

AN UNDERGROUND DRAMA FROM GENERATIONAL CONFLICT TO CULTURAL TRANSMISSION: ŞANZELİZE DÜĞÜN SALONU

JENERASYON ÇATIŞMASINDAN KÜLTÜREL AKTARIMA BİR YERALTI DİZİSİ: ŞANZELİZE DÜĞÜN SALONU

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Abstract

One of the most distinct examples of the cultural transformation Turkey is undergoing is seen in religious life and its extensions. In addition to the fact that this religious-spiritual way of life is shaped by the dynamics of time, the relationship of its members with the next generation as cultural transmission is also remarkable. The fundamental dynamic of many studies on this subject focuses on the culture of conflict. Such that the rapid transformation between two or three generations also reflects on ideas and lifestyle habits, and largely conflicts. Tarık Tufan's novel "Şanzelize Düğün Salonu" and the subsequent series he scripted, introduces us to the intriguing lifestyle of the last century centered on Sufi-mystical living and the generation conflict at its core. The series, named "Tabii," meets the audience on the broadcasting platform under TRT. It defines itself as a drama-comedy genre and is an eight-episode miniseries. In the article, how this personality and cultural conflict is processed in the series is examined based on Realism Theory, and sequences that address the status of the underground story of the entertainment culture based on Sufism and the wedding hall in the last century have been analyzed according to Roland Barthes' semiotics and Vladimir Propp's structural method. Furthermore, an analysis of the locations used in the series has been conducted, and based on real data, the functions of these locations in the "real" and "fictional" relationship have been identified.

Keywords: Miniseries, Sufism, Culture Clash, Consumer Society, Şanzelize Düğün Salonu.

Öz

Türkiye'nin içerisinden geçtiği kültürel dönüşümün belki de en belirgin örneklerinden birisi dinî hayat ve onun uzantılarıdır. Bu dinî-manevi hayat biçiminin, zamanın dinamikleri ile şekillenmesi yanında, kültürel aktarım olarak mensuplarının bir sonraki nesil ile olan ilişkisi de dikkat çekicidir. Bu konudaki pek çok çalışmanın temel dinamiği ise çatışma kültürü üzerine yoğunlaşmaktadır. Öyle ki iki ya da üç jenerasyon arasındaki hızlı dönüşüm, fikirlere ve hayat alışkanlıklarına da yansımaktadır ve büyük oranda da çatışmaktadır. Tarık Tufan'ın kaleminden çıkan "Şanzelize Düğün Salonu" romanı ve sonrasında kendisinin senaryolaştırdığı dizisi son yüzyıldaki ilgi çekici hayat tarzı olarak tasavvufî-mistik yaşamı ve bunun merkezinde yer almış bir jenerasyon çatışmasını bizlerle buluşturmaktadır. Dizi "Tabii" isimli TRT bünyesinde yer alan yayın platformu tarafından izleyici ile buluşmuştur. Dram-Komedi türünde kendisini tanımlamış sekiz bölümlük bir mini dizidir. Makalede bu kişilik ve kültür çatışmasının dizide nasıl işlendiği Gerçekçilik Kuramı'na dayanarak irdelenmiş, tasavvuf ve düğün salonu temelinde eğlence kültürünün yer altındaki son yüzyıldaki hikayesinin güncel durumuna dair işlenmiş sekanslar Roland Barthes'in göstergebilimi ve Vladimir Propp'un yapısalçı yöntemine göre incelenmiştir. Ayrıca dizide kullanılan mekanların incelenmesi gerçekleştirilmiş ve gerçek verilerden yola çıkarak mekanların "gerçek" ve "kurmaca" ilişkilerindeki fonksiyonları tespit edilmiştir.

Anahtar Kelimeler: Mini Dizi, Tasavvuf, Kültür Çatışması, Tüketim Toplumu, Şanzelize Düğün Salonu.

INTRODUCTION

Within the context of the new digital world, cinema, as a product of cultural transmission, has formed one of the fastest and largest habitats from the past to the present. It is observed that a cinema culture, which reminds us of the need to question our lives up to our personal positions with the new experiences and knowledge it possesses, is increasingly developing day by day. With the advent of the technology era, people's viewing durations are increasing day by day, presenting us with substantial data in terms of the diversity of cinema. Particularly with the newly developed concept of mini-series, which are structured with a beginning and an end akin to a film script, focusing on a single season, new generation production projects have started to occupy a place in the industry.

The novel "Şanzelize Düğün Salonu" penned by Tarık Tufan, and the subsequent mini-series adaptation, possess a narrative structure built upon two significant cultural elements of Istanbul. One of these is the Sufi life that must continue in an illegal manner in terms of laws in Istanbul, and the other is a wedding hall habitat, which is one of the significant cultural formations of modern Türkiye. Setting aside the debates regarding the places indicated by this fictional story, from the publication of the novel to its adaptation into a series, the personal interests of individuals related to this culture have been engaged, and comments on its real-life traces have been made. While Andre Bazin and the theory of realism draw attention to the critiques of the relationship between screenwriters, novelists, and directors, he notes that scripts adapted from their own novels become continuously elongated scenarios as a result of filmmakers' unending demands from novelists (Odabaş, 2013, pp. 178). In this sense, the series is also noteworthy in terms of the theory of realism.

Cüneyt Gök conveys to us the following sentence from the work of the renowned theorist James Monaco:

"Film serves a purpose. It does not exist solely for itself as a pure aesthetic object. It exists in the world that surrounds it. Because it is born from reality, it must return to it." (Gök, 2007, pp. 116).

The subject of reality occupies a broad literature in film research and analysis. It is observed that this series project, which is written and filmed with a human-centered reality phenomenon, contains extremely important spatial and characteristic patterns in terms of realism.

The series is introduced on the platform with the following paragraph:

"Turgut, the son of Ahmet Niyazi Efendi, who is the sheikh of one of Istanbul's ancient lodges, has distanced himself from his father and the lodge for the sake of Eda, whom he loves. Eda, on the other hand, has chosen to marry Savaş; however, she has not found happiness. Years later, as the paths of Eda and Turgut cross again, interesting surprises await them." (<https://bit.ly/3TOSTpZ>, Date of Access 16 October 2023)

The series project, which fundamentally explores the themes of multiple identities and cultural conflict, is observed to be underpinned primarily by a subcultural domain. One of these is the lodge life created by individuals living within a Sufi-mystical existence, while the other pertains to the wedding and entertainment culture, which stands as a significant phenomenon of modern Türkiye. The author has adeptly unveiled the occurrences within these two subcultural lives and presented this story as an expression of social reality at the very heart of life (Şengül, 2018, pp. 117). Another element in the series that addresses social reality is its foundation upon a love story, which serves as a signifier on the apparent, superficial layer. Regarding his novel about these two subcultures, the words of Tarık Tufan, the author of the book, are significant:

"There have been novels that touch upon lodges, but these were generally highly prejudiced and ideological texts concerning how corrupted these places had become. This is particularly the case in novels from the early period of the Republic. Everything old was viewed negatively to establish the new paradigm. We need to contemplate why spaces that are so integral to social life and have such a deep cultural background are either not represented at all in our literature and cinema, or when they

are, they are invariably evaluated in a negative context. We are literary figures, and the places where life flows are ordinary locales for us. Goodness and evil are not qualities acquired by belonging categorically to one place. Good and bad people are everywhere.” (Palabıyık, 2016: bit.ly/3Tw2uHm Date of Access: 18 October 2023).

When considered as a layered counter-cultural narrative model, a story based on a male-female relationship pushes the battles with their true lives behind these visibilities. The series' main character, Turgut, possesses an introverted character in his Sufi life and turns his face to the outside world with the identity he wishes to embody. On the other hand, two significant elements of the story are the lodge culture and the wedding-entertainment habitat. The writer-director presents to the audience the common aspects of these two very opposite environments, transforming the similarities and intersections that can exist within cultural conflict into new clues in our minds. Moreover, as the story progresses, it provides certain examples. The innermost layer of the series prompts us to contemplate the relativity of good and evil within the polyphonic culture of Istanbul. For instance, it poses questions to the audience that challenge perceptions, such as the notion that being religious cannot be something between good and evil, just as anarchy is presented somewhere between good and evil.

“The noteworthy point here is that subculture does not signify a complete detachment from the dominant culture, but rather expresses a partial differentiation that does not disrupt the foundation and structure of the dominant culture. In contrast, counterculture is the culture that entirely rejects certain characteristics of the dominant culture and enters conflict with it. Therefore, while subcultures represent a natural state alongside the dominant culture, countercultures signify a condition of discordance and lawlessness.” (Aydınalp, 2014, pp. 30).

The description provided above suggests the existence of a "partial" counterculture within the series. This opposition is evident in both generative and cultural domains. As the protagonist continues their quest for identity, they position a serious yet silent resistance against the culture they were raised in, albeit partially. This is depicted in the series through the concepts of the inside and outside at various times. Although this situation may seem to challenge reality, the characters' extreme reactions to this issue can be considered a result of the author's attempt to describe it at the fringes. The most significant message regarding the culture of entertainment is the reality that people exist within a field of consumption. The most crucial characteristic placed upon the main character is the forced establishment of the relationship between the concepts of knowing and being (with its conflicting and intersecting aspects) on a foundational basis. Moreover, the stance of conflict between the existing ontological situation and a level of knowledge leads us to the confrontations between epistemology and ontology. The character's ability to achieve a synthesis at this juncture occasionally manifests itself within the narrative.

Sufism, arguably one of the most significant phenomena of Eastern culture, stands before us as a culture that has left deep marks on almost every domain from art to philosophy through its millennia-old journey in our geography. Fundamentally, Sufism is known as a religious interpretation that aims at spiritual elevation through a journey of the soul. Considering the basic characteristics and historical progression of Sufism, it seems almost impossible to summarize its essence. The Sufism culture to be described will be in the context of practices and discourses personally laid out by the author. The relationship between Sufism culture and cinema fundamentally necessitates first describing their common points as a model of observation. In an article he wrote on Sufism culture in cinema, Sadık Yalsızuçanlar conveys the philosophy of cinema and Sufism belonging to the renowned filmmaker Ayşe Şasa as follows:

“Attempting to establish a connection between cinema and television receivers and the principle of monotheism inevitably leads, over time, to the conception that the receiving machine, known as the camera, transcends its mechanical nature to become an organism, an entity bearing blood and life. (...) The philosophy of Sufism is tasked with approaching the contemporary international television landscape as a universal screen of admonition, obligated to observe and demonstrate the workings of the Divine therein. I believe that this approach will yield results that are unexpectedly astonishing.”

(Yalsızuçanlar, 2014, pp. 16-17).

From a cinematographic perspective, there are many projects about Sufi culture. A significant portion of these can be considered documentary in nature due to their focus on historical and ancient time periods. On the other hand, it can be observed that the subject of Sufi life is not directly addressed, but rather superficially incorporated within a general narrative. The novel "Şanzelize Düğün Salonu" and the subsequent series, however, possess two important characteristics that go beyond these descriptions. The first is that Sufism is the main subject in terms of both story and setting. The second is that the story takes place in the present day, rather than in a historical period. This second feature makes the analysis of the series in these respects even more significant.

Space Analysis Literature (Conceptual Space)

When viewed from the perspective of the media world, attention spans are diminishing to seconds in terms of depth of meaning and are becoming more simplified, while the depth of meaning in cinema production is developing and deepening in its own lane day by day. Today, to an increasing extent, cinema is creating its own virtual reality. This virtual reality, along with the codes it contains, becomes a meaningful whole for the viewer and aims to compile and convey the information it holds (Bayrak, 2015, pp. 35). From this perspective, the application of the concept of conceptual space in cinema presents scenes with extraordinarily rich content.

"The physically bounded space, which can only be perceived through observation, constitutes the perceptual space. The conceptual space gains its functionality within the human mind. Behavioral space, with its emphasis on movement, directs the lives of its inhabitants. Positive space fills a void with definitive boundaries, while negative space transforms a pre-existing area into a void. Personal space describes the distance maintained among individuals of the same species. These are the primary types of space" (Roth, 2006, pp. 78).

The production of the television series project has notably been attentive to the realism created by its spatial settings. The primary reason for examining the project conceptually within the framework of realism theory is due to the historical tendency for such projects to be analyzed through a humanist perspective, focusing primarily on the human element. Analyzing this series from a realism standpoint can be considered a control mechanism to prevent the narrative from drifting into surrealism (post-truth) with respect to the real period we witness.

In Türkiye, there exists a multitude of series and film projects related to the mystical life. Notably, authentic performances that can be characterized as "Sufi folklore," such as Sema, Zıkr, and Semah, have been observed to be staged as scenes in projects in recent years. Despite all these aspects, it is rare to find projects that primarily focus on the life within a Sufi lodge in the present day. In this context, "Şanzelize Düğün Salonu" occupies a unique position by narrating the dual facets of life and describing the contemporary existence within a Sufi lodge. Moreover, the setting of this story in the "present day" is particularly striking as it reflects the real-time aspect. However, perhaps the most significant feature of the series is its impartiality. Although fundamentally addressing a clash of characters and cultures, the series does not present a claim to the audience. It is crucial to note that these platforms, designed for projects and now securing budgets for major productions, are becoming a significant decision-making mechanism regarding "how film and series projects should be." On the other hand, it is recognized that these projects will be determinative in their stance on trends and styles in the new period. To put it more clearly, the identification of a project as a "platform project" or the observation that "this project was made for a platform" is becoming increasingly evident day by day. Within such definable platform projects, a new narrative concept is also emerging. In this context, cross-narratives and the concept of time are among the significant attractions for these series, especially in terms of their rapid sequential consumption (viewing).

A Space Enrichment Extending From The Wedding Hall To The Lodge

The use of qualified locations for most of the series shootings in a real Istanbul geography is crucial. The series is structured around the fixed locations of Sufi places, specifically the Caferpaşa Madrasa

and the Sertarikzâde Mehmed Emin Efendi Lodge located in the Nişanca neighborhood of Eyüp, Istanbul. The authentic elements of the lodge significantly contribute to the narrative development, as it is perceived. Indeed, conceptually, understanding a Sufi enthusiast's lifestyle through the depiction of concepts such as “Meydan”, “Semahâne”, and “Türbe” in scenes is a crucial step in terms of realism. (Özer, 2013, pp. 58). It is observed that the use of religious sites in the series is extremely effective in reflecting their authentic state. However, alongside these, it does not escape notice that certain uses of spaces, both from the perspective of conceptual space literature and in terms of Sufism and countercultures, are filmed in areas that could be described as non-Sufi, such as madrasas. Even if this is done merely with the intention of capturing a good shot, the idea of giving a dervish lodge appearance to a madrasa courtyard could potentially convey some nonsensical and incorrect images to the viewer.

“The objective of semiotic research, in accordance with its design oriented towards creating an outline of all types of structural activities and observed subjects, is to identify and reveal the workings of meaning-making systems beyond language” (Barthes, 1979, pp. 93).

On the other hand, wedding halls as a modern production of entertainment stand before us as a significant reality of society.

“Discussing weddings solely in terms of traditions and deviations resembles the superficiality of a movie trailer. However, delving into the depths of this domain, by examining aspects such as societal perceptions of weddings, the ritualistic structure of weddings, their place in everyday life, and all the underlying factors, reaches the essence of the subject. It is through this exploration that one can truly uncover the nature of society and the era, thus completing the narrative as if finalizing a film” (Ak, 2020, pp. 75).

The series presents the viewer with elements that can be described as the background of this habitat, with many details. From the working life surrounding a wedding hall to the subculture that forms, nearly every aspect has been explored in the series, with a focus on the human dimension.

Spatial Analysis Of The Şanzelize Düğün Salonu Series

In the context of semiotics theory, summarized as the study of the image behind what is said and shown in cinema, a series of observations have been made regarding certain scenes in an eight-part series. These observations focus on the fundamental form, content, literal and connotative meanings of the scenes. The selection of shots is crafted to reflect the situation surrounding the main character, especially in the first sequence of the same shots, through the choice of rich and expressive shots.



Picture 1. Episode 1 - Scene 1

Table 1. Episode: 1 / Scene: 1 Time: 00:00-01:55

Format	Content	Literal Meaning	Figurative Meaning	Commentary
A void space in an apartment building, in front of the door of an apartment unit.	Three individuals are knocking on the door of the main character, Turgut.	Due to a problem, they are facing and the absence of anyone at the head of the lodge, the dervishes are seeking assistance from Turgut.	The respectful posture of the dervishes and their reverence towards the sheikh's child as an authority, resulting in their stillness extinguishing the apartment's motion sensor light.	The manifestation of language and meaning conflicts when individuals from two distinct cultures come together, without impairing each other's personalities.

This scene has been designed as a crucial sequence to understand the relationship between folklore, which strives to continue a way of life from years past, and the concept of modernity in our times. Dervishes stand respectfully before an authority. However, motion-sensitive lights strip the scene of its mystical aura, replacing it with the ordinariness of stillness, leaving the characters in the presence of their interlocutors. The scene's distinctive feature evolves somewhat in the following sequence, where, in a university lecture hall, a professor discusses a novel by Peyami Safa, concluding his sentence with the question: "East or West?"



Picture 2. Episode 2 - Scene 4

Table 2. Episode: 2 / Scene: 4 Time: 07.21-11:47

Format	Content	Literal Meaning	Figurative Meaning	Commentary
A bench located in front of a merry-go-round within an amusement park.	Turgut and Eda are seated on a bench. Rain is falling, and	Meeting again after a long time on the bench in the amusement	Reflecting on the imagery memories of the past	The act of carrying an umbrella transcends a

	Turgut is protecting them both with an umbrella.	park they have been visiting for many years, Eda is recounting the events that have transpired.	within a complex and fragmented relationship between two individuals, with the intent to evoke these memories in the viewer, thereby elucidating the variables between two periods of time.	mere gesture of politeness; it is an expression of the effort to keep it by one's side.
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In this scene, designed as an extension of an old memory, there is a reference to the continuity of the time-space relationship, and the scene is constructed with this understanding. The bench, conceptualized as an image between the disruptions and reunions in the ongoing relationship of two individuals, is described as a space where they sit during the times they do not see each other, providing an emotional imagery through this bench.



Picture 3. Episode 2 - Scene 8

Table 3. Episode: 2 / Scene: 8 Time: 27.42-28:49

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Turgut, who is standing in the center of the wedding hall's dance floor.	Turgut, standing during the wedding hall left in disarray from the previous evening, endeavors to comprehend the	The living room, cluttered due to the evening's chaos, presents a scene of disarray to the observer.	We are faced with a level of disarray that reflects the turmoil experienced during the night.	The fragmentation of chairs and tables indeed describes an act of vandalism. Turgut,

	circumstances surrounding him.		However, alongside this, a void has been created in the living room that also arouses curiosity in the viewer about what transpired.	meanwhile, connects this incident to the escape of the bride from last night.
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The most striking aspect on stage is the tense atmosphere created by lighting, despite it being daytime. Contrary to the general light level of the series, the limited connection of the room to daylight and the continued operation of the indoor lamps significantly contribute to the intended “underground” imagery.



Picture 4. Episode 3 - Scene 14

Table 4. Episode: 3 / Scene: 14 Time: 26.50-28.05

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Mr. Halil is seated on the sofa, hosting his guests.	Attempting to escape the problems they are facing, Turgut and his friends have decided to seek refuge in the house of Mr. Halil.	Mr. Halil has entered the hall with his bow tie, embodying the air of attending a significant event. His words and actions convey to the guests the impression of being at a highly distinguished gathering.	The orderly yet equally dark ambiance of the house imparts a sense of mystery to the audience, alongside a feeling of psychological decline. The theme of the	Mr. Halil's and the orderliness of the house not only indicate an economic and social status but also convey a profound sense of solitude to us.

			house on stage presents a solitude to the viewer.	
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This scene, which rescues the audience from action and chaos, conveys to the viewer that the noise of life is extremely distant and meaningless for another human being breathing the same air. The surreal behaviors of Mr. Halil on stage stem from his perspective on life, thus this excess reflects a serious "reality" to the audience.



Picture 5. Episode 5 - Scene 17

Table 5. Episode: 5 / Scene: 17 Time: 28.26-40.49

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Bâki Semih is engaged in a conversation with the two former figures of the lodge.	Two individuals and Bâki Semih are engaging in a conversation regarding the condition of the lodge and matters of separation.	Individuals encountering Bâki Semih share information and provide comments regarding the recent experiences of the lodge.	This scene in the garden presents a highly significant counter-cultural sequence in terms of the interaction between the lodge's regular patrons and the newly emerged individuals.	The discomfort of former dervishes who cannot accept the mediocrity existing between two opposing cultures manifests itself as an issue of tolerance.

In this scene, which delves into the chaos instigated by certain individuals seeking to exploit the vacuum created following the death of the lodge's sheikh, a convergence of the series' most pivotal characters occurs. With the assembly of numerous elements of counterculture, who are guests at the lodge, alongside the regular attendees, the ensuing dialogues present a situation that not only

highlights the instinct of culture to preserve itself but also suggests that similar significances can be embodied within the human dynamic at large. This narrative serves to underscore the multifaceted interactions at play within a culturally rich setting, illuminating the complexities and inherent desires of communities to maintain their identity amidst challenges.



Picture 6. Episode 6 - Scene 10

Table 6. Episode: 6 / Scene: 10 Time: 23.05-24.20

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Following his psychiatric evaluation, Mr. Halil is seen walking down the corridor of the hospital.	In front of him, a mentally ill individual is being apprehended and taken away.	The situation Mr. Halil finds himself in within the mental hospital initially presents itself as a testament to a madman's struggle with life.	This suggests that classifying a person entirely as sane or insane based on certain criteria can sometimes be impossible.	While painting a wall might pose a problem for the system, from another perspective, it can be seen as a display of talent and achievement. The emphasis here is on the importance of discipline in an individual.

In one of the most traumatic scenes of the series, Mr. Halil, after being interrogated by a medical board regarding the state of his mental health, is seen walking down the hospital corridor. We, too, feel the burden life has placed upon him. Amidst all this weight, the effort to restrain a madman in the hospital serves as a counter-reality, showing us that life's energy, in fact, derives from struggle.



Picture 7. Episode 7 - Scene 20

Table 7. Episode: 7 / Scene: 20 Time: 45.24-49.20

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Mr. Halil breathes his last while eating an apple in the garden.	From the moment he consumes the apple, his breath ceases, and Mr. Halil becomes motionless all at once. However, the scene continues as if he has not died.	This sudden death, being what Mr. Halil most desired in his recent years, presents the final moment of life to the audience in a straightforward manner.	In this scene, which revisits the mystical appearance of the sheikh of the lodge that emerges at certain times in the series, Mr. Halil's death within a culture he never believed in signifies that at the end of life, everyone's experience converges on the same path.	The solitude and mystical experience of Mr. Halil provide us with a significant image to describe the spiritual aura of a secular individual like him.

Mr. Halil, in recent years, has unexpectedly grasped his desire for his solitude to end with death. Given that death is a mystical experience, this scene, filled with surreal imagery, has been divided into two distinct patterns, creating a profound meaning on the reality left by death.



Picture 8. Episode 8 - Scene 3

Table 8. Episode: 8 / Scene: 3 Time: 05.54-06.24

Format	Content	Literal Meaning	Figurative Meaning	Commentary
Turgut and Eda are seated in the inner courtyard of the mosque at the funeral of Mr. Halil.	Turgut sits wearily on the stones of the mosque's courtyard, while Eda, wearing a headscarf, stares into the void.	The narrative describes the sorrow felt at a relative's funeral and the observation of individuals gathering to fulfill their duties, encapsulating the emotional state of two individuals.	Seated on the stones, Turgut and Eda contemplate their current state, pondering over the accumulation of past events.	The people passing by seem to bear witness to the unfolding story, feeling like guests who have completed their roles and are departing after fulfilling their duties.

The arrival of the coffin in the courtyard of the mosque confronts the viewer with reality, leaving them with a surreal sense of emotion after witnessing all the conflicts that have transpired. In the series, Turgut and Eda, whom we occasionally see as two conflicting characters, have abandoned all their defense mechanisms in the face of this situation.



Picture 9. Episode 8 - Scene 6

Table 9. Episode: 8 / Scene: 6 Time: 14.45-15.14

Format	Content	Literal Meaning	Figurative Meaning	Commentary
In his former life, at a venue he frequented, Derviş K. becomes utterly engrossed upon hearing an electric guitar.	After enduring numerous ups and downs, the sound of Rock music, a significant symbol of his past life, overwhelms Derviş, compelling him to start nodding his head uncontrollably.	Depicted as having discovered a means to alleviate his mental fatigue and stress, Derviş K. appears to lose himself in the moment.	Derviş K, immersed in listening to Rock music in the locale of his former existence, becomes enraptured. Divesting himself of his garments, he appropriates a bottle as a makeshift microphone, engaging in a solo performance. He discerns that all the counter-cultural experiences he has endured serve as a remedy to the very issues that have shaped the development of his character.	It is described as an important expression in terms of conveying to us that some images from his former life have merely transformed in form in his new life as a dervish.

The arrival of the coffin in the courtyard of the mosque confronts the viewer with reality, leaving them with a surreal sense of emotion after witnessing all the conflicts that have transpired. In the series, Turgut and Eda, whom we occasionally see as two conflicting characters, have abandoned all their defense mechanisms in the face of this situation.

Derviş K.'s return to a place he has not visited since the challenging days of his life signifies that confronting his past is more meaningful than fleeing from it. This act communicates to the audience that the context and culture within which a person expresses their emotions hold no significance from the perspective of reality; what matters is the relationship that individual has with this reality.

Plot And Structural Analysis of The Story

Vladimir Propp is a pivotal figure in structuralist theory, particularly noted for his structuralist methods applied to the fairy tales of his own geography. These methods advocate that a narrative possesses some indispensable common structures in terms of human communication. According to Propp's narrative analysis method, the functions in the plot of events correspond in a comparative manner at the end as follows:

Episode 1

The dervish of the lodge visits Baki Turgut's door and informs him about the situation of the lodge. (Distance-β) Turgut and Eda meet after a university class. (Recognition-Q) Ahmet Niyazi, after the surroundings quiet down at night, descends into the basement of the lodge to bring out one of his dervishes from his cell, taking him outside. This incident is sorrowfully observed by Turgut through a window, who feels neglected. (Acquisition of the Magical Object-F) The following day, Turgut finds Eda in the university garden and gives her a piece of writing he prepared. Upon reading the letter, Eda cannot hold back her tears and embraces Turgut. (Lack-a) Upon his evening arrival at the lodge, Turgut encounters Dervish K., who shares his own story. Subsequently, he manages to meet with his father, Ahmet Niyazi. Eda invites Turgut to a karaoke club in Beyoğlu. (Transgression of the Prohibition-δ) On Istiklal Avenue, he experiences his first hallucination of a whirling dervish. Upon returning to the lodge at dawn, he confronts his father. Later, he is reluctantly seen exchanging glances with his father during a chanting session. (Special Sign-I) Turgut decides to leave the lodge life and in the morning meets Rüstem, with whom he views an apartment for rent to become roommates. In the evening, he discusses his decision to part ways with his father. (Detachment-β) In a group therapy scene, Eda, through tears, expresses her longing for her father to Turgut. Turgut, in turn, articulates the indescribably complex aspects of his life. Due to a deficiency (labelled as "a"), Turgut, upon seeing a poster on the university bulletin board about "earning money through conversation," initiates his first paid conversation trial with Mr. Halil (marked as "M" for a difficult task). The narrative then jumps forward eight years to a scene in Turgut's home, where, upon the door being knocked, Rüstem appears at the doorstep with a bride, indicating a progression to marriage (notated with "W").

Episode 2

In a presentation given by Rüstem, a bride decides to flee from her wedding and escapes with Rüstem. (Participation in a crime-θ) Turgut and Eda engage in conversation sitting on a bench in an amusement park where they had met during their youth. Eda shares that she has separated from her husband, Savaş. Turgut invites Eda to his home. While at home, Turgut talks about his father's demise and his current life circumstances. (Flashback-↓) Rüstem and Nurhan knock on the door and enter the house, creating a tense situation due to their being sought after. The women and men are compelled to sleep in separate rooms. (The first function of the donor-D) Turgut visits the doctor he worked for as a subject a year prior, then proceeds to scout a wedding hall before returning home to recount the events. (Gathering information-ζ) Turgut, upon being summoned to a psychiatric hospital, learns that Mr. Halil attempted suicide, but his daughter did not visit the hospital. He then takes him home to discuss his beliefs. (Transformation-T) Stepping outside, he learns in a local shop about the neighborhood's search for the runaway bride and the landlord's intention to evict her. Upon returning home, he finds Rüstem has arrived. Subsequently, Derviş K. and Bâki knock on the door. (Arrival under disguise-O)

Episode 3

Dervish K. and Baki Semih visit Turgut's home and relay the events at the lodge, extending an invitation to him. Eda, however, cannot accept this situation. (Recognition-Q) Turgut, experiencing a hallucinatory (mystical state) encounter, converses with his father at his grave during the night. Turgut visits Mr. Halil to confide and share his troubles. (Private signal-I) Upon returning home, he realizes the absence of the girls, which causes him to panic. To find the girl's address, he decides to steal the address book from the wedding hall. He goes to the hall, convinces the owner to leave the room, and takes the book. Upon their return, they find the girls have come back, but the landlord has evicted them. Turgut then takes everyone to Mr. Halil's place, where they spend the night. (Hero's response-E) Mr. Halil shares his life's sorrows with Eda. Seeking to persuade the landlord, Turgut visits his home and converses with his wife. The following evening, Mr. Halil prepares dinner, and they dine together.

Nurhan attempts to arrange a meeting with her cousin. Suddenly, Mr. Halil's daughter, Feray, storms in, demanding their expulsion from the house. While awaiting her cousin in the garden in front of the house, they realize they have been deceived as they witness the son-in-law and his men entering the house. (The benefactor's initial function-D) Turgut returns to Mr. Halil for a check and persuades him to leave the house with him; they first go to his house but find the lock changed by the landlord. Desperately, everyone seeks refuge in the dervish lodge. (Transformation-T)

Episode 4

Seeking refuge in the lodge, Turgut and his companions relay the events to Bâki Semih and express their desire to stay there. Mr. Halil disappears, prompting Turgut to start searching for him. Bâki Semih leaves the lodge to intervene in the situation, accompanied by a guide. Bâki Semih encounters some individuals in front of Mr. Halil's house. Meanwhile, Derviş K. finds Mr. Halil in a retreat. Undergoing a transformation, he later returns to the lodge covered in blood. While cleaning the blood off himself in the lavatory mirror, he looks at his reflection with anger. In the morning, at breakfast, Rüstem recounts the events he experienced to his friends and his mother. The daughter of Mr. Halil arrives at the lodge with the police, accusing them of abducting her father. Bâki Semih has relayed the events that took place in the lodge's courtyard to Derviş K. Turgut starts to follow Eda's ex-husband. In the evening, while sitting in the garden of the lodge for dinner, Bâki Semih has disappeared. Turgut meets with Eda's ex-husband, Savaş, and Eda's mother at her home. When they step outside, Savaş draws a gun to find out Eda's location, but it is then revealed that Bâki Semih is with them, and he offers to take him to Eda. This moment marks the onset of conflict.

Episode 5

Bâki Semih, under the pretense of bringing Savaş to Eda in a car, takes him to a deserted place. Mr. Halil, unable to sleep, sits in the garden with Dervish K., Eda, and Rüstem. At one hour of the night, Eda's mother arrives at the lodge to relay the events. (Revelation-Ex) Bâki Semih takes Turgut and Savaş into a coffeehouse and warns them against disturbing Eda again. (Assistance-Rs) Dervish Safer delivers a notice of eviction to Bâki Semih at the lodge. They discuss the implications of this event. (Difficult Task-M) Turgut learns that a new business is opening in the park and goes there to discuss the rent. When the landlord insists, Eda eventually proposes to take the lease herself. (Elimination-K) Dervish K. and Rüstem visit their mother in prison. Rüstem shares the recent happenings. The woman, in tears, expresses joy at having a daughter-in-law and mentions dreaming of someone named Ayhan for the past three days. As they leave, they see Dervish K. being taken away at the door. (Assistance-Rs) Two former dervishes visit the lodge to inquire about the situation from Bâki Semih, while Mr. Halil inadvertently joins the conversation, questioning traditions with an external perspective, thus souring the atmosphere. The visitors quickly depart. (Transformation-T) Mr. Halil and Dervish Bâki take a walk to the shore, discussing the lodge. Eda tells Turgut she wants to leave the lodge again and they part with a hug. (Lack-a) Turgut sees his father in a hallucination (mystical state) that evening, just as Bâki Semih knocks on the door to discuss the situation of the lodge. (Special Sign-I) Rüstem swiftly arrives to report that Dervish K. has been kidnapped. (Difficult Task-M)

Episode 6

Turgut begins to follow Eda and once again takes medication due to feeling unwell. Dervish K. is held somewhere with his hands tied. Mürsel arrives, threatening and beating him to learn the whereabouts of Rüstem. (The beginning of counteraction-C) Eda meets with Savaş, expressing her desire to no longer remain enemies with him, leading to an argument. Savaş leaves the scene angrily. (Transgression-δ) Rüstem, Mr. Halil, and Nurhan discuss the situation in the lodge's garden. At that moment, following a complaint to the prosecution, police arrive and take Mr. Halil to the police station, where he argues with his daughter. (Deception, symbol-η) Mr. Halil is subjected to a mental and psychological health evaluation at Taksim Hospital. (Surveillance-Pr) Nurhan and Rüstem talk about the events in the lodge's garden. The door knocks, and Rüstem's mother enters, meeting Nurhan. Shortly after, Bâki Semih enters, and a sense of familiarity is felt between him and his mother from a previous mystical plane encounter. (Acquisition of the magical object-F) Bâki Semih finds Turgut at a nightclub and tries to convince him to visit the lodge again. (Mediation-B) Bâki Semih goes to a car wash to purchase a gun, and the man addresses him by his real name from his past life, Ayhan. He

arrives at a wedding hall under the cover of darkness, deals with the man waiting at the door, and confronts Mürsel to discuss the matter. Bâki Semih, brandishing his gun, is countered by Mürsel showing him the image of Dervish K. on the screen. Eventually, Bâki Semih is forced to place his gun on the table. (Conflict-H) At that moment, Turgut enters, threatening him with a black notebook, retrieves the gun, and takes back Dervish K. Mürsel then reveals that Siirtli Arap Tahir is looking for them. (Investigation-ε)

Episode 7

Rüstem proposes to Nurhan in the garden of the lodge at night. Nurhan is unable to give a response. (Resolution-K) Turgut goes to Eda's mother's house, but Eda is not at home. Suddenly, Savaş appears. Turgut finds Eda at the beach. Eda, with a cold demeanor, tells him she no longer wants to see him and leaves. (Separation-β) Rüstem decides to resolve the issue once and for all by visiting the groom. (Recognition-Q) While Bâki, Semih, and Derviş K. are sitting in the garden of the lodge, Turgut arrives. Nurhan thinks that Rüstem has gone to Tuncay to resolve the proposal. At that moment, officers from the foundations arrive, announcing that they have only two more days before they must leave the lodge and then depart. (Transformation-T) Bâki and Semih go to the carpentry workshop where Turgut and Tuncay are supposed to be but find no one there. Tuncay is seen taking Rüstem away, hands tied to a location in Sarıyer. (Complicity-θ) Bâki meets with Tahir seeking help, but Tahir, dredging up the past, refuses to help and draws a gun. However, his wife (Bâki Semih's former love) stops Tahir. (Return-↓) In a forest, Tuncay points a gun at Rüstem's head, demanding to know Nurhan's whereabouts. When Rüstem does not respond, Tuncay makes him start digging his own grave. (Conflict-H) Rüstem, complaining about the hard soil and his herniated disc, convinces Tuncay to dig the grave himself. At this moment, Derviş and Bâki Semih find them in the forest. With the gun out of reach, Bâki Semih hits him on the head, causing him to fall into the grave he was digging. (Complicity-θ) Rüstem returns to the lodge to explain what happened. Bâki Semih tells them they must leave the lodge tomorrow. (Hardship-M) In the morning, Derviş K. hands a breakfast plate to Rüstem when the doorbell rings. Mr. Halil has arrived. Bâki Semih and Turgut, while taking Rüstem and Nurhan to their new residence, stop by Nurhan's mother's place at her request. In a desolate place, Bâki Semih tells them he must leave, informing them someone else will come to pick them up, and they say their goodbyes. (Assistance-Rs) Returning to the lodge, Bâki Semih and Mr. Halil talk about the day of the lamp while the bell rings, and a child painter from the hospital visits for the lamp day. The bell rings again, and the sheikh announces his arrival with his dervishes to join the lamp day. (Return-↓) An evening assembly is gathered, and as the mawlid is recited, Mr. Halil and Turgut watch the events in the garden. Mr. Halil, feeling unwell, sits down in a corner of the garden. As he bites into an apple, he feels worse and sees Ahmet Niyazi Efendi beside him. (Acquisition of the Magical Object-F) When Mr. Halil says, "you are dead," the reply is "so are you." Mr. Halil is surprised at the ease of death. They leave the lodge together. When Turgut finds Mr. Halil, he realizes he has passed away. Bâki Semih arrives and announces his death. (Transformation-T)

Episode 8

Eda arrives at the lodge's door at midnight. Turgut, surprised, opens the door and admits Eda inside. (Observation-Pr) Turgut tearfully delivers the news of Mr. Halil's passing. Eda leaves the lodge in a saddened state and is seen being followed by Savaş. (Investigation-ε) Mr. Halil's funeral is brought to the mosque courtyard. In the courtyard, there is a man distributing business cards for legal consultancy for the destitute. Turgut and Eda sit quietly in the courtyard. Dervish K. steps in front of the congregation and asks everyone to remove their glasses as a metaphor for seeing the truth. The imam arrives, prays, and requests Bâki Semih to lead the prayer. Bâki makes a beautiful speech. (Mediation-B) As Dervish K. walks down the street, an old friend from his previous life as a musician recognizes him and runs after him. Dervish K. loses himself listening to Rock music at their old meeting spot. (Transformation-T) While walking down the street, Eda tells Turgut that her mother paid their house rent. They visit the landlord and see that he has changed his live animal shop. He is persuaded to rent the house to them again but mentions that someone is currently staying there, hence temporarily relocates them to another house. However, that house is also occupied by a Japanese person who is on their last day. (Resolution-K) Turgut thanks Eda's mother, who, in return, offers her condolences. (Completion of a challenging task-N) They are gathered at the lodge. Baki Semih announces that they

can no longer stay in this lodge. Dervish K., making a critical proposal, suggests taking them all to a new place together. In the morning, they pack their belongings at the lodge. When Turgut visits Mr. Halil's house, he sees that it too has been emptied and takes a clock from the table as a keepsake. Dervish K. then takes them to the new location. Shortly after, Turgut and Eda arrive at the place and are unable to hide their surprise upon entering. Remembering that no halva was made for Mr. Halil, if the intent is to eat something sweet, a cheesecake from the fridge is offered instead. When the guests ask for tea and none is available, the host offers filtered coffee. Dervish Baki recites a Fatiha for the soul of Mr. Halil. Turgut and Eda quietly discuss the uniqueness of the venue. (Arriving under a concealed identity-O)

Propp Character Analysis

“Postmodernism is primarily concerned with reinterpreting phenomena such as standardization, the emergence of a global synthesis culture, rule-following, and stereotyping, which were consequences of modernism, from an entirely different perspective. Hence, postmodernism emerged in response to the detrimental effects of modernism, a construct of human creation, and has gained considerable popularity.” (Bayrak, 2015, pp. 44)

When a novel is adapted into a series by its own screenwriter, it results in the emergence of two distinct works of art, which sometimes diverge in their modes of expression and narrative language due to the transformation and expression inherent in each form. In analyzing the series, it is evident that, despite the defense mechanisms developed against our environment, our personalities continue to be influenced by it. This continuity can be explained as follows: Viewing the meeting or clash of two different cultures within a certain period as if they are encountering each other for the first time can lead to a significant analytical mistake. When personalized, this is seen much more effectively in the context of the series. Even if the main character denies the life and environmental conditions in which they were born and raised, it is observed that some of their reactions to events are shaped according to the norms of the society they are part of (Arslantaş, 2008, pp. 106).

Characters

Turgut (Halil Babür): Turgut is a university student whose father is the sheikh of a lodge. The story is built upon a segment of his life experiences. Characteristically introverted and disconnected from the life he lives, his floundering in the outside world following a secluded lodge life is a general trait.

Eda (Ezgi Eyüboğlu): Eda has been a friend of Turgut's at university, and their interactions have continued in a fluctuating manner. She has understood his interest in her but has not reciprocated.

Ahmet Niyazi (Sait Genay): Ahmet Niyazi serves as the sheikh of the lodge. He is Turgut's father and is portrayed as an enigmatic character in the series.

Dervish K. (Erdem Şenocak): Dervish K. is a character who lived a rebellious youth within the rock music scene and the underground life. After losing his spouse, he questioned his life and his outlook changed after becoming a dervish.

Derviş Bâki Semih (Erdem Akakçe): Following a life filled with trauma, violence, and ruthlessness, Bâki finds refuge in a Sufi lodge, repenting his former ways. However, his potential for violence occasionally surfaces due to unfolding events, compelling him to reconnect with certain aspects of his past life.

Rüstem (Musab Ekici): A delayed student studying public relations, he works as a host in a wedding hall. His mother is incarcerated for murder.

Bride Nurhan (Gözde Mutluer): Portrayed as a girl who has lived an introverted life, never having been asked what she wants. She escapes from the wedding hall during her forced marriage, leading to various incidents.

Tuncay: The groom attempting to marry Nurhan. A dark character who first kidnaps Nurhan and then attempts to marry her to avoid disgrace.

Mr. Halil (Metin Coşkun): A man who continues his life alone at home. His children have abandoned him and never inquire about him.

Feray (Burcu Halaçoğlu): The ungrateful daughter attempting to seize all of Mr. Halil's possessions.

Mürsel (Sedat Kalkavan): The owner of the wedding hall. He is perceived as a man involved in nefarious activities.

Savaş (Onur Gürçay): The former husband of Eda. He is a man with psychological fixations who has inflicted violence on his spouse, leading to a troubled marital life.

Mrs. Sümül (Hülya Çıvın): The stepmother who raised Rüstem. She has been convicted of murdering his father and is currently incarcerated.

The main character is positioned as an umbrella character, capable of understanding both cultures but burdened and worn out by the weight of this ability. Rather than situating the other characters within two main masses, the author has designed them as identities sharing common elements with each other. One of the significant outcomes of character conflict is the state of "alienated consciousness." This alienated consciousness is clearly observed (Kulak, 2020, pp. 37) in the main character.

CONCLUSION

The series "Şanzelize Düğün Salonu," produced and directed by Osman Nail Doğan and adapted from his own book into a screenplay by Tarık Tufan, possesses a significant structure that can be related to the theory of realism from a theoretical standpoint. It has been observed that this adaptation of a novel to cinema surpasses the critical perspective regarding realism theory. Such that, in this series' screenplay, where different human models are designed in the search for counterculture and sub-culture, characters have never been entirely detached from the image of realism. On the other hand, outcomes that can be described as surrealism and framed with a fairy tale analysis show that it is possible for a story to possess elements that can be described as mystical or surreal without detaching from the concept of reality. It is evident that, depending on the quality of the work presented by cinema and the concern for art, the audience can experience spiritual perceptions and feelings (Durak, 2023: 135). In this sense, the series also demonstrates that the story, constructed upon the concept of reality, gains extraordinariness through aesthetic and spiritual presentations.

"Films that do not adhere to the standard arrangement of introduction, development, and conclusion, display differences in terms of fictional narrative, exhibit variations in the use of technical equipment (such as the use of natural lighting, the incorporation of authentic sounds, etc.), and can include non-professional actors in roles, are examples of postmodernist cinema." (Bayrak, 2015, pp. 46).

"New societal designs are predominantly derived from the tensional relationship between the accumulation of critical thought and the claim of historical objectivity. The legitimate justification for these new societal designs is usually based on the humanization of life, bringing it to a condition that is worthy of humanity" (Kula, 2002, pp. 17).

The concept of "the Other" has been explored and conveyed across all disciplines worldwide. In the series, it is observed that significantly important data on this subject have been presented to us. We can say that these human stories, which transcend the idea of defining people with a fixed identity, are grounded in a post-humanist philosophy of life. However, as Fidan Terzioğlu rightly points out, we also witness that this philosophy has not devised a method that can analyze these identities and transcend them. From this perspective, it could be argued that Sufism, as a philosophy, offers a more meaningful and comprehensive response to this human-centered situation than its current counterparts. In this context, the series expresses itself through the lens of realism, sometimes clashing and at other

times intersecting with each other (Terzioğlu, 2022, pp. 15).

The phenomenon of being drawn into the depth of situation and image is directly proportional to the most impressive realism that has gained general acceptance in the last century, in terms of positioning the individual within an event with empathy, which is extremely important. The culture of Sufism, as well as those of entertainment and marriage, have been seen to contribute to the interpretation of cinema art without detaching from the concept of reality. When addressing the theme of reality, significant efforts have been expended to eliminate the potential negative prejudices caused by sensitive subjects such as anarchy and Sufism. To avoid criticism for not adapting to the necessities of the era, the philosophy of Sufism has been handled with care, and a work far more advanced than previous literary and cinematographic studies on this topic has been produced.

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