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## An Evaluation on the Cinematographic Presentation of Historical and Spiritual Characters

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### Abstract

While historical and spiritual characters have been present in Turkish cinema history since the 1950s, recent developments in filming technologies, increased interest in television, and the rise in popularity of TV series have contributed these characters to also appear on television screens. They have gained an unprecedented audience and follower potential. Television series that depict the life stories of religious figures have achieved great success with modern possibilities, and visualizing the spiritual teachings of these personalities and conveying them to people through series has become exceptionally important. As a result, multiple religious characters have been featured in television series, and these characters, previously only read about, have now come to life on screen. This study focuses on the presentation of historical/religious characters on screen, with specific reference to Imam Ghazali, Tapduk Emre, and Mahperi Hunat Hatun, who hold great importance in Turkish-Islamic history, as exemplars. The universe of the study consists of religious/Sufi characters on television, while its sample comprises the listed names. The main objective of the study is to research how these figures are depicted on screen. Through narrative analysis, it is concluded that the examined characters are mostly successfully portrayed on screen, although at times, there may be discrepancies between the depiction and the historical reality.

**Keywords:** Diriliş Ertuğrul, Mahperi Hunat Hatun, Uyanış Büyük Selçuklu, Ghazali, Yunus Emre Aşkın Yolculuğu

## Tarihi-Mistik Karakterlerin Sinematografik Sunumu Üzerine Bir Değerlendirme

### Öz

Türk sinema tarihinde dini ve mistik karakterler 1950'li yıllardan itibaren görülse de son dönemde çekim teknolojilerinin gelişmesi, televizyona rağbetin artması ve dizi film sektörünün popülerlik kazanması gibi nedenlerle bu karakterler televizyon ekranlarında da yer almış, daha önce olmadığı kadar izleyici ve takipçi potansiyeline sahip olmuştur. Modern imkânlar ile din büyüklerinin hayat hikâyelerine yer veren televizyon dizileri büyük bir başarı yakalamış, bu şahsiyetlerin manevî öğretilerini görselleştirmek ve diziler aracılığıyla bunu insanlara aktarmak önem kazanmıştır. Bu sebeple birden çok dini karakterin hayatına televizyon dizilerinde yer verilmiş, satır aralarında okunan bu karakterler ekranda canlılık ve somutluk kazanmıştır. TRT 1 kanalında tarihi/dini temalı dizi filmlerde gösterilen, Türk-İslam tarihi adına büyük öneme sahip olan İmam Gazâlî, Tapduk Emre ve Mahperi Hunat Hatun'un örneklem olarak seçildiği çalışmada bu karakterlerin ekranda sunumu üzerinde durulmuştur. Çalışmanın evrenini televizyonda dini/tasavvufi karakterler, örneklemini ise sayılan isimler oluşturmaktadır. Çalışmanın temel amacı bu şahsiyetlerin ekranda nasıl gösterildiğini araştırmaktır. Anlatı analizi yönteminin tercih edildiği çalışma sonucunda, incelenen karakterlerin çoğunlukla başarılı bir şekilde ekranlara aktarıldığı, bazen de gösterilen ile karakterin gerçekte uyuşmadığı tespit edilmiştir.

**Anahtar Kelimeler:** Diriliş Ertuğrul, Mahperi Hunat Hatun, Uyanış Büyük Selçuklu, Gazali, Yunus Emre Aşkın Yolculuğu

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## Introduction

For years, Turkish television channels have recycled similar themes and series like a never-ending loop. However, in recent years, a new trend has emerged where TV series with diverse and original topics have been produced, and these productions have gained popularity among the public due to their quality (Ballı, 2020). With the capital generated by their widespread success, producers have increased the overall quality of these series, ultimately enabling them to enter the global television market (Kutlu, 2022a, p. 151). Historical or religious characters adapted from real life to fiction have garnered attention in recent years, with audiences following these productions. Television series, in fact, bear the imprints of the society in which they are created. Through the portrayal of characters on screen, the social, cultural, and ideological values of the society are vividly presented to the viewers. Consequently, these characters are perceived by the audience as indicators of societal life (Kutlu, 2022b, p. 691).

Prominent figures from the realm of Sufism, such as Sheikh Edebali, Muhyiddin Ibn Arabi, Yusuf Hemedani, Ahi Evran, Imam Ghazali, Yunus Emre, and Tapduk Emre, have been making appearances on screens since 2014. This trend, initiated under the umbrella of TRT (Turkish Radio and Television Corporation), commenced with the series "Diriliş: Ertuğrul" in 2014, followed by "Yunus Emre: Aşkın Yolculuğu" in 2015, "Payitaht Abdülhamid" in 2017, "Uyanış: Büyük Selçuklu" in 2020, "Mavera" in 2021, and "Aşkın Yolculuğu: Hacı Bayram-ı Veli" in 2022. These developments in the television series industry are considered a revolutionary accumulation of spiritual capital, not only for our country but also for all Muslim communities.

In light of this, this study focuses on the transition of religious or spiritual personalities from books to screens. The research examines how Imam Ghazali, Tapduk Emre, and Mahperi Hunat Hatun are portrayed on screen. Emphasizing the need for the presentation of Islamic or spiritual characters within a religious framework, the study occasionally compares events depicted on screen with the sources. The research is conducted from the perspective of narrative analysis, with a focus on religious values.

The figure under investigation in this research, Ghazali, is a thinker who regarded theology as an intellectual branch of knowledge, emphasized that it is not necessary for everyone at all times, and believed that someone in each locality should engage in this discipline to purify hearts of doubt concerning bid'ah (innovation) and deviation from the right path (Özerverli, 1996, p. 505). Ghazali, an eminent theologian and Sufi moralist, garnered a wide readership and is unquestionably one of the most influential thinkers in Islamic history (Casewit, 2020). His writings have received more academic attention in the West than those of any other Muslim scholars (Mitha, 2001). In addition to Ghazali, this research also evaluates the profile of Tapduk Emre, an understated master of spiritual significance and a virtually unknown mentor of Yunus Emre (Gölpınarlı, 2019), a spiritual folk hero (Duyamaz, 2019). Lastly, the study explores how Mahperi Hunat Hatun, the wife of I. Alaeddin Keykubad, one of the most powerful sultans of the Seljuk Empire (Turan, 1971), the mother of II. Gıyaseddin Keyhüsrev, and one of the most important women in history (Edhem, 2011), is portrayed on screen (Çayırdağ, 2022).

### 1. Historical/Religious Films on Television

Television, as the most prevalent mass communication medium (Zorlu, 2016, p. 14), has captured attention by combining motion, sound, color, and light, appealing to multiple senses, and has become an indispensable part of human life (Büyükbaykal, 2007, p. 31). It has achieved a distinctive position with its unique storytelling style, both quantitatively and qualitatively. Television, possessing multiple features, is more effectively utilized compared to other mass communication tools (Oğuz, 2000, p. 27). Furthermore, its popularity has not waned among viewers since it includes broadcasts covering a wide range of topics, including historical, religious,

social, cultural, and both the old and the new, blending them seamlessly. For instance, television series have the ability to make historical events or periods intriguing. This intrigue stems from the dynamic nature and structure of the medium. By visualizing past realities alongside fiction, television maintains viewer interest. In historical films, when an event or individual is depicted, emphasis is placed on the human aspects, not limited to themes like war or death alone; historical events are interpreted and analyzed (Öztaş, 2007, p. 104).

Today, historical series, which serve as electronic platforms where tradition is updated, not only focus on characters and events but also provide viewers with insights into the psychological, socio-economic, cultural, and sociological values of the respective era. Moreover, individuals who engage in learning through multiple sensory organs tend to have higher retention rates. In this context, information acquired through series tends to stay in memory more effectively (Ocak and Selimoğlu, 2016, p. 433).

In series where both historical and religious themes converge, it is observed that religion becomes more widespread among wider audiences through mass communication mediums (Arslan, 2016, p. 5). These series do not confine their subjects solely to wars or inter-state diplomatic relations. Instead, historical narratives are enriched through cinematic possibilities, allowing the storyline to be explored comprehensively. The central characters in these productions hold significant importance in the lives of society members (Kirtepe, 2015, p. 119). Characters depicted on screen serve as role models for some viewers, with certain scenes from the series being perceived as fragments of real life. Furthermore, locations featured in the series leave an impression on viewers, leading to physical visits to these places. Within the scope of this study, the Bilecik-Söğüt region depicted in the "Diriliş: Ertuğrul" series saw an increase in visits by both domestic and foreign tourists after the series began airing, with a noticeable surge in tourism activity and an influx of tourists to shrine areas (Şahin & Acar, 2021, p. 2).

## 2. Methodology

In this study, films depicting the lives of significant figures in Sufi literature, such as Ghazali and Tapduk Emre, along with Mahperi Hunat Hatun, who is recognized as a religious leader due to her contributions to religious and historical structures during the Seljuk period, are examined. The primary objective of this research, which focuses on the appearances of these spiritual figures on television and their narrative characteristics, is to investigate how these personalities are portrayed on screen. The study questions how the lives of these figures, who hold great value in Islamic history and especially in the field of Sufism, are presented in different forms on screen. To achieve this, the study examines three TV series broadcast on TRT 1 channel.

The universe of the study is comprised of spiritual characters on television, and the sample includes Imam Ghazali, Tapduk Emre, and Mahperi Hunat Hatun. The reason for selecting only these three figures among the various spiritual characters is the necessity for an in-depth exploration of each character's life, making it impractical to cover all religious characters in a single study. It has been observed that studies on these three names are lacking in the literature. Additionally, the extended broadcast duration of the examined series, resulting in lengthy episodes, posed a challenge to the research. The comprehensive identification of each character's presentation in the series required considerable time. The TV series under scrutiny are as follows: "Uyanış: Büyük Selçuklu (2020)," "Yunus Emre: Aşkın Yolculuğu (2015)," and "Diriliş: Ertuğrul (2014)". During the research process, these three TV series were analyzed using narrative analysis methodology, with an in-depth examination of the scenes featuring the studied characters.

Narrative analysis discerns the ways in which human experiences are constructed within stories. It provides researchers with a rich framework to explore how people experience the world through the stories they tell (Webster & Mertova, 2007, p. 21). Narrative analysis is effective in investigating and interpreting the internal structures and components of stories, examining three

types of objects: the nature of the events narrated, how individuals grasp those events, and discourses related to the understanding of events (Edwards, 1997, p. 271). When storytellers narrate an experience, they give it a narrative form to make sense of the subject and employ tools in the narrative experience to express meaning to others (Bamberg, 2012, p. 3). In this study, the research objects are the films, which are considered narrative tools. "Meaning expression" pertains to spiritual characters of historical significance, while the "narrator" refers to the characteristics of characters depicted on screen. These characteristics are examined within the context of dialogue, human relationships, lighting, sound, camera angles, screenplay, plot progression, music, costumes, and set design, thereby dissecting the structures that construct the character on screen.

Narrative analysis, a prevalent and widely employed form of discourse analysis (Cortazzi, 1994, p. 157), often presented in story format (Riessman, 1993), offers a multi-disciplinary approach, including biography, oral history, life history, storytelling, and life narrative (Earthy & Cronin, 2008). This method examines and interprets narrative texts that are rich in sociological information (Franzosi, 1998, p. 517) and holistic stories describing people's lives. To utilize this method effectively, it is essential to identify narrative themes within the cultural event structures and main narratives of the story (Benwell and Stokoe, 2006).

Previous studies on the subject of the research are as follows: The study titled "Analysis of the Character-Theme Relationship in TV Series Music in Particular to "Awakening: Great Seljuk" TV Series Music" conducted by Özge Yıldız (2022) investigated the importance of TV series music with descriptive analysis and content analysis methods. Another study titled "The Effect of History-Themed TV Series and Films on Social Studies Course: A Qualitative Analysis" by Kenan Baş and Ahmet Edi (2021) analyzed the impact of the "Uyanış: Büyük Selçuklu" series, as well as "Payitaht Abdülhamid," "Kuruluş Osman," and "Muhteşem Yüzyıl," on the Social Studies course based on teacher opinions. Gülten Küçükbasmacı (2016) examined the topic through the concept of intertextuality in the study "Yunus Emre: Aşkın Yolculuğu: An Intertextual Approach to Television Series from the Perspective of Texts," focusing on Yunus Emre. Hüseyin Kürşat Türkan (2021) conducted the study "An Evaluation of the Tales Featured in the 'Yunus Emre: Aşkın Yolculuğu' TV Series," which aimed to identify and analyze the tales in the series. Mustafa Kaya (2018) explored the impact of media on social and religious practices through the "Yunus Emre: Aşkın Yolculuğu" series. Selinay Yilmazer and Ozan Âşık (2021) conducted a reception study titled "An Investigation into the Image of Ottoman-Turkish Women Presented in the 'Diriliş: Ertuğrul' Series," focusing on characters such as Hayme Ana, Halime Sultan, and Selcan Hatun in the series. In this study, the portrayal of spiritual characters in TV series is investigated, with a specific focus on characters played in these series.

### 3. Analysis

Below, general information about the examined series is provided, followed by the analysis section. During the analysis process, reference has been made to written sources that depict the lives of the individuals in question. Each character has been examined under a separate heading. 'Uyanış: Büyük Selçuklu': This TV series, a Turkish historical, drama, and fiction production, commenced airing on TRT 1 in September 2020. The screenplay was crafted by Serdar Özönel and Emre Konuk, with direction undertaken by Sedat İnci and Emre Konuk. The production was overseen by Akli Film Production. While the series narrates events from the Seljuk era in Turkish history, it also extensively features the spiritual figure Gazâlî, who lived during the same epoch. At the inception of the series, a note asserts, "The inspiration for the story and characters in the series is drawn from our history." The series concluded its first season with its 34th episode and subsequently, starting from the second season, it was retitled as "Alparslan: Büyük Selçuklu."

'Yunus Emre Aşkın Yolculuğu': A spiritual-themed series that aired on TRT 1 from June 18, 2015, to May 24, 2016. The screenplay was meticulously prepared by Mehmet Bozdağ and İsa Yıldız, with initial direction by Kamil Aydın and later, Emre Konuk. The production duties were carried out



on behalf of Tekden Film by Mehmet Bozdağ. Throughout the series, equal prominence was given to Tapduk Emre, who was Yunus Emre's mentor. In the first episode of the series, it is stated, "This project was prepared based on the Yunus Emre narrative from Ibrahim Has's 'Tezkireyi Has' and Mustafa Tatcı's compilations."

'Diriliş: Ertugrul': This television series of historical and fictional nature, produced by Tekden Film, debuted on TRT 1 on December 10, 2014. The screenplay team included Mehmet Bozdağ, Atilla Engin, and Aslı Zeynep Peker Bozdağ. Metin Günay assumed the directorial role for the series. Besides depicting historical figures such as İbn-i Arabi, Şeyh Edebali, and Ahi Evran, the series also featured the spiritual figure Mahperi Hunat Hatun. The series concluded with its 150th episode. The messages conveyed in the series can be considered as a precursor to those presented in the 'Uyanış: Büyük Selçuklu' series. They are interconnected with the circumstances under which the Ottoman Empire was established, closely associated with the Seljuk State (Ballı, 2020).

### 3.1. Ghazali

In this section, the on-screen portrayal of Imam Ghazali, one of the prominent Islamic scholars who was born in 1058 (450 H) and died in 1111 (505 H), is examined. One of the significant series that introduces figures contributing spiritually to the Anatolian region is the series "Uyanış: Büyük Selçuklu (2020)." Scenes featuring Imam Ghazali have been analyzed in this series until the 34th episode. In the context of narrative analysis, which is the first step in narrative analysis, it is important to note that Ghazali is not the main character of the series but is portrayed as a historical religious scholar integrated into the narrative.

Ghazali, whose works numbered in the thousands (2022, p. 42), was an exceptional personality who combined religious rulings with the principles of Sufism (Köprülü, 1976, p. 219). His skill in writing is attributed to brevity, clarity, and conciseness (Casewit, 2020). He was commonly known by his honorific title "Hujjat al-Islam," and his full name was Abu Hamid (Çağrı, 1996). In the series, the name Ghazali is frequently mentioned alongside his honorific title Abu Hamid, presenting his scholarly profile to the viewers. Ghazali is known for being more appealing to general readers in Türkiye rather than the academic community, paradoxically (Ayni, 1911). Ghazali, portrayed in the series, has extended his influence from history into the present day through the medium of television. The need for scholars in his era (Gazâlî, 2012) is still significant in contemporary times, perhaps even more so.

The narrative tool used in the film is constructed around the themes of political and religious conflicts. Ghazali lived in a period when political and ideological differences were prevalent. During this time, the Abbasid caliph's rule in Baghdad was weakening, while the Great Seljuk Empire was expanding its borders and influence. Ghazali lived during the reigns of the rulers of this empire, Alp Arslan, Malik Shah, and Sultan Sanjar. In addition to political turmoil, this era also witnessed intellectual and ideological complexities, with attempts to spread Mu'tazilite doctrines. During this period, Islamic scholars who defended Islamic beliefs, including Ghazali (2022, p. 42), wrote responses to non-authoritative teachings and confronted philosophers such as the Batinites and the Meşşai (Özervanlı, 1996, p. 507). Ghazali aimed to expose the nature of teachings without evidence, thus undermining the notion that the philosophers' knowledge was superior to revelation (Griffel, 2016, p. 191), and he gained a significant position in the history of Muslim thought (Mitha, 2001). According to Ibn al-Arabi, Ghazali was a spiritual pole (Uludağ, 1996, p. 517). Presenting figures like Imam Ghazali in television series has been considered a positive development for the television industry. Unlike the past, especially during the Yeşilçam cinema era, where religious figures were often demeaned, television series have showcased a higher level of performance. In the series, the portrayal of Imam Ghazali highlights his scholarly contributions as well as his role as a guiding figure within the political context of the Seljuk era. Thus, this character becomes an integral part of the story. His scholarly character does not get lost amidst the prevailing

political themes in the narrative. In the series, Ghazali comes to Isfahan, mingling with the people, unyielding in defending the faith and teachings. The character aligns with his scholarly profile.

In the series, he was involved in scientific debates, accused of being a scientist of logic, and also accused of being close to Sultan Melikşah and causing discord. In the 6th episode, when an arrow is shot into his chest, he expresses his deliverance with the words, "This book became an armor protecting us from evil arrows" (İnci, 2020, min.13, sec. 17). The editing technique allows scene transitions and time travel within the series. Ghazali mentions that he delved into the depths of knowledge from his early years (2022, p. 6). He fought against those who misinterpreted aspects of religion (Bağdadi, 2014, p. 31). Ghazali's extraordinary memory (Çağrı, 1996, p. 490) is demonstrated within the film's narrative. These scenes continually depict him being engrossed in books, reflecting the life of a scholar and his profession, with a medrese setting filled with books that represent the transfer of knowledge and the teacher-student relationship. In the 12th episode, when asked how he conducted judicial affairs in the presence of the Sultan, he responded with, "Knowledge is only sought for the sake of Allah" (İnci, 2020, min. 82, sec. 27). These lines serve as an example of religious discourse conveyed effectively through the screens. Ghazali is portrayed as a perfect religious figure with his intellect and political acumen in a scene in the 23rd episode. When a merchant arrogantly places a bag of gold on the table to help build a madrasah, Ghazali responds by saying, "The scholars who will be educated in the madrasah to be established with this gold may one day deviate from the right path" (İnci, 2020, min. 33, sec. 50). These scenes, supported by the script, paint the picture of a distinguished religious scholar who is capable of handling even the most heated debates without showing impatience. He patiently listens to his opponents. In his portrayed scenes, he maintains his dignity while preserving his politeness. This is where the third mechanism of narrative analysis, 'the narrator,' comes into play, where gestures and expressions support the narrative. When examining the cinematic representation of a historical figure like Ghazali, it becomes evident that camera angles, casting, dialogues, lighting, coloring, set design, costumes, and other elements attribute a sense of sacredness to the character. The film uses images to stimulate thought and generate meaning (Bazin, 2005), and it has the potential to convey what words alone cannot (Balázs, 2013).

In the 8th episode, Ghazali addresses a young child as "Müderris Efendi," (İnci, 2020, min. 70, sec. 40) sits him down, and answers his questions. The camera angle in these scenes is eye-level, reflecting Ghazali's compassionate and humble nature. Ghazali's indescribable spiritual doctrine (Gianotti, 2001) is depicted through heartwarming and soul-touching expressions he uses towards people. The large hall in the middle of the madrasah, illuminated from above, is imbued with a sense of sanctity, while the rooms on the sides are kept in darkness. This sets the spiritual atmosphere of Ghazali in the central hall. In the 19th episode, he intervenes to prevent a group from inciting conflict among the people. He says, "You find reasons for rebellion within yourselves," (İnci, 2020, min. 55, sec. 37) aiming to prevent chaos and conflicts in society. In these scenes, his behavior and statements, constructed with the support of the screenplay, portray Ghazali as a unifying and reconciliatory figure. With his identity that explains the 'expression of meaning,' Ghazali has demonstrated throughout his life a unique approach to associating the good with the beautiful (Vasalou, 2022).

In the 7th episode, when heretical books are gathered to be burned, the scenes are filmed from a wide angle to foreshadow the impending great difficulties. In a scene emphasizing the 'expression of meaning,' Ghazali intervenes at the last moment, saying, "Ideas are engraved in minds; books are merely a means," (İnci, 2020, min. 63, sec. 20) highlighting the importance of ideas over books. Ghazali is depicted as a combative character amidst these conflicts.

In the 26th episode, he consoles and comforts someone who is crying, saying, "Tears are the interpreter of the heart. They convey what words cannot" (İnci, 2020, min. 78, sec. 46). In these scenes, Ghazali walks down a corridor with light streaming in from a window, while the crying

person's face is half visible and half in shadow. The unlit part symbolizes the person's psychological state. Ghazali is not merely known as a scholarly religious figure but also has a Sufi identity (Akın, 2016, p. 402). In the series, his introduction to Sufism is portrayed in the following manner: When he visited the renowned Sufi Yusuf Hamedani, he was handed a bucket at a well and told, "Draw water, my child." Ghazali drew water, but since the bucket had a hole, the water did not stay inside and flowed away. Holding the empty bucket, Yusuf Hamedani said, "If the water were in the bucket as much as the bucket is in the water, it would have quenched our thirst." Through the metaphor of water and the bucket, Yusuf Hamedani explains to Ghazali that he should turn from external and rational knowledge to internal and esoteric knowledge. In the series, Yusuf Hamedani is portrayed as Ghazali's master. Ghazali's encounter with Sufism has been presented as a significant turning point in his life. The scenes involving Ghazali are presented in costumes that reflect the modesty of the characters, in line with the identity of 'the narrator.' The costumes, simple and devoid of extravagance, contribute to the portrayal of the characters' humility. The examined TV series, "Uyanış: Büyük Selçuklu," does not neglect Ghazali's spiritual dimension but presents him not just as a scholar but also as a figure deeply involved in Sufi practices. The events depicted in the series, along with the locations where they occur, create a cohesive narrative. Moreover, the dialogues attempt to reflect the language of the time.

In conclusion, the TV series "Uyanış: Büyük Selçuklu" portrays Imam Ghazali as a concrete embodiment of the narrative tool in narrative analysis. The events that the series has concretized as 'the expression of meaning' have contributed visually to Sufi literature. Ghazali's image and teachings serve as a successful example of how a mystic can be portrayed on screen as 'the narrator' mechanism. The narrative and plot structures of the examined TV series have been constructed faithfully to the original story. The music and settings within the series have created a unity with the narrative, and the dialogues attempt to reflect the speech of the era.

### 3.2. Tapduk Emre

Another television production that introduces Sufi figures is the series "Yunus Emre: Aşkın Yolculuğu" (2015). In this section, the 44 episodes of "Yunus Emre: Aşkın Yolculuğu" are examined, focusing on the characters Yunus Emre and his master Tapduk Emre, who are positioned as the main protagonists in the narrative. These two distinguished figures from Sufi history are presented to the viewers through their exemplary behavior and discourse in the series, with both of them playing the role of "narrative analysis." In the series, Tapduk Emre is portrayed as a constant guide to people, just as he was in real life, through his teachings. It has been observed that Tapduk Emre's costumes and dialogues, in terms of "expression of meaning," reflect his maturity.

While the series does narrate events from Yunus Emre's life, it is Tapduk Emre's teachings that have the most powerful impact on the overall theme of the series. As the dominant "narrator" in the series due to his teachings, Tapduk Emre is portrayed as a person with a smiling face, extremely gentle in nature. In real life, Yunus Emre is widely recognized as a folk poet, while Tapduk Emre is a Sufi figure about whom little is known when one examines the literature. Perhaps for this reason, Tapduk Emre takes a more prominent role in the series. It is mentioned that Tapduk Emre's eyes were blind (Tatçı, 2012). In the early episodes of the series, Tapduk Emre's eyes are shown as partially blind, emphasizing his role as a "narrator" who explains unseen phenomena. In the 1st episode, he often mentions that he cannot see (Aydın & Konuk, 2015, min. 42, sec. 33), in the 3rd episode, he states that he can see but with his eyes half-closed (Aydın & Konuk, 2015, min. 3, sec. 10), and in the 42nd episode, he is depicted as completely blind (Aydın & Konuk, 2015, min. 85, sec. 4). This characteristic of the "narrator" explaining unseen facts has facilitated the understanding of abstract concepts in the script. At one point, there is a famine in Yunus Emre's hometown, and he comes to Hacı Bektaş-ı Veli, whose goodness he has heard of, to ask for wheat. This event, shown as a dream in the 6th episode, includes a conversation where Hacı Bektaş-ı Veli asks, "What if I gave you blessings instead of wheat?" (Aydın & Konuk, 2015, min. 27, sec. 3). This dream sequence is

visualized on screen through cinematic techniques. Yunus initially asks for wheat but later realizes his mistake and returns. Hacı Bektaş-ı Veli informs him that the time has passed, and he has given the key to his heart to Tapduk Emre. Yunus then goes to Tapduk Emre's dergah. Shown with his back turned to Yunus in the same episode, Tapduk Emre, through his "feeling" characteristic, senses Yunus's arrival before even seeing him and asks, "If you are Yunus, then where is Judge Yunus?" Yunus responds with "He has passed away," (Aydın & Konuk, 2015, min. 39, sec. 2) and thus, Yunus Emre embarks on a love journey that will last for many years. Throughout the series, wide-angle shots of roads are often used as an evocative element to narrate the protagonist's journey of love.

In the 7th episode, as an auxiliary factor in the "expression of meaning," the lower self (nafs) is shown through a mirror. This abstract concept is visualized on screen through cinematic editing techniques, with Yunus's lower self continuously speaking (Aydın and Konuk, 2015, min. 50, sec. 43). In the 25th episode, Tapduk Emre forgives Yunus for all his mistakes and accepts him as his disciple (Aydın and Konuk, 2015, min. 58, sec. 59). The "narrative analysis" structure of the series is built upon Tapduk Emre's boundless tolerance. In the 34th episode, Tapduk Emre tells Yunus Emre, "Love removes human rudeness and matures them," (Aydın and Konuk, 2015, min. 64, sec. 20) in the 36th episode, he says, "We have come to mend hearts," (Aydın and Konuk, 2015, min. 63, sec. 10) and in the 42nd episode, he looks at the firewood gathered by Yunus and asks, "Isn't there a single crooked piece of wood in the mountains?" Yunus responds, "Even the crooked ones cannot enter your dergah" (Aydın and Konuk, 2015, min. 44, sec. 50). In the context of "expression of meaning," Tapduk Emre's teaching room, kitchen, and the place where his family stays are frequently shown with historical and spiritual decorations.

The most well-known story in the companionship of Tapduk Emre and Yunus Emre is the threshold event (Duymaz, 2019, p. 9). According to Köprülü (1976), Yunus Emre returned to his master's side forty years later. The wife of his master said, "When he asks who you are, I will say you are Yunus. If he asks, 'Is this our Yunus?' then understand that your ordeal is over." The next morning, when his master asked, "Is this our Yunus?" Yunus Emre fell to his feet (p.169). In the series, this event is depicted in the 42nd (Aydın and Konuk, 2015, min. 82, sec. 9) and 43rd episodes (Aydın and Konuk, 2015, min. 9, sec. 10), with close-up shots emphasizing the significance of the threshold. In these scenes, antique items are used as props, and the setting is illuminated with candlelight to match the context. In the 44th episode, Tapduk Emre says, "We have enthusiasm, my Yunus Emre, recite poetry so that the souls can hear," (Aydın and Konuk, 2015, min. 51, sec. 1) and Yunus Emre begins to recite his poems. In these scenes, emotional background music is used to complement the "expression of meaning" and the "narrative analysis" element. The music enhances character awareness in the context of "expression of meaning" and strengthens the narrative through its role as a "narrator."

In most episodes of the series, scenes of Tapduk Emre talking to Yunus are depicted in historical settings, with dim lighting, historical costumes, and emotional background music, creating an atmosphere for the Sufi theme of the narrative. At times, while having conversations indoors, Tapduk and Yunus Emre are shown listening to the nightingale's song in the garden in the 21st episode (Aydın and Konuk, 2015, min. 30, sec. 20). To complete the "expression of meaning," Tapduk Emre is portrayed throughout the series as a person for whom every action and word results in goodness and beauty. As a "narrator," in each episode, he imparts knowledge that guides people. For example, in the 35th episode, he tells Yunus Emre, "Whomever we love, their name should always be on our tongues," (Aydın and Konuk, 2015, min. 34, sec. 35) explaining the subtleties of the path of love. In the 5th episode, he says, "We don't know who we are, but we know that we are not a sheikh," (Aydın & Konuk, 2015, min. 33, sec. 20) demonstrating his humility. Additionally, in the 36th episode, Tapduk Emre addresses his students he encounters in the courtyard as "Beloveds" (Aydın and Konuk, 2015, min. 39, sec. 59). His words reflect his loving inner world, and throughout the series, he uses this affectionate expression. In the same episode, after



finishing a lesson, he says to a young boy named Ismail, "You've done enough for today, Ismail. If you wish, you may leave," (Aydın and Konuk, 2015, min. 48, sec. 40) showcasing his profound humility. In another instance, in the 15th episode, when he is released from prison, he addresses Sencer, who is said to be one of the fiercest thieves in Nallıhan, with the words, "Come to us anytime you like, Sencer. You can have a bowl of soup in our humble abode." (Aydın and Konuk, 2015, min. 25, sec. 30). These expressions of goodwill are considered cinematic elements that reflect his boundless tolerance (Sert, 2021, p. 53). Tapduk Emre, who mended the broken hearts of his time but whose trace was lost in history (Tatcı, 2012), has come to life on screens through cinematographic elements and reached millions of viewers. The task of conveying and introducing him, a task that books might accomplish in the long run and perhaps with difficulty, has been successfully executed by the television industry in a short time. In conclusion, the series "Yunus Emre: Aşkın Yolculuğu" is evaluated as a visual narrative book that encompasses the personality and teachings of Tapduk Emre.

### 3.3. Mahperi Hunat Hatun

Another important character who made a spiritual contribution to the Anatolian region but has limited information available about her life, like Tapduk Emre discussed in the previous section, is Mahperi Hunat Hatun. This character gained prominence on screens through the highly popular historical drama series "Diriliş: Ertuğrul," considered the pinnacle of historical drama production (Carney, 2018, p. 93).

Mahperi Hunat Hatun, originally known as Mahperi Hatun, meaning "moonlight," became the wife of Sultan I. Alâeddin Keykubâd and took on this name after her marriage (Gisèle, 2009). Mahperi Hatun was 18 years old when she got married (Bildirici, 2019) and initially a Christian, later converted to Islam by her own will (Turgut, 2015) during her lifetime. She passed away between 1254-1284 (Bekmez, 2020, p. 168). Hunat Hatun, who was the first wife of Alâeddin Keykubat, is considered the most virtuous among his four wives (Demir, 2020, p. 309). Hunat Hatun was known for her virtuous deeds (Hacıgökmen, 2012, p. 127) and for transmitting the beauty of Islamic-Turkish culture to future generations (Oral, 2014, p. 1). However, some debates (Türkmen, 2010) have placed her under suspicion regarding the death of Alâeddin Keykubat.

In the TV series, she is similarly portrayed as being responsible for the death of Seljuk Sultan. In the 109th episode of the series (Günay, 2014, min. 88, sec. 5), Sultan Gıyasettin confronts Hunat Hatun regarding the death of Seljuk ruler Alâeddin Keykubat. In their conversation, the Sultan asks his mother about her relationship with Emir Sadettin Köpek. Sultan Gıyasettin angrily accuses his mother, asking if she had a relationship with Emir Sadettin when he killed his father. In response, Hunat Hatun admits that Köpek only carried out her orders and says, "My sin is great, but I did it solely for your sake." In these scenes, Hunat Hatun, who confesses to being responsible for Alâeddin Keykubat's death, is portrayed as a character with negative "expression of meaning." She insists that her son, who is angrily wielding his sword and is depicted as a bad person in the context of "expression of meaning," should have Ertuğrul executed, or else the matter will reach them. Enraged, Gıyasettin draws his sword and holds it to his mother's throat, saying, "Don't call me your son, may curses fall upon the day you gave birth to me."

There is no concrete evidence in historical records to suggest that Hunat Hatun was involved in the events surrounding the sudden death of Alâeddin Keykubat, or that she orchestrated the rise of her son II. Gıyaseddin Keyhüsrev to the throne and the subsequent removal and murder of Melike Hatun and her children (Bekmez, 2020, p. 169). It is unknown how much Mahperi Hatun knew about what was happening and whether she played a role in the events (Turgut, 2015, p. 10). After her husband's death, she lived as a devout Muslim (Çayırdağ, 2022, p. 123). Her construction of a zawiya in Kayseri İncesu in honor of the great Sufi of the era, Turessan-ı Veli, demonstrates her connection to Sufism (Turgut, 2015, p. 1). However, in the TV series, she is portrayed as debating with the famous Sufi İbn-i Arabi regarding the conspiracy in the 109th episode (Günay, 2014, min.

131, sec. 30). In the court set up in the palace, she tells Ibn-i Arabi, "Your scholarship does not grant you the right to speak in the court of justice."

In all the historical structures built by Hunat Hatun, the expression 'safvetü'd-dünya ve'd-din' is used (Bekmez, 2020, p. 183). These phrases, meaning "the beauty of the world and religion," were not written haphazardly. In "Bezm ü Rezm," historian Aziz bin Erdeşir Esterâbâdî conveys the following information about Hunat Hatun: Her generosity can be seen in the good deeds and charities she performed, which are still evident in various places in Anatolia. The residents of Kayseri unanimously agree on her greatness (Çayırdağ, 2022, p. 158). In the inscriptions of the structures from the Seljuk period, there is a special reference to Mahperi Hatun. Among these attributes are references to her kindness, generosity, purity, justice, and modesty (Demir, 2020, p. 301). Behind the achievements of Alâeddin Keykubad, her sacrifice is also noted (Oral, 2014, p. 9). The fact that she commissioned many religious buildings in Seljuk territory (Bıçak, 2007, p. 125), and even building one was only a dream for most people (Çelik, 2018), is sufficient to understand the true nature of Hunat Hatun's personality (Çayırdağ, 2022, p. 135). The most beautiful evidence of her respect and appreciation is the still-standing Hunat Complex in Kayseri city center (Oral, 2014, p. 1). After all the research, it can be concluded that Hunat Hatun was not heavily involved in palace affairs, turned to good deeds after becoming Muslim, achieved spiritual maturity through her acquaintance with the Sufi Turesan Veli, and ultimately reached high spiritual levels through the influence of Sufism.

In the series, Mahperi Hatun is portrayed quite differently from the qualities described. In episode 109, one of the women defending Ertuğrul Bey says to Hunat Hatun, "I see that everyone in this palace, including you, bows before rank and position." In response, Hunat Hatun says, "Do you even know who you're talking to? Shameless, get out of my palace quickly, or I'll hang you on the gallows with Ertuğrul." Later, when she requests permission to visit Ertuğrul Bey in the dungeon, she says to her mother and husband, "I don't even allow a traitor to meet with his mother and wife, let alone give you a plate of food and a glass of water" (2014, min. 99, sec. 14). Portrayed with a very stern and unforgiving profile, Hunat Hatun is described by other characters in the series as "her heart has turned to stone, she doesn't understand the people's plight." Similarly, in episode 107 of the series, Mahperi Hatun, while talking to Halime Sultan, uses threatening sentences and displays entirely negative facial expressions with her gestures and expressions (Günay, 2014, min. 64, sec. 40). In the scenes where she appears in the series, Hunat Hatun is associated with negative actions, characterized as ruthless and cruel, and depicted with a dark, gloomy atmosphere and emphasized background music, creating an image of a villainous and sinister personality. In episode 106, she displays a negative attitude towards the Margrave Ertuğrul Bey with scenes that could serve as examples of power struggles for the throne (Günay, 2014, min. 61, sec. 6). In episode 107, while talking on the palace balcony in a Altun Aba, she is portrayed as a plotting, ruthless woman who does not like Turks and who is shocked and saddened when the Sultan declares that he will put her son, Kılıçarslan, on the throne (Günay, 2014, min. 41, sec. 22). In the scenes in episode 108, she prepares a death decree in her tent (Günay, 2014, min. 21, sec. 2). In episode 110, she sends a peace letter to the Bilecik Governor and makes efforts to prevent the capture of Söğüt, positioning herself against the future Ottoman State (Günay, 2014, min. 47, sec. 48). In episode 113, when she learns that Emir Sadettin has escaped from his palace room, she uses offensive phrases like "inferior scoundrel." (Günay, 2014, min. 52, sec. 7). In the series, when interpreting the 'meaning expression,' the portrayed Mahperi Hatun is idealized as a negative character, one who tries every way to put her son Gıyasettin on the throne instead of her other son Kılıçarslan, even willing to kill people and poison her husband, making her a villainous character. The negative characteristics of the 'narrator' in the series serve the negative discourse being conveyed. In the scenes in the series, Mahperi Hatun, with a worried, angry, and anxious demeanor, is shown to be a Valide Sultan who engages in palace intrigues not for the sake of the state, but only for the future of her son. The character's wickedness is reflected on her face and surroundings with various images, and the rooms are shown dark. This approach to the discourse in the script also makes the discourse negative. These

thoughts, which were initially presented from the first scene, were supported in various forms such as sound, music, costume, and camera angles. For example, the portrayal of Mahperi Hatun as a proud and arrogant person, a characteristic 'narrator' feature, is achieved through the actor's performance. The character's negativity is reflected on her face and surroundings with low light and close-up shots. The costumes chosen, the actor's voice tone, and the details of the decor are also in line with this. The scenes added to the series for action purposes are not limited to a single episode but continue in many episodes. After achieving her goal, the fact that her son, whom she put on the throne, became an unsuccessful sultan is also attributed to Hunat Hatun. In conclusion, in the narrative method used in the film, which serves as the 'narrator' in the film, the features of 'meaning expression' and 'narrator' are integrated as mechanisms in conveying the negative discourse.

### Conclusion

In the examined series, Tapduk Emre and Imam Ghazali have been portrayed on the screen almost as if they were in real life, with their exemplary lives presented to viewers with minimal intervention in historical sources during the scriptwriting process. This is considered a positive development for contemporary audiences and holds the potential to elevate historical and religious productions even further.

The scenes depicting Tapduk Emre and Imam Ghazali on television serve as valuable resources for those interested in Sufism. The Sufi history, usually learned from books, has been conveyed to people through screens. Their lives, words, and teachings have contributed to the world of Sufism in a visual format through the examined series. In the digital age, acquiring knowledge is no longer limited to written works; cinema films and series in the religious context can be seen as visual representations of written texts. Furthermore, due to the high viewership of the examined series, it can be argued that the power of screens has surpassed that of books. *Diriliş Ertuğrul* TV Series, which is at the top of the rating lists in 40 countries where it is broadcast, is followed by an audience of over one billion worldwide (TRT Haber, 2017). *Uyanış: Büyük Selçuklu* series broke the rating record in 3 different categories "EU/All People/20+ABC1" (TIAK, 2020). The ratings of *Aşkın Yolculuğu Yunus Emre* series were measured as Total: 2.20, Ab: 3.76, ABC1: 3.30 on January 19, 2016 (Diziler, 2016). The stories of Tapduk Emre and Imam Ghazali have been faithfully adapted, staying true to their origins. The narratives are constructed based on reality, and modern filming techniques have been employed to create these scenes. The music, settings, and decors have been carefully selected to align with the "meaning expression" and the "narrator." Particularly, the shortcomings in costumes, decors, and settings that were present in religious films produced in the 1990s have been successfully addressed in these productions. In conclusion, the "*Yunus Emre: Aşkın Yolculuğu*" series can be regarded as a visual book that presents the Sufi teachings of Tapduk Emre, while the "*Uyanış: Büyük Selçuklu*" series can be seen as the concrete embodiment of Imam Ghazali.

However, the situation is different for the third character examined, Mahperi Hunat Hatun. In the film, the course of the story has incorporated this character with a negative "narrator" image. Mahperi Hatun, who, like Hayme Ana or Halime Hatun portrayed in the series, was expected to be depicted as an honest, loyal, and modest character, has been portrayed as a sinful and guilty character, loaded with sins, through the power of screens. It is possible to present Hunat Hatun without making her an accomplice in the dirty games around the palace. Unfortunately, in the process of scripting the series, Hunat Hatun was placed among the antagonistic characters and portrayed differently from her historical reality.

In historical series, great care must be taken in portraying the speech and actions of real characters. Words that a historical character did not actually speak and behaviors that they did not or could not perform should not be included in scenes. The life experiences of historical characters should not be distorted (Öztaş, 2007, p. 106). Portrayed historical figures have sometimes caused

problems in terms of objectivity, leading to discussions. Film producers often claim that they do not compromise on objectivity and that they conduct research and study historical sources while consulting experts in the field. They even explicitly state these elements at the beginning of their films. However, when some series or films are carefully examined, it becomes clear that the situation is not as claimed (Öztaş, 2007, p. 107). In the scope of this study, Hunat Hatun, who was a sincere Muslim, was portrayed on screens in a wrong way. Her great contributions to the Islamic world and modern Türkiye, in line with the geography of Islam during her time, were not accurately represented. During the research process, it was evident that the character portrayed in the series is entirely different from the historical figure who commissioned caravanserais, mosques, tombs, hammams, and complexes, many of which are still standing and actively used today. It is impossible to ignore these religious and historical works.

As the famous Ottoman architect Mimar Sinan said, "Those who want to know me should look at my works" (Kırık, 2022), Hunat Hatun should also be represented in the most beautiful and accurate way through the works she commissioned during her lifetime, which she dedicated to the Turkish and Islamic world. The Hunat Mosque hosts hundreds of people who come to pray every day, at all times of the week. The nearby madrasa, which is right next to her tomb, is now actively used for art workshops, religious counseling services, ghazal workshops, ceramic workshops, illumination and rosary workshops, Neyzen Hüsnü, calligraphy, leather art, spray airbrush workshops, and various other social activities. In conclusion, Hunat Hatun is a respected and honorable figure in history who has left numerous works. From an Islamic perspective, she holds great value. However, presenting her on screen solely as a character who engages in complex palace affairs and political actions, rather than as the person who made significant contributions to society and humanity, is considered a negative aspect of historical drama films.

The accusation that she killed her husband for the sake of her son's future is one of the gravest allegations a person can face. Speculating about historical gaps and trying to elevate certain characters while demeaning others are negative developments in the field of historical and religious drama series. The idea that Hunat Hatun constructed religious buildings to seek forgiveness and make amends at the end of her life is only based on historians' assumptions. There is no concrete evidence to prove this, just as it is essential to thoroughly analyze the beneficial works she left behind.

A person who only lives for themselves and their ambitions cannot be expected to leave behind such remarkable works. These works not only preserve the legacy of the person who created them but also serve humanity. Despite the internal struggles of her time and Mongol invasions, she managed to create these magnificent works (Korkmaz, 2020, p. 153), which she gifted to the world, even centuries later. The absence of a door opening to the outside at her tomb and the fact that access is only possible through two rooms inside the madrasa are clear indications of her intention to avoid status, prestige, and ostentation. Evaluating religious and Sufi characters without examining their works, relying solely on written sources, can lead to various misconceptions. In conclusion, it is expected that films about other famous Sufis who left their mark on Anatolia will be produced, as well. While it remains uncertain which mystics lives will be depicted on screen in the future, it is expected that there will be further satisfying developments in this regard.



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## Tarihi-Mistik Karakterlerin Sinematografik Sunumu Üzerine Bir Deęerlendirme

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### Geniřletilmiş Özet

Son dönemde çekim teknolojilerinin geliřmesi, televizyona raębetin artması ve dizi film sektörünün popülerlik kazanması gibi nedenlerle tarihi ve dini karakterler televizyon ekranlarında da yer almıř, daha önce olmadıęı kadar izleyici ve takipçi potansiyeline sahip olmuřtur. Modern imkânlar ile din büyüklerinin hayat hikâyelerine yer veren televizyon dizileri büyük bir başarı yakalamıř, bu şahsiyetlerin manevi öğretilerini görselleřtirmek ve diziler aracılıęıyla bunu insanlara aktarmak fevkalade önem kazanmıřtır. Bu sebeple birden çok dini karakterin hayatına televizyon dizilerinde yer verilmiř, satır aralarında okunan bu karakterler böylelikle ekranda canlılık ve somutluk kazanmıřtır. Buradan hareketle çalıřma dini veya tasavvufi kiřiliklerin kitaplardan ekranlara aktarılmasını konu edinmektedir. İmam Gazâlî, Tapduk Emre ve Mahperi Hunat Hatun'un örneklem olarak seçildięi çalıřmada bu karakterlerin ekranda nasıl gösterildięi arařtırılmaktadır. İslami veya mistik karakterlerin dini bir çerçeve içerisinde sunulması gerektięine iřaret eden çalıřma bu noktada kimi yerde kaynaklarla ekranda anlatılan olayları karřılařtırmaktadır. Arařtırma, sorunsal gereęi anlatı analizi ile dini deęerler perspektiften yürütölmüřtür. Anlatı analizi, insan deneyimlerinin hikâyelerinde belirlenir. Arařtırmacılara, insanların hikâyeleri aracılıęıyla tasvir edilen dünyayı deneyimleme biçimlerini arařtırabilecekleri zengin bir çerçeve sunar. İnsan hikâyelerinin içsel yapılarını ve bileřenlerini arařtırmada etkili bir yöntem olan anlatı analizi üç tip nesneyi ele alıp incelemektedir; anlatılan olayların doęası, kiřilerin olayları kavrayıřı ve olayların anlaşılmasına iliřkin söylemler. Nitekim anlatıcılar bir hikâyeye anlattıklarında, bu deneyime 'anlatı biçimi' vererek konuyu anlamlandırmakta ve bu deneyimde konuyu anlamlandırmak için araçlar kullanmaktadırlar. Anlatıcılar başkalarına anlam ifade etmek için bu anlatı araçlarını kullanmaktadırlar. Buradan hareketle bu çalıřmada arařtırma nesnesi, anlatı aracı olarak nitelendirilen filmlerdir. 'Anlam ifadesi' tarihi öneme sahip olan mistik karakterler iken, 'anlatıcı' ise ekranda gösterilen karakterlerin özellikleridir. Bu özellikler çalıřmada diyalog, insani iliřkiler, ıřık, ses, kamera açıları, senaryo, konu akıřı, müzik, kostüm ve dekor baęlamında incelenmektedir. Böylelikle ekranda karakteri inřa eden yapılar çözümlenmektedir.

Arařtırmaya konu olan Gazâlî, bid'atçilere karřı kalpleri řüpheden arındırmak amacıyla her beldede ilimle meřgul olan birilerinin bulunmasını gerekli gören ve kelâm tarihine metodolojik yenilikler getiren tarihi bir kiřiliktir. Tarihin tartıřmasız en etkili düşünürlerinden birisi olmuř ve onun yazıları, Batı'da çok fazla akademik ilgi görmüřtür. Birden çok farklı yönüyle ekranlara getirilen Gazâlî'nin incelenmesinin yanı sıra, Yunus Emre gibi tarihi bir halk kahramanının çok ta tanınmayan üstadı Tapduk Emre'nin ekranlarda karřımıza çıkarılan profili deęerlendirilmiř, son olarak Selçuklu devletinin en güçlü sultanlarından I. Alaeddin Keykubad'ın eři, aynı zamanda II. Gıyaseddin

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Keyhüsrev'in annesi ve tarihteki en önemli kadınlardan birisi olan Mahperi Hunat Hatun'un ekranlarda nasıl gösterildiği araştırılmıştır.

Çalışma sonucunda, incelenen karakterlerin çoğunlukla başarılı bir şekilde ekranlara aktarıldığı, bazen de gösterilen ile karakterin gerçekte uyuşmadığı tespit edilmiştir. İncelenen dizilerde Tapduk Emre ve İmam Gazâlî, sinema olanaklarıyla neredeyse gerçek hayatta oldukları gibi ekranlara aktarılmış, senaryo sürecinde tarihi kaynaklara çokta müdahale edilmeden örnek hayatları izleyicilerin istifadelerine sunulmuştur. Bu durum günümüz seyircisi için olumlu olarak değerlendirilmekle birlikte tarihi-dini yapımları daha da üst seviyelere taşıyacak gelişmelerdir. Televizyonda canlandırılan Tapduk Emre ve İmam Gazâlî sahneleri tasavvufa ilgi duyan kimseler için birer kaynak niteliğindedir. Kitaplardan okunan tasavvuf tarihi, ekranlar aracılığıyla insanlara ulaştırılmıştır. Yaşantıları, sözleri ve öğretileri incelenen dizilerde görsel formda tasavvuf dünyasına katkıda bulunmuştur. Bulduğumuz elektronik çağda bilgiye ulaşmak için artık tek kaynak yazılı eserler değildir. Dini bağlamda sinema filmleri veya diziler yazılı eserlerin bir nevi görselleştirilmiş biçimidir. Hatta incelenen dizilere seyircilerin yoğun ilgisi sonucunda ekranların gücünün kitaplardan daha fazla olduğunu söylemek mümkündür. Tapduk Emre ve İmam Gazâlî sahnelerinde olaylar örgüsü konunun aslına sadık kalarak kurgulanmıştır. Anlatı gerçeklik üzerine inşa edilmiştir. Modern çekim teknikleriyle oluşturulan bu sahnelerde, müzik uyumu yakalanmış, mekânlar ve dekorlar 'anlam ifadesi' ve 'anlatıcı'ya son derece uygun olarak seçilmiştir. Özellikle kostüm, dekor ve mekân konusunda 90'lı yıllarda çekilen dini içerikli filmlerdeki eksiklikler bu yapımlarda başarılı bir şekilde tamamlanmıştır. Sonuç olarak 'Yunus Emre Aşkın Yolculuğu' dizisi Tapduk Emre'nin tasavvufi öğretilerinin yer aldığı görsel bir kitap olarak, 'Uyanış: Büyük Selçuklu' dizisi de İmam Gazâlî'nin ete kemiğe bürünmüş somut bedeni olarak değerlendirilmiştir. Fakat incelenen üçüncü karakter Mahperi Hunat Hatun'da durum böyle değildir. Filmdeki hikâyenin akışı içerisinde bu karakter olumsuz bir 'anlatıcı' imajıyla aktarılmıştır. Mahperi Hatun tıpkı dizide canlandırılan Hayme Ana veya Halime Hatun gibi dürüst, sadakatli ve iffetli bir karakter olarak gösterilmesi beklenirken ekranların gücüyle 'anlam ifadesi' inşasıyla günah yüklü kötü bir karakter olarak milyonlara gösterilmiştir. Hunat Hatun'un saray dolayında yaşanan kirlî oyunların işbirlikçisi olmadan da gösterilmesi mümkündür. Dizinin senaryolaştırma sürecinde Hunat Hatun, kötü karakterler arasına yerleştirilerek gerçekte olduğundan farklı biri olarak gösterilmiştir. Çalışma kapsamında incelenen, yaşadığı çağdaki İslam coğrafyasına ve günümüz Türkiye'sine çok büyük katkıları olan yüce şahsiyet Hunat Hatun, gerçek hayatında olduğu gibi tanıtılmamıştır. Araştırma sürecinde incelenen kervansaray, cami, türbe, hamam ve külliyesi yaptıran kişi ile dizide gösterilen karakter tamamen birbirine zıttır. Günümüzde hala ayakta duran ve aktif olarak kullanılan bu kadar dini/tarihi eseri görmezden gelmek mümkün değildir. Hunat Hatun'u en güzel ve en doğru anlatacak mekanizma, O'nun hayattayken yaptırdığı, Türk ve İslam dünyasına armağan ettiği eserleridir. Hunat camii haftanın her günü binlerce kişiye namaz kılmak için ev sahipliği yapmaktadır. Kabrinin hemen yanı başında duran medrese, günümüzde aktif olarak sanat evi, dini danışmanlık bürosu, gazel atölyesi, çini atölyesi, tezhib ve tespih atölyesi, neyzen hüsnü hat ve ebru atölyesi, resim, kaligrafi deri sanatı, sprej air brush atölyeleri ve daha birçok sosyal faaliyette kullanılmaktadır. Sonuç olarak Hunat Hatun tarihte sayısız eserleriyle iz bırakmış saygıya değer manevi bir kişiliktir. İslam dini açısından değeri haiz olan bir hanımefendinin ekranlarda sadece karmaşık saray işleri ve politik eylemlerin peşinde koşan bir karakter olarak sunulması, tarihi dizi filmlerin olumsuz özelliği olarak değerlendirilmiştir.

Oğlunun geleceği için eşini öldürdüğü iddiası bir insanın uğrayacağı en ağır ithamlardan biridir. Tarihi boşlukları tahmini fikirlerle yürütmek, bunu yaparken de bazı karakterleri yüceltmek bazılarını ise alçaltmak tarihi/dini konulu dizi film sektörü adına olumsuz gelişmelerdir. Hunat Hatun'un türlü entrika ve iktidar hırsıyla geçen ömrünün sonunda pişman olup kendini affettirmek amacıyla dini yapılar inşa ettirdiği düşüncesi de sadece tarihçilerin tahmin yürütmelerinden ibarettir. Bunu ispat edebilecek herhangi bir somut kanıt olmadığı gibi, Hunat Hatun'un geride bıraktığı hayırlı eserleri çok iyi bir şekilde analiz etmek gerekmektedir.

Sadece kendisi ve hırsları için yaşayan birinin geride böylesine eserler bırakmayacağı düşünülmektedir. Bu eserler hem yapanı hem de yaptıranı yaşatmaktadır. Geçmiş ile gelecek arasında iletişim kuran bu eserlerin birçoğu günümüzde kullanılmaktadır. Hunat Hatun elindeki servetini ve gücünü halkı için, insanlık için kullanmıştır. Yaşadığı dönemdeki iç mücadeleler ve Moğol istilalarına rağmen bu şahane eserleri meydana getirmiş, yüzyıllar sonrasına, tüm insanlığa hediye olarak bırakmıştır. Defnedildiği yerde dışarıya açılan bir türbe kapısının olmaması, kabrinin olduğu yere ancak medrese içindeki iki odadan girilebilmesi onun mevki, makam ve gösterişten uzak durmak istediğinin bariz göstergeleridir. Dini/tasavvufi karakterlerin eserleri incelenmeden sadece yazılı kaynaklardan ilham alarak fikirler yürütmek yukarıda açıklandığı üzere birtakım yanlışlara sebep olabilmektedir. Son söz olarak Anadolu sahasına nüfuz eden diğer ünlü mutasavvıfların filmleri çekilmeyi beklemektedir.

**Araştırmacıların Katkı Oranı Beyanı/ Contribution of Authors**

Araştırma tek bir yazar tarafından yürütülmüştür.

*The research was conducted by a single author.*

\*\*\*\*\*

**Çıkar Çatışması Beyanı / Conflict of Interest**

Çalışma kapsamında herhangi bir kurum veya kişi ile çıkar çatışması bulunmamaktadır.

*There is no conflict of interest with any institution or person within the scope of the study.*

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