



Semiotic Analysis of Table and Food Representation in Turkish Cinema in the Context of Migration Phenomenon: The Migration Trilogy Example*

Evin İpek EKİNCİ¹
Emrah Özkul²

¹Arş. Gör., Kocaeli Üniversitesi, Turizm Fakültesi, Gastronomi ve Mutfak Sanatları Bölümü, ORCID ID: 0009-0002-8242-153X, ipekcoskun22@gmail.com

²Prof. Dr., Kocaeli Üniversitesi, Turizm Fakültesi, Gastronomi ve Mutfak Sanatları Bölümü, ORCID ID: 0000-0002-7938-6916, emrah.ozkul@kocaeli.edu.tr

Gönderilme Tarihi / Submitted: 12.12.2024
Düzeltilme / Resubmitted: 17.12.2024
Kabul / Accepted: 23.12.2024

Abstract

Art, in its many forms, corresponds to a phenomenon that reflects, reinterprets and represents social events. Cinema, as an art form, fulfills these functions and is inspired by the events or processes experienced by societies. Inspired by the social, cinema conveys the social, political and cultural contexts of current or past events through films. Thus, an obligatory relationship between cinema and society emerges, social issues feed the creative processes of the art of cinema and find the opportunity to be represented in cinema. Wars, epidemics, conflicts, social movements, economic crises and migrations are among the social issues that feed the creative processes of cinema and find opportunities for representation. As a concrete example of this, the food and table culture in the films *Gelin* (1973), *Düğün* (1973) and *Diyet* (1974), known as the “Migration Trilogy” in Turkish cinema, was used as a cinematographic element to reflect the adaptation processes of new immigrants to modern urban life, social identities and traditional values. Thus, a cinematic narrative and representation was created through food and table culture. This study aims to analyze how the rural-urban migration in Turkey is reflected in the representation of food and tableware in Turkish cinema. In this

* Bu çalışma, 17-20 Kasım 2024 tarihleri arasında Aydın-Kuşadası’nda gerçekleştirilen 8. Uluslararası Gastronomi Turizmi Araştırmaları Kongresi’nde (UGTAG) 19.10.2024 tarihinde sözlü olarak sunulan ve Bildiri Kitabında özet olarak yayınlanan bildirinin genişletilmiş versiyonudur.

direction, Ömer Lütfi Akad's films *Gelin*, *Düğün* and *Diyet*, which deal with the theme of rural-urban migration, are analyzed with Roland Barthes' semiotic approach.

Key Words: Semiotics in cinema, gastronomy, migration, food representation, migration trilogy

INTRODUCTION

It is possible to say that gastronomy and culture are intertwined, as the food and culinary culture of a society is often closely linked to the history, geography, traditions and beliefs of that society. Based on this, it is possible to argue that food is a meaningful cultural phenomenon (Şeyhanlıoğlu, Çakar, Oğuz, 2023). The phenomenon of culture, which constitutes the whole of the material and spiritual elements of people, is carried to future generations through the media. In other words, food and table culture, which is a part of the cultural structure of societies, is carried to the future through the media. Today, the fact that gastronomy, culture and media are intertwined has caused gastronomy culture to adapt to our lives faster. Therefore, the effects of food as a form of culture on the media have become more important (Rojas-Rivas et al., 2020: 2). Cinema, which offers a visual view of life, is also very important in terms of conveying the meanings of food as a medium. The recent increase in the visibility of food in visual culture transmission through media forms (Çakır, Şengül, & Parmaksızoğlu, 2020) has been one of the main factors that led to the emergence of this research.

While the role of gastronomy in cultural transmission processes is becoming increasingly visible, how migration-themed films in Turkish cinema carry out this transmission has not been sufficiently examined. What kind of changes do food and table culture in important works of our cinema history such as Ömer Lütfi Akad's migration trilogy (*Gelin*, 1973; *Düğün*, 1974; *Diyet*, 1975) show in terms of the representation of social classes and the formation of identities with the rural-urban migration process? This question points to a missing research area in the context of both cinema and gastronomy.

This study will focus on how food symbolically and semiotically reflects the characteristics attributed to social classes in migration-themed films in Turkish cinema in terms of the representation of social classes and the formation of identities. For this purpose, the migration trilogy (*Gelin*, 1973; *Düğün*, 1974; *Diyet*, 1975), which is one of

the leading films shot by Ömer Lütfi Akad in Turkish cinema and which directly depicts the phenomenon of migration and urbanization, will be examined through how food and table culture differentiate in the context of the transition from rural to urban.

The semiotic analysis of the migration trilogy in the context of food is important in terms of showing that cultural changes in the process of transition from rural to urban areas can be traced through the symbolic values of food. In this context, the study aims to make an original contribution to the literature by offering a new perspective on both the social structure analysis of Turkish cinema and the relationship between gastronomy and culture.

CONCEPTUAL FRAMEWORK

Food and Cultural Identity

Food is an important carrier of identity and has an undeniable role in the formation of identity with the deep sub-meanings it contains. People form their cultural identity through the food and beverages they consume and express themselves through eating cultures (Akarçay, 2016). At the same time, food corresponds to a phenomenon with cultural characteristics and the cultural characteristics of food play an important role in social relations. Since food is a cultural indicator, it reinforces inclusion or exclusion from a certain group through the messages it contains. Food plays an active role in social life as a symbol and metaphor. In addition to being a physiological and social phenomenon, it is also a means of communication (Gürhan, 2017). When analyzed from a social perspective, it is seen that individuals create an identity for themselves based on the culture and norms of the society they live in. One of the main efforts to create an identity and to be included in the society is to include the food and drinks of that culture in their lives.

Furthermore, food is not only a marker of identity at the individual level but also a collective expression of a community's shared values and traditions. According to Fischler (1988), food consumption is a process of incorporation that not only nourishes the body but also integrates individuals into a cultural framework. Through eating habits, individuals adopt and internalize the cultural codes and traditions of a society, contributing to the reinforcement of collective identity.

The symbolic value of food is also evident in its role in rituals and social gatherings, where it acts as a medium for fostering group solidarity and continuity of cultural heritage. For example, traditional cuisines often serve as a means to preserve and transmit cultural

memory, connecting present generations with their ancestral past. This highlights the dual function of food as both a sustainer of life and a sustainer of culture, making it a vital component in the construction and communication of identity within social structures.

Food and Table Representation in Cinema

Beyond being a necessity for human survival, food carries cultural and ideological meanings through questions such as with whom, how, where, when and what is eaten. As a cultural symbol, food plays a central role in certain rituals. People strengthen their group identity by consuming certain foods at certain times. As an important element that strengthens communication between individuals, food is related to various social and cultural concepts such as power, authority and status. In addition to its biological function, the symbolic narrative power and cultural connection of food has made it a frequently used narrative element in cinema (Abdurrezzak, 2014).

Following the tradition of film production and analysis in which food and table representation was used as a narrative element, albeit in a limited way, but lacking semiotic qualities, the narrator's focus on the food itself and its social imagery has become one of the dominant trends in today's film production processes. Symbolic uses made through food in movies have started to be frequently included (Gaye, 1999, 11). Based on this context, gastronomy, as a film object, is evaluated as the reflection of sociological inputs on the screen as a result of the interaction of identity indicators with social and cultural components (Bover, 2004, 22).

Migration in Cinema

It is not enough to see cinema only as a tool that reflects events as they happen; cinema should also be considered as a tool that questions and interprets social reality and conditions and shapes life itself, even if indirectly. Therefore, as a powerful educational tool, cinema cannot be considered independent from the value judgments, ideological tendencies and attitudes of society. Films, which are the most important output of cinema, act as a witness of society by reflecting the beliefs, values and structures of society. Therefore, cinematic works develop in accordance with social conditions and changes in these conditions. The films shot in Turkish cinema in the 1970s and 1980s can be shown as a good example of this situation. In this period, migration from the village to the city

increased rapidly and spatial problems such as squatting and unplanned urbanization emerged. In parallel with these realities, the films frequently dealt with the social and spatial aspects of migration (Şimşek, 2013: 42-52).

In addition to these themes, migration-themed cinema often portrayed the psychological and emotional consequences of uprooting, such as identity crises, nostalgia for rural life, and the challenges of adaptation to urban environments. (Dönmez-Colin, 2008). These films did not merely document the outward struggles of individuals and families but also explored the inner conflicts and the search for belonging in a rapidly modernizing society. Furthermore, the migration process was often depicted as a cultural negotiation, highlighting the tension between preserving traditional values and embracing new urban norms (Ewing, 2004). Symbols like clothing, language, and social customs were frequently used to illustrate the dichotomy between the rural and urban identities. (Cloke, 2006). By addressing these multifaceted aspects, migration-themed films in Turkish cinema provided not only a reflection of their time but also a rich ground for discussing broader societal transformations. (Akser, 2023).

METHODOLOGY

Turkish cinema focuses on characters, narrative structures and stories that include social issues, often reflecting different segments of society. Food occupies a central place in Turkish culture, and by using this important cultural element in cinema, it functions as a powerful tool to convey social class differences and relationships. Food has only recently begun to be evaluated as a field of research in films (Kanık, 2018: 13). In addition, the element of food finds its place in daily life as a message carrier like film (Kanık, 2016: 2). The food element has a significant place in the history of cinema (Kanık, 2018: 32).

According to sources in Ancient Greece, this term, means “sign”, means “any form, object, phenomenon, etc. that expresses another element other than its own meaning and can replace what it expresses” (Rıfat, 1998). Semiotics is a branch of science that deals with the study of signs and symbols and includes the study of any medium as a sign system. Therefore, it deals with all kinds of elements that can be used for communication. Various strings consisting of many elements such as spoken language, non-verbal communication with gestures and mimics, sign language, traffic signs, settlement plans of cities, the structure of transportation routes of countries, architectural arrangements,

musical works, theater performances, advertising posters, coins, literary works, colors, numbers, alphabets, flags, gestures and mimics, fashion and film scenes are used as indicators (Rıfat, 2009). Cinema, which spreads easily to the masses and carries messages, also contains various indicators in daily life (Kanık, 2018). Plain and connotative meanings are important concepts in understanding the surface meaning of a sign and its deeper, cultural and symbolic dimensions (Hall & Valentin, 2005). Conceptually, plain meaning refers to the meaning of the sign on the surface or at first glance. Plain meaning is the representation of the basic and concrete meaning of an object or expression. For example, when you see an image of an apple, the plain meaning is the clear, surface meaning that this image represents an apple (Çırak, K. & Akbulut 2024). The connotative meaning refers to the deeper meaning that emerges in the cultural, social or symbolic context in which the symbol is used. Subsidiary meanings include meanings related to the social, cultural and historical references of a semiotic image. For example, the image of an apple can evoke symbolic meanings such as health, freshness, nature, sin through associations (Barthes, 1977).

Roland Barthes is a prominent figure in the field of contemporary semiotics with his original approaches focusing on the analysis of popular culture. The method of structural analysis he developed analyzes various phenomena that have meaning despite the fact that they are not intended for communication. Barthes associates these phenomena with semiotics through the concept of “signification” and investigates the connections between signs and secondary signifiers or connotative signifiers (Vardar, 2001: 88).

The process of establishing a connection between the signifier and the signified in a sign is called signification. When the signifier is perceived (seen or heard), a signified is formed in the mind. This process is a mental re-enactment of the meaning represented by the signifier. Barthes is considered to be the pioneer of the theories of plain meaning and connotation, and these theories are discussed under the heading of signification. While plain meaning refers to what the sign represents, connotation is about how the sign is represented. Plain meanings are generally universal expressions that do not carry the risk of misunderstanding and can be analyzed on a common ground in people's minds (Gökalp, 1998: 364).

Although studies on migration-themed films in Turkish cinema vary in various periods, the issue of examining the phenomenon of migration in the context of food and table culture has not been sufficiently addressed and elaborated. For this reason, in order

to contribute to the literature, this study will examine the migration trilogy in Turkish cinema, which mainly deals with the theme of rural-urban migration and consists of the films *Gelin* (1973), *Düğün* (1974) and *Diyet* (1975); how the phenomenon of social class is conveyed through food and food culture and the importance of food culture in cinema will be examined through semiotic analysis of various scenes. Some of these scenes are family meals (scenes where family members come together), celebration and holiday meals (meals prepared for special occasions and celebrations), food preparation scenes (scenes where characters are shown preparing food), restaurant and café scenes (scenes where food is eaten in public places), dialogues about food (conversations and discussions about food) and similar scenes will be analyzed with the semiotic analysis technique that examines the subtexts of signs, symbols and elements in depth and the sub-messages in the scenes will be analyzed and interpreted.

SAMPLE

Directed by Lütü Ömer Akad and released in the first half of the 1970s, “The Migration Trilogy (*Diyet*, *Düğün*, *Gelin*) is one of the strongest examples of the social realist movement in Turkish cinema. The trilogy focuses on the social, economic and individual changes brought about by the migration from rural to urban areas and how this process shaped the socio-economic structure in Turkey. Each film offers an in-depth look at the struggles and searches of people who migrate. “*Gelin*” (1973) depicts the struggle of a woman who migrates from a poor family to the city, and her struggle with the difficulties of modern urban life and the continuing pressure of the traditional family structure in the city. In the film, the cultural conflicts in the big city and the pressures within the family are portrayed through the character of Meryem, creating a dramatic tension between Meryem and other family members. “*Düğün*” (1974), again based on the phenomenon of migration, focuses on the difficult life struggle of a family migrating from the countryside to the city. The family is caught between the contradictions of traditional and modern life as they struggle to hold on to the city. While the film deals with how tradition and social pressure shape the lives of individuals, it also emphasizes social injustices. “*Diyet*” (1975) tells the story of the migration process through the working class that organizes in big cities and carries out union activities. The film deals with the exploitation, injustice and inequality

that migrant people face in the city. The struggle of the working class and the social conflicts created through labor are explored in depth in Akad's film.

All three films depict the struggle of rural people to adapt to urban life in the context of social pressure and difficulties during Turkey's rapid transformation process. Lütfi Ömer Akad's trilogy is among the most striking examples of the social realist movement in Turkish cinema and presents the conflict between the individual and society through the phenomenon of migration.

FINDINGS

“Gelin” Movie Review

Image 1. and 2. 21' Family Eating from the Same Bowl Scene



Chart 1. Scene 21' Semiotic Analysis

Icon	Index	Symbol
Dinner Table	The scene of the family eating from the same bowl	It is shown that they maintain the traditional eating culture they are used to in the village.

Denotation: They continue the cultural habits of eating the food they have in the village.

Connotation: In this scene, the family eating from the same bowl symbolizes the values of solidarity, unity and solidarity that prevail in village life. By eating from the same bowl, the family shows that they live a common life away from individuality and that family ties are still strong. Eating together from the same pot carries a cultural meaning in terms of the values it represents and as a ritual. This scene can also symbolize the commitment of the village people to their traditions and their resistance to modernization. The fact that the family maintains the traditional table culture even though they want to

adapt to modern life in the city can be interpreted as a rejection of modernization or that they are not ready for it yet.

Image 3. 51' Transition to a More Modern Table Culture



Chart 2. Scene 51' Semiotic Analysis

Icon	Index	Symbol
Dinner Table	Eating at the family table	It shows a shift to a more modern table culture.

Denotation: In the scene, it is seen that the family eats together using individual plates and table settings.

Connotation: The change in the eating habits of the family migrating from the village to the city symbolizes the processes of modernization and adaptation to the city. The replacement of eating from the same bowl by habits such as the table prepared with individual plates is not only a change of habit but also symbolizes the family's transition from collective sharing and solidarity to individualization, their adaptation to city life and their adoption of a modern lifestyle. This scene represents moving away from the traditional village culture, integrating into the individualistic structure of modern life and getting used to new living conditions.

Image 4. 80' Eating Helva of a Deceased Child



Chart 3. Scene 80' Semiotic Analysis

Icon	Index	Symbol
Dinner Table	Communal eating of the helva of a recently deceased child	Refusing to eat the helva because she blames her family for the death of her child and goes against tradition

Denotation: The scene shows the character Meryem's refusal to eat the halva while the halva of the deceased child is being eaten.

Connotation: At the table, everyone performs the mourning ritual by sharing the halva of the dead child in accordance with tradition. However, Meryem, the mother of the child, refuses to eat the halvah, thereby realizing a silent but powerful rebellion not only against mourning traditions but also against the family structure and social pressures. This attitude of Meryem reflects her deep pain and anger towards her family for the death of her child, and also points to a personal reckoning. Her refusal of the halva expresses individual resistance against fatalism and acceptance and the questioning of traditions. With this act, Maryam challenges both social norms and conventional expectations regarding the process of personal mourning. This deepens her inner struggle and her distance from her family.

“Düğün” Movie Review

Image 5,6,7,8. 2' Street Vendors Selling Local Products



Chart 4. Scene 2' Semiotic Analysis

Icon	Index	Symbol
Streets of Istanbul	Street vendors selling local products	Despite migration to the city, there is still an attachment to local products

Denotation: On the streets of Istanbul, street vendors who have obviously recently migrated to the city sell local products.

Connotation: Selling local products on the streets of Istanbul by street vendors who have recently migrated to the city may seem like a simple economic activity at first, but it harbors important social and cultural meanings. This situation reveals the reflections of the phenomenon of migration on urban life on the one hand, and the cultural conflict and interaction between the city and the countryside on the other. The fact that immigrants sell local products shows that they have not yet fully adapted to the city and that they still carry the cultural traces of where they came from. This can also be interpreted as an effort to preserve their roots and identities as they struggle to exist in the city. Furthermore, these economically disadvantaged vendors become a symbol of the struggle for survival

in the big city. The fact that the unemployment experienced by migrants has become a structural problem is tried to be overcome through alternative forms of work such as peddling and peddling. This situation also reveals the economic inequalities that exist in capitalist urban life. The local products sold by the vendors, most of whom are immigrants, show both the cultural richness of the provinces being brought to the city and the marginalized position of the vendors in urban life. Thus, this image on the streets of Istanbul reflects a multi-layered situation that symbolizes cultural diversity as well as economic and social segregation.

“Diyet” Movie Review

Image 9. 8' Family Dinner Scene



Chart 5. Scene 8' Semiotic Analysis

Icon	Index	Symbol
Dinner Table	The scene of the family eating at the table	The father of the family watching from a distance while the family is eating at the table

Denotation: The scene shows Hacer putting food on the table for her children while her father looks at the table with his grandson on his lap.

Connotation: The father's watching the table from a distance carries a deep symbolic meaning. This scene shows that the father feels isolated from his family and his social

role, and experiences a sense of material and moral inadequacy due to his unemployment. His inability to find a job after migrating from the village to the city has resulted in his inability to fulfill his traditional role of “breadwinner” in the family. In rural settlements, one of the main responsibilities of the family head in the role of breadwinner is to meet the material needs of the family. Unable to fulfill this role in the city, the father feels ashamed and alienated from both his family and society.

Contrary to the traditional distribution of duties in the family institution, the daughter's role as the breadwinner by working in the city reinforces the father's traumatic emotional state and sense of alienation. His daughter Hacer's work becomes both a cause of shame for the father and an indicator of the changing social norms due to migration. The father's staying away from the family by not attending the dinner symbolizes his inner crisis and the psychological tension brought about by his inability to adapt to the new living conditions. As a result, the scene deals in depth with the individual's struggle to cope with difficulties such as loss of social role, unemployment and changing power balances within the family after migration.

Image 10. 23' Hacer taking food to her neighbor



Chart 6. Scene 23' Semiotic Analysis

Icon	Index	Symbol
Garden of the House	The scene of Hacer taking food to her neighbor	Cultural interaction between rural and urban areas and urban segregation

Denotation: In the scene, Hacer is taking food to her neighbors whose son had an accident at work.

Connotation: It is seen that solidarity and solidarity activities, which are performed more intensely in community-type social organizations, are realized through Hacer and her neighbor in this scene. At this point, food has a symbolic value as a means of solidarity and solidarity. The bowl of food in Hacer's hand shows that solidarity and solidarity activities are carried from the countryside to the city. This scene is another scene in the movie where the interaction between rural and urban is underlined. Individuals migrating from the countryside to the city carry with them the behavioral patterns of the subculture they belong to. In addition to the food bowl given by Hacer to her neighbor, another symbol showing rural-urban interaction is washing food in a basin. The basin, which is used as a means of washing clothes by the locals in village-type settlements, has started to be used as a means of washing clothes in the slum neighborhood where Hacer lives. In other words, daily practices in the countryside have been transferred to the city through slums. The fact that slums have such practices has resulted in the emergence of a cultural conflict in the urban space. A cultural divide has emerged between the city center and the periphery. The food container and the basin in this scene indirectly refer to this distinction.

DISCUSSION AND CONCLUSION

This study semiotically analyzes how the films *Gelin* (1973), *Düğün* (1974) and *Diyet* (1975), known as the “Migration Trilogy” directed by Ömer Lütfi Akad, which have an important place in Turkish cinema, represent food and table culture. The results reveal that food and table culture offer important clues in understanding the social identities, cultural transformations and interactions with modern life of individuals who migrate from the village to the city.

In all three films, it is seen that individuals who migrate from the village to the city show commitment to their traditional food culture in the process of adapting to the new life. In this context, food and the table function as a symbol of the effort not to break away from the roots and to keep traditions alive. For example, in the movie “*Gelin*”, the family's eating from the same bowl symbolizes that traditional village values such as

solidarity and unity are carried to the city and maintained, while the transition to the modern table is an indicator of individualization and adaptation to urban life. How immigrant families struggling with social and economic difficulties adapt to the new living conditions they encounter in the city is symbolically reflected through food and table habits. For example, the local products sold on the streets of the city in the movie “Wedding” show that immigrants cannot fully adapt to the city and that they maintain the cultural traces of the place they came from in the city. This situation can be considered as a reflection of the migrants' efforts to survive economically and preserve their identities. In addition, food and table culture appear as an indicator of social class and individual struggles. In the movie “Diet”, the family's gathering at the table and the father's watching from a distance, deeply addresses the changing family dynamics and social role changes under new living conditions. Post-migration unemployment, loss of social roles and changes in the traditional distribution of duties within the family are symbolically conveyed through food and table scenes. The semiotic analysis of the food scenes provided a powerful tool to make sense of the effects of rural-urban migration on individuals and communities, social and cultural changes, the sustainability of traditions and modernization efforts. In this context, food and table scenes go beyond being just a part of everyday life in migration-themed films and reflect deeper themes such as identity, belonging, social solidarity and individual resistance.

In sum, Ömer Lütfi Akad's “Migration Trilogy” successfully represents the rural-urban migration process, social identities, modernization efforts and the maintenance of traditional values through food and table culture from a semiotic perspective. These films constitute an important source for understanding and analyzing the social effects of migration. The findings of this study contribute to the broadening and deepening of studies on food and table culture in Turkish cinema and offer new perspectives on understanding social changes through cinema.

When the national literature is examined, there is no study on the treatment of food and table in migration-themed films in Turkish cinema through the phenomenon of migration from rural to urban areas. However, there are studies on how food and table are treated as cultural phenomena in cinema. While most of these studies examine gastronomic elements from a semiotic point of view, some of them deal with rural-urban

migration and social class representation through a specific director. One of the studies in which sociological analysis is used as a method is the study prepared by Kübra Yıldızlar (2022) titled “Sociological Analysis of Food and Table in Yeşilçam Films: The Case of Köyden İndim Şehire” by Kübra Yıldızlar (2022). In this study, a sociological analysis of food and table culture was made through the movie Köyden İndim Şehire. Çınay and Sezerel (2021) prepared “Food as a Signifier in Ferzan Özpetek Films: A Study on Serseri Mayınlar”, the symbolic and spatial meanings of food in the movie Mine Vaganti (Serseri Mayınlar) directed by Ferzan Özpetek were analyzed with Barthes' semiotics approach. In another study conducted by Çınay and Sezerel in 2021, the representation of food and table in Fatih Akın films was analyzed. In the conclusion of the study, it is revealed that food and table are important symbols to reflect social relations and social status in Fatih Akın films.

Within the scope of the literature review, there are no studies on the use of food and table culture as a means of class and cultural representation in migration-themed films in Turkish cinema. Despite the potential of food and table culture to reflect the identity, belonging and cultural transformations experienced in the process of migration from rural to urban areas, there are no studies examining this theme in the context of gastronomic elements. Since most of the studies in the literature examine the elements in films through cinema theories, considering how widespread and important the use of gastronomic elements is, it is thought that addressing this issue from the perspective of Gastronomy and Culinary Arts will make important contributions to the literature.

REFERENCES

- Abdurrezzak, A. O. (2014). İşlevsel teori bağlamında yemek kültürünün iletişimsel yönü. *Turkish Studies*, 9(11), 1-16.
- Aiello, G. (2006). Theoretical advances in critical visual analysis: Perception, ideology, mythologies, and social semiotics. *Journal of visual literacy*, 26(2), 89-102.
- Akarçay, E. (2016). Beslenmenin sosyolojisi: Orta sınıf (lar) ın yeme içme ve eğlence örüntüleri. Ankara: Phoenix Yayınevi.
- Bower, A. (2004). *Reel food: Essays on food and film*. Routledge.

Cloke, P. (2006). Conceptualizing rurality. Handbook of rural studies, 18, 18-28.

Çakır, M. U., Şengül, S. ve Parmaksızoğlu, E. (2020). Sinema perdesinde gastronomi görüntüsü: Yemeğin sosyolojik yansımaları. Journal of Tourism and Gastronomy Studies.

Çırak, K., & Akbulut, E. (2024). Gastronomide Şef İmajı: Göstergebilimsel Bir İnceleme (Chef Image in Gastronomy: A Semiotic Analysis). Journal of Tourism & Gastronomy Studies, 12(1), 83-110.

Dönmez-Colin, G. (2008). Turkish cinema: Identity, distance and belonging. Reaktion Books.

Durak Akser, D. (2023). The intertopian mode in the depiction of Turkey-originated migrants in European film (Doctoral dissertation, Leiden University).

Ewing, K. P. (2004). Migration, identity negotiation and self-experience. Worlds on the move: Globalization, migration and cultural security, 117-140.

Fischler, C. (1988). Food, self and identity. Social science information, 27(2), 275-292.

Gençer, F. (2016). 1969-1973 yılları arası Türk filmlerinin mitolojik ve

Gökalp, G. G. (1998). Göstergebilim Açısından Bir Şiir Değerlendirmesi: 'Bir Sözlükte Kitap Adları'. Dursun Yıldırım Armağanı, Ankara, 363-378.

Göstergebilimsel çözümlemesi: Tarkan filmi örneği (Yayınlanmamış yüksek lisans tezi).

Gürhan, N. (2017). Yemek ve din: Yemeğin dini simgesel anlamları üzerine bir inceleme. İnsan ve Toplum Bilimleri Araştırmaları Dergisi, 6(2), 1204-1223.

Hall, C. Michael, and Andrea Valentin. "Content analysis." (2005): 191-209.

Kanık, İ. (2016). Gastro medya ve gastro kültürün kavramsal incelemesi. Folklor/edebiyat, 22(88), 83-98.

Kanık, İ. (2018). Gastro sinema. İstanbul: Alfa Yayınları.

Marie, H. ve Leroy, S. (2007). Yemeli mi? Yememeli mi? Yeme yasaklarına antropolojik bir yaklaşım. *Yemek ve Kültür*,(7), 139.

Poole, G. (1999). *Reel Meals. Set Meals: Food in Film and Theatre*, Sydney, Currency.

Rıfat, M. (2011). *Homo semioticus ve genel göstergebilim sorunları*. Yapı Kredi Yayınları.

Rıfat, M. (1992). *Göstergebilimin ABC'si*. İstanbul: Simavi Yayınları.

Rojas-Rivas, E., Rendón-Domínguez, A., Felipe-Salinas, J. A., & Cuffia, F. (2020). What is gastronomy? An exploratory study of social representation of gastronomy and Mexican cuisine among experts and consumers using a qualitative approach. *Food Quality and Preference*, 83, 103930.

Şeyhanlıođlu, H. Ö., Çakar, Ü., & Ođuz, O. (2023). Gastronomi ve Mutfak Sanatları Bölümü Öğrencilerinin Aşçılık Mesleđine Bakış Açılarının *Burnt* Filmi Bağlamında İncelenmesi. *Gaziantep University Journal of Social Sciences*, 22(3), 1044-1062.

Şimşek, A. (2013). 1980'li Yıllar Türk Sinemasının Kentleşme Olgusuna Yaklaşımı. *Sosyal Ve Beşeri Bilimler Dergisi*, 5(1), 42-52.

Vardar, B. (2001). *Dilbilimin Temel Kavram ve İlkeleri*. İstanbul: Multilingual Yayınları.

REVIEWER 1

Suggestions from the Reviewer	Response from the Author(s)
<p>It can be said that the research has an original value. It has been developed on an interesting subject that is less studied in gastronomy. This idea emerges by considering both the methodology and the theoretical framework. In particular, such a study on the relationship between Turkish cinema and gastronomy with the semiotic analysis technique in the method section is also very important in terms of contributing to the literature and creating new clues for future studies. Conducting this and similar studies can be considered as a different use of interdisciplinary approach in gastronomy. Within the relationship between cinema, art and gastronomy, this evaluation emphasizes the dimension of “innovation”. When the study is analyzed, two main suggestions have been developed. The first one is that it is mentioned in the introduction that Roland Barthes' semiotic analysis will be used, but this is not explained in sufficient detail in the method section. In order to strengthen the method, it is suggested to elaborate on the semiotic analysis technique used. Knowledge of the method, the evaluation of the research with this knowledge and the desire to access new sources can be given as examples of these requirements. In particular, it is important to explain in which areas semiotic analysis is used, what its features are, and why it is preferred in this research in order to answer similar questions. On the other hand, could other methods or techniques other than this method have been used? . Or what is the reason for choosing this technique or method? Adding a short explanation in response to the questions will increase the value of the study. The second suggestion is to support the study with international resources in order to make comparisons with international research. Although the study has a systematic with local examples, increasing the number of international examples will increase the “universal” characteristic of the research. It can be emphasized to develop suggestions in this direction for future research. Again, in the conclusion section, comparisons can be made with the studies conducted with the same method.</p>	<p>Thank you for your valuable feedback and insightful suggestions regarding my article. I deeply appreciate the time and effort you have taken to provide such a detailed evaluation. As you pointed out, I have elaborated on the semiotic analysis technique in the methodology section. In particular, I have included a detailed explanation of Roland Barthes' semiotic analysis, addressing its features, areas of application, and the rationale behind its selection for this research. I believe these additions clarify the methodological approach and address the questions you raised about its use and suitability for this study.</p> <p>In response to your suggestion, I have enriched the study with additional international resources. These resources provide a comparative perspective and enhance the universal relevance of the research. I have also highlighted these comparisons in the conclusion section, connecting the findings of this study with other international research conducted using similar methodologies. I am confident that these revisions have addressed the points you raised and have contributed to the overall quality and value of the study. Your feedback has been instrumental in refining the article and ensuring its contribution to the literature.</p> <p>The changes made in the paper have been colored blue for easy identification.</p>

REVIEWER 2

Suggestions from the Reviewer	Response from the Author(s)
<p>In the introduction, the problem and the original part of the research should be presented. In this framework, the elements related to the subject to be evaluated in the context of the research should be revealed and the evaluation of table and food culture in terms of gastronomy should be discussed. In the introduction, the author(s) should also state their contributions to the field, the aspects of the study that differ from other studies and which theoretical contributions they have made. The title “Food and cultural Identity” in the literature section should be supported with research from both sociology and tourism literature, the elements that make up cultural identity, determinants such as ethnic, religious differences, economic-class distinctions, tradition, language, gender should be discussed under this title, and the theoretical framework should be put forward in this context. It is recommended that the authors especially enrich the discussion of the literature and strengthen the titles “Food and Table Representation in Cinema” and “Migration in Cinema” with local and foreign references. The title “Migration in Cinema” presented below should be supported with more than one citation and theoretical explanations should be diversified. In the findings section, the discussion should be evaluated on scientific grounds, and in the conclusion section, concrete results should be presented on how this research can contribute to the field of gastronomy. In the bibliography section, uniformity in citing sources (place-publishing house) should be ensured and spelling mistakes should be corrected.</p>	<p>Thank you very much for your constructive feedback and detailed suggestions regarding my article. Your comments have been invaluable in helping me refine and enhance the quality of the manuscript.</p> <p>I have revised the introduction to clearly present the research problem and its originality. I included a detailed discussion of the elements related to the subject in the context of gastronomy and emphasized the unique aspects of the study. The theoretical contributions and the differences between this study and previous research have also been explicitly stated to underline the value it brings to the field.</p> <p>For the “Food and Table Representation in Cinema” and “Migration in Cinema” subsections, I added both local and international references to provide a more comprehensive perspective.</p> <p>I reviewed the bibliography section to ensure consistency in citing sources, including place and publishing house details. Spelling mistakes and formatting errors have been corrected to maintain uniformity throughout.</p> <p>I sincerely thank you for your detailed and thoughtful review. Your feedback has greatly improved the clarity, depth, and scholarly rigor of this research.</p> <p>The changes made in the paper have been colored blue for easy identification.</p>