thus, the film makes the viewer feel how the border evolves from an external phenomenon into an internal experiential space.

In my film My Marlon and Brando, waiting does not represent a passive state. On the contrary, it becomes an active experience that reveals the invisible workings of the border. The character's helplessness and resistance are both part of this experience. The silent mechanism of the border does not merely prevent crossings; it also reorganises individuals' forms of patience, strategies of hope, and ways of perceiving time. These themes reveal how, in the film's later scenes, the border is constructed not merely as an obstacle but as an emotional rhythm and a form of existence. Thus, the border ceases to be a concrete line and acquires a temporal, emotional, and existential dimension.

The film's most powerful representation of the border is established through moments of continuous waiting. The periods of time Ayça spends in hotel rooms or at border points intensely reveal the emotional weight of the migration experience. This waiting is much more than a simple delay. This period is a process where days become indistinguishable, hours stretch out, and space loses its meaning. The flow of time ceases to be linear, acquiring a new rhythm woven with stagnation and repetition. This rhythm directly conveys to the viewer that migration is not merely a physical movement but also an emotional experience.

In the film, the moments when Ayça waits for Hama Ali create a two-way effect. On the one hand, these periods of waiting keep hope alive and Ayça's desire to be reunited alive. On the other hand, they also feed anxiety and disappointment, along with constant postponement and uncertainty. This dual situation facilitates the viewer's identification with the character of Ayça. The viewer senses time slowing down in the long shots set in the confined space of the hotel room. The pacing back and forth at the border, the minutes spent in the waiting room, reveal that the border is not only a geographical but also a temporal barrier. Thus, the waiting becomes not just a situation experienced by the character but a rhythm experienced by the viewer.

Anzaldúa's (1987) emphasis on the cultural and psychological dimensions of the border becomes more visible in these moments of waiting. This is because the border is reproduced here not only in closed doors but also in the character's mind and emotions. The fluctuation between hope and disappointment reveals the physical and emotional effects of the border. The character's longing grows in the silence of a space, is revived by a small piece of news, and is

shattered again by the next obstacle. This cycle, provided in the film particularly through telephone conversations and video cassettes, shows how the border is transformed into an internal experience.

Waiting also leads to the establishment of a new geography. This geography, which cannot be fully represented on maps, leaves deep traces in the individual's emotional world. Places such as hotel rooms, ticket offices, corridors and waiting rooms become part of the internal geography of the border. These spaces are places where transition does not occur, movement is suspended, and time stands still. For the character, these spaces become not just temporary stops, but areas where identity and belonging are re-examined.

Waiting becomes the most intense symbol of the migration experience in the film. Hope and anxiety, patience and helplessness coexist. The border transcends being an external obstacle and is re-established within the character's inner world. At this point, the border creates a new geography within the individual's emotional world. This geography consists of uncertainty, waiting, and constantly delayed movement. The viewer feels the weight of this geography in the character's every silent glance and every delayed step.

The film presents many small details documenting the functioning of the border, and these details gradually make the viewer feel the invisible mechanism of the border's operation. The stamping of documents, the repeated checking of passports, the identity checks at every gate, and the constantly changing rules due to the conditions of war reveal the everyday face of moving from one place to another. This face often lies beyond the major political debates or dramatic scenes of migration shown in the media. The film makes visible the most ordinary moments of movement and the tension within this ordinariness. The viewer sees the mechanical movements of stamping documents, the tired and questioning gaze of the official, or the anxious faces of people waiting in front of the counter. All these details deeply reveal how the border operates and shapes everyday life.

As Mezzadra and Neilson (2013) point out, the border is not merely restrictive but also has a productive function. In the film, this productive function operates by categorising migrants. Some can pass with complete documentation, some are turned back due to deficiencies, and others are condemned to long waits. Thus, the border does not merely separate people; it reclassifies them according to status, roles, and identities. The bureaucratic practices in the film powerfully reveal how this classification is reflected in everyday life. The character's constant search for new methods shows how the productive aspect of the border determines individual life. Unable to proceed without documents, the character becomes one of the

categories produced by the border. This situation is addressed through migrants who cannot cross the border, who wait, or who want to cross illegally.

Bureaucracy in the film functions not only through documents but also through the rhythm of daily life. Waking up in a hotel room and starting the day with the same uncertainty, waiting in line at the counter, spending hours for a small approval creates the daily rhythm of the border. The sequences at the Habur border crossing in particular stand out as sequences where these moments are visible. This prominent rhythm points to an experience that seems ordinary but is deeply exhausting. All the security checks featured in the film also function as part of the same process. The careful examination of a photograph in a passport, the investigation of the reasons for previously travelling to a country, and even being verbally questioned about whether one actually went to a country for which a visa was previously obtained but not visited, or the glances exchanged in the crowd, reveal that the border is established not only by the state apparatus but also by individuals' bodies and daily movements. The film conveys the workings of bureaucracy to the viewer not only visually but also temporally. Prolonged scenes, silences filled with waiting, minutes spent waiting for documents to be stamped reveal the slowing effect of the border. The cessation of movement and the slowing down of time show how the border transforms the individual's life experience. At this point, the border becomes not only a geographical but also a temporal apparatus. It functions as a mechanism that speeds up and slows down time, putting the individual's life on hold.

Bureaucracy and security systems also transform ordinary spaces in the film. A hotel reception area becomes not just a place for registration, but a space where one wonders whether news of uncertainty will arrive. A ticket office is not merely a desk where documents are handed over, but functions as a threshold where passage is suspended. If the character's documents are incomplete or incorrect, that space can suddenly become an area with no exit; even if all the documents are in order, it often becomes an unsettling space. Thus, ordinary spaces are reconfigured according to the logic of the border. This reconfiguration is the spatial counterpart of the border's productive function. The film clearly shows how the border permeates everyday life through bureaucratic and security details. The sealing of documents, the checking of identities, and the closing of passages reveal that migration is not merely a matter of grand political processes. Migration is also an everyday experience woven with small details. This experience is shaped by the productive function of the border, which categorises individuals. The character's constant search for documents, encounters with security checks, and waiting in uncertainty prove that the border is reproduced in every moment of daily life. Through these

details, the viewer senses the invisible workings of the border and deeply understands how it creates a way of life for migrants.

Bureaucracy, Security and Daily Life

Today, global security policies have reinforced the physical presence of borders through walls, surveillance systems and digital monitoring tools (Jones, 2012). This situation removes the border from being merely a line determined by states and transforms it into a multidimensional structure that alters individuals' perceptions of space, identity, and belonging (Martinez, 1994; Wilson & Donnan, 1998). Consequently, contemporary border regimes operate not only through physical barriers but also through invisible control mechanisms. These structures determine the speed, direction, and form of movement while creating a constantly felt area of restriction in the individual's daily life. The border has now become a phenomenon reproduced not only at crossing points but also in passport controls, databases, and security corridors.

The transformation of the border from a physical line into a form of governance that permeates individuals' living spaces through surveillance technologies, bureaucratic procedures, and security regimes is clearly felt in the film. The document preparations, identity checks, waiting for stamps, and long stays in hotel rooms in the film concretise the effects of this new border order on the individual. Ayça's journey shows how globally redefined security mechanisms infiltrate everyday life and impose conditions on freedom of movement. Each obstacle the character encounters is not merely the closure of a geographical border, but the redefinition of identity, belonging, and access through bureaucratic procedures. In this context, the film makes visible how the border has transformed from an abstract line into a multi-layered management apparatus that determines the rhythm of an individual's life.

One of the most striking aspects of the border in the film is how it constantly interrupts movement and, with these interruptions, produces new definitions. The character encounters a different obstacle each time on her journey to reach her loved one. The road, normally open to progress, is cut off, delayed or redefined due to the different faces of the border. Thus, the journey becomes less a geographical crossing and more a constantly changing cycle of movement and pause. This cycle shows that the border is not just a static line, but also a dynamic force that reshapes movement. As Nail (2016) points out, the border is not static but a structure that exists with movement itself and constantly rearranges its rhythm.

The interruptions experienced by the character in the film are not limited to physical obstacles. Every closed door, every delay, or every new document request changes the meaning of movement. At this point, the border transcends geographical space and infiltrates the individual's life, thoughts, and emotions. With each failed attempt, the character not only loses ground but is also forced to redefine time, patience, and hope. Therefore, the interruption created by the border is not a simple pause in movement but a reconfiguration of the subject's world. Interruptions also give rise to new paths, tactics, and temporary solutions. The character attempts to circumvent a closed passage, seeks alternative documents, or endeavours to overcome the process through acquaintances. These attempts often prove fruitless, yet the productive function of the border emerges precisely here. As Mezzadra and Neilson (2013) point out, the boundary is not merely obstructive but also a mechanism that produces new arrangements and practices. Every search for an alternative route seen in the film is a reflection of this productive function at the individual level. With each interruption, the character learns to move again, reinforcing the dynamic nature of the boundary.

The interruption of movement at the border also creates an emotional experience. Time stretches during moments of waiting, hope is shaken when obstacles are encountered, yet with each new attempt, a different expectation blossoms. These emotional fluctuations enable the border to be redefined within the subject's inner world. Anzaldúa's (1987) emphasis on the psychological and cultural dimensions of the border is concretised here through the individual's experience of movement. The character experiences the border not merely as a country's gateway, but as an internal space where patience, resilience, and hope are tested. The film also powerfully explores the spatial dimension of these interruptions and redefinitions. A break by the roadside, a night spent in a hotel room, or an argument in front of a ticket office show how the border transforms space. These places cease to be ordinary living spaces and become intermediate zones bearing the weight of the border. These zones are thresholds where movement is interrupted but also redefined. The viewer senses the invisible power of the border at these thresholds, as a pressure imprinted upon the space.

Ultimately, in *My Marlon and Brando*, the border is represented through the interruption of movement and its redefinition via these interruptions. Each obstacle changes the nature of movement; each delay creates a new rhythm. Thus, the border appears not merely as a geographical line, but as a dynamic structure where movement, time, and space are constantly reconfigured. The film makes the viewer feel this dynamic nature of the border not only through the character's experience, but also through its own cinematic narrative. Prolonged scenes, shots

focused on waiting, and interrupted dialogue become narrative tools through which the border is reproduced on the cinematic plane. This multifaceted process clearly shows that migration is not a continuous movement, but rather a process woven with pauses, obstacles, and moments of restarting.

Findings and Discussion

The analysis conducted in this study through the film *My Marlon and Brando* reveals that the border functions not merely as a geographical line in the migration experience, but as a multi-dimensional mechanism. The film brings together the spatial, emotional, bureaucratic and movement-oriented dimensions of the border, showing that migration is an intermittent, uncertain and constantly redefined process.

Firstly, the spatial representation of the border is the most clearly observed finding in the film. Closed passages, hotel rooms, ticket offices, and recurring intermediate spaces throughout the journey reveal that the border is reproduced not only between states but also within everyday life. This finding is consistent with Balibar's (2004) observation that the border is constantly being reconstituted in social relations. Space is continuously divided, fragmented, and acquires different functions. Thus, even ordinary spaces for migrants become thresholds bearing the pressure of the border.

Secondly, the scenes of waiting in the film render the emotional geography of the border visible. The prolongation of time, the repetitive rhythms, the coexistence of hope and anxiety clearly demonstrate the weight the border creates in the individual's inner world. At this point, Anzaldúa's (1987) conceptualisation of the border as a psychological and cultural space becomes significant. Waiting is the emotional experience where the border is felt most intensely. The character's longing, patience, and disappointment reveal that the border is transformed from an external obstacle into an internal test.

Thirdly, the bureaucratic details and security measures in the film point to the productive function of the border. The sealing of documents, identity checks, and constantly changing rules demonstrate that the border is not merely a barrier but also a mechanism that regulates, categorising migrants into different groups. As Mezzadra and Neilson (2013) point out, the border produces different social positions and statuses. The character's search for documents in the film illustrates the direct impact of this productive function on individual lives.

Finally, the interruption and redefinition of movement reveal the dynamic nature of the border. As the journey progresses, each obstacle halts movement, but simultaneously generates a new direction, a new rhythm, or a search for a new solution. This dynamic structure aligns with Nail's (2016) definition of the border as a process that exists through movement, not as something static. In the film, the border becomes visible not through the closing or opening of the road, but through the movement being interrupted and restarted each time.

When these findings are brought together, the film *My Marlon and Brando* shows that migration is an experience that operates through interruption, uncertainty, and redefinition rather than continuity. The film reveals that the border is not merely an inter-state line; it is a multidimensional mechanism that divides space, slows down time, shapes emotions, categorises individuals, and redefines movement. This outcome demonstrates that the theoretical framework offered by border studies can be concretised through cinema. The film makes a significant contribution to the literature on migration cinema by making the emotional, spatial, and social dimensions of the border visible in a holistic manner.

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