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ORAL NARRATIVE TRADITION IN TURKISH CINEMA: THE SAMPLE OF THE FILM HACI BEKTAS-I VELI

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ABSTRACT

Hacı Bektaş-ı Veli, one of the Khorasan saints who was sent to make Anatolia the Turkish homeland and tried to spread Islam in these lands, has made his name heard through ages whether it is for his services or for his moral principles. This study aims to determine how the scholar is adapted from his myth-based work *Velâyetnâme* to cinema and which dynamics play a role in this adaptation. It is important to know what kind of path is followed in the representation of the scholar in the cinema adaptation in terms of shedding light on the studies to be conducted in the field. In this context, Hacı Bektaş-ı Veli, the only long-term movie of the scholar, bearing his own name and screened in cinemas, was compared through the method of intertextuality with the work *Velâyetnâme*. The fact that this comparison is a pioneering study regarding the research on Hacı Bektaş-ı Veli and the narrative of Hacı Bektaş-ı Veli in cinema constitutes the importance of the study. The study is limited to his life, his basic teachings, his services in Anatolia, oral narrative tradition in Turkish cinema, and the intertextual comparison of the film Hacı Bektaş-ı Veli and *Velâyetnâme*. When the findings obtained from the study were evaluated, it was found that Hacı Bektaş-ı Veli was reflected as a pioneering religious leader, proper to his character, with his moral principles in his representation in the cinema. In addition, when the film Hacı Bektaş-ı Veli and the work *Velâyetnâme* are compared, it is understood that in both of them the dialogues are given importance in accordance with the traditional oral narrative tradition, in both an epic narration is employed, and the importance and contributions given to the moral and national values are emphasized in the film, hence some events and details which do not support the main theme and focal point are omitted from the aforesaid film.



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STRUCTURED ABSTRACT

Hacı Bektaş-ı Veli is an important Islamic scholar who came from Turkestan to Anatolia in the 13th century and endeavoured to make it a Turkish homeland and pioneered in the spread of Islam. The *Velâyetnâme*, which has been circulating in the verbal discourse created by the people since the century he lived and was only put down on paper in the 15th century, though comprised of myths, is regarded as the most essential source about him. The reason for this is that it contains the most necessary information about Hacı Bektaş-ı Veli and it is the source of many beliefs such as Bektashism-Alevism. The fact that the scholar in *Velâyetnâme* says that he is of Muhammad-Ali descent, reveals the need to analyze him in accordance with the understanding of both the Sufi and Bektashi tradition.

The study starts from the questions of how Hacı Bektaş-ı Veli is represented in Turkish Cinema, and on what level is the intertextuality relationship between the oral narrative product *Velâyetnâme* and the film *Hacı Bektaş-ı Veli*, which takes the stated work as its starting point, when they are compared. The limitations of the study are the scholar's life, teachings, services, and the comparison of the work *Velâyetnâme* and the film *Hacı Bektaş-ı Veli* in the intertextual context. In this context, there has neither been any academic study before nor a different cinema production made about a valuable saint like Hacı Bektaş-ı Veli. It is thought that this study will be a pioneering study for future research and will contribute to the field by making suggestions on the representation of Hacı Bektaş-ı Veli.

In the theoretical part of the study, a large literature survey about Hacı Bektaş-ı Veli was made and the intertextuality method was employed in the comparison of the film *Hacı Bektaş-ı Veli* and *Velâyetnâme*. The method of intertextuality is based on the principle that literary works and genres are influenced by each other. Considering that the cinema script and *Velâyetnâme* are two different works or texts, the determination of the interaction and the changing or transforming meanings, if there is any, requires a reading in the context of intertextuality. Therefore, in this study, intertextuality method was employed to determine the interpretation practices of both works in the intertextual context.

When the findings obtained from the study are evaluated, it is seen that the film *Hacı Bektaş-ı Veli* is coherent with the work *Velâyetnâme*, which started from the myths about Hacı Bektaş-ı Veli, in a largely intertextual context. In the film, in which selected stories from the work are included, the character Hacı Bektaş-ı Veli while exhibiting behaviors related to his basic teachings, earns the love and trust of people with his miracles. The film mainly emphasizes the scholar who sets an example with his devotion to his national and moral values, and his struggle to ensure the Turkification of Anatolia, which is a Greek country, and the spread of Islam there. In this context, while the selected stories from *Velâyetnâme* were adapted to the cinema, Hacı Bektaş-ı Veli is portrayed as a pioneering and religious scholar with extraordinary powers, who adheres to his moral principles.

Hacı Bektaş-ı Veli is an important scholar who has made moral principles a philosophy of life and has been able to influence even centuries after the period he lived in as a defender of national values and Islam.

The scholar, who was recognized especially with his humanist side and understanding of tolerance, established close relations with many important names of the period such as Mevlana Celaleddin-i Rûmî, Yunus Emre, Ahi Evran, Taptuk Emre and Prophet Khidr. These relations were also included in the work *Velâyetnâme* and the film and it was aimed to inform that the scholar was in consultation with his contemporaries.

It can be stated that the mythical and epic narratives of oral culture in Turkish cinema were included significantly especially during the period between 1960-1975. Productions which are intrinsic to oral narrative tradition such as *Köroğlu* (1968), *Şahmeran* (1970), *Epic of Battal Gazi* (1971), are generally adapted to the cinema in accordance with the narrative genre to which the work belongs. In addition, the main character often has the bestowed powers in the narratives. And *Hacı Bektaş-ı Veli* has extraordinary powers as in the work *Velâyetnâme*. As for the film, it consists of different stories having symbolic and epic narratives also as in *Velâyetnâme*.

When the conditions of the sixties, in which the film *Hacı Bektaş-ı Veli* was produced, and the production team are taken into consideration, it is a successful film that was shot in line with the national cinema approach accordingly to the ideology of the period. The film, which is the product of the of the sixties with political unrest, when the right-left conflict and disruptive elements rose, emphasizes the importance of unity and the protection of national and moral values. The film, which is appropriate for the national cinema movement and is one of the successful movies of producer Mahmut Dedehayır, director T. Fikret Uçak and screenwriter Yahya Benekay, reaches the audience under the fascinating light of national and moral values. Against the malicious feelings such as selfishness, envy; tolerance and benevolence prevails in the film all the time. The film, which exalts moral principles, is the protection of the values which make humans human.

Since many dialogues in the stories chosen from *Velâyetnâme* are taken directly in the film, it can be said that the director did not interfere much with the original text. However, it was found that some scenes, which were not deemed suitable, are omitted from the film. These scenes have details which are considered as morally inconvenient, with horrifying and violent content, and which have no significant contribution to the main theme of the film. In addition, elements that would allow misinterpretations in reflecting *Hacı Bektaş-ı Veli* (like the story of *Kadıncık Ana* who got pregnant through his miracles) were also avoided. Considering the technological impossibilities of the period, it can be said that this situation was preferred due to the director's own opinion and the desire to represent *Hacı Bektaş-ı Veli* proper to his character.

The film *Hacı Bektaş-ı Veli*, which combines the product of oral narrative tradition *Velâyetnâme* with cinema is the only cinema production that has contributed to the transfer and recognition of the scholar to and by different generations. For this reason, it is necessary to conduct and support new studies in the light of current technologies in order to represent and popularize the scholar to the present generation in a way that would appeal to them. In this respect, it can be stated that the scholar's, who is known in many regions from Anatolia to the Balkans and whose views are widely accepted and transformed into a philosophy of

life, being included in the artistic works such as cinema and theater in accordance with the conditions of our contemporary life will be among the most important cultural heritage works to be left to the country and future generations.

Keywords: Velâyetnâme, Vilâyetnâme, Oral Narrative, Turkish Cinema, Hacı Bektaş-ı Veli.

TÜRK SİNEMASI'NDA SÖZLÜ ANLATI GELENEĞİ: HACI BEKTAŞ-I VELİ FİLMİ ÖRNEĞİ

ÖZ

Anadolu'nun Türk yurdu haline gelmesi için gönderilen ve bu topraklarda İslamiyet'i yaymaya çalışan Horasan erenlerinden Hacı Bektaş-ı Veli gerek bu hizmetleri gerekse ahlaki ilkeleriyle çağlar boyu adından söz ettirmiştir. Bu çalışma, alimin söylencelere dayalı Velâyetnâme eserinden sinemaya nasıl aktarıldığını ve bu aktarımda hangi dinamiklerin rol aldığını tespit etmeyi amaçlamaktadır. Alimin sinemada temsilinde nasıl bir yol izlendiğini bilmek alanda yapılacak çalışmalara ışık tutması bakımından önemlidir. Bu kapsamda çalışmada alimin kendi ismini taşıyan ve sinemalarda gösterime giren tek filmi Hacı Bektaş-ı Veli, Velâyetnâme eseriyle metinlerarasılık yöntemi ile karşılaştırılmıştır. Söz konusu karşılaştırmanın Hacı Bektaş-ı Veli araştırmaları ve sinemadaki Hacı Bektaş-ı Veli temsiliyle ilgili öncül bir çalışma olması ise çalışmanın önemini oluşturmaktadır. Çalışma, Hacı Bektaş-ı Veli'nin hayatı, temel öğretileri, Anadolu'daki hizmetleri, Türk Sineması'nda sözlü anlatı geleneği, Hacı Bektaş-ı Veli filmi ve Velâyetnâmesinin metinler arası karşılaştırılması ile sınırlandırılmıştır. Çalışmadan elde edilen bulgular değerlendirildiğinde Hacı Bektaş-ı Veli'nin sinemadaki temsilinde özüne uygun, ahlâki ilkeleriyle öncü bir dini lider olarak yansıtıldığı tespit edilmiştir. Ayrıca Hacı Bektaş-ı Veli filmi ve Velâyetnâme eseri karşılaştırıldığında her ikisinde de geleneksel sözlü anlatı geleneğine uygun olarak diyaloglara önem verildiği, epik bir anlatımın benimsendiği, ahlâki ve milli değerlere verilen önem ve katkılarının vurgulandığı bu nedenle de adı geçen filmde ana temayı ve odak noktasını desteklemeyen kimi olay ve detayların aktarılmadığı anlaşılmıştır.

Anahtar Kelimeler: Velâyetnâme, Vilâyetnâme, Sözlü Anlatı, Türk Sineması, Hacı Bektaş-ı Veli

Introduction

Oral narrative tradition, which came to be through the act of living together, a common act amongst the Eastern societies, and by means of verbally transmitted legends, helped form a deep-rooted legacy of oral culture in Anatolia. Aside from being a significant factor which deeply affects the sociological, cultural, economic and political lives of societies in history, Oral culture still continues to be important today. Folk narratives, which are an important part of oral culture, constantly renew their popularity by being included in various fields and forms such as literature, art and cinema.

It is also said that the myths or folk narratives that were passed on from generation to generation are based on real events or people. And the life of Hacı Bektaş-ı Veli, perhaps one of the most significant of these people, and one of the Khorasan saints who was sent to make Anatolia the Turkish homeland and tried to spread Islam in these lands, is depicted in the work titled *Velâyet-nâme-i Hacı Bektaş-ı Veli* which is based on the myths. For this reason, this work, which is based on the myths, usually serves as a resource for studies which are concerned with the life of this great scholar who made his name heard through the ages whether with his basic doctrines or services.

Additional to the fact that it is known his work named was written after his death, the names Musa b. Ali and Firdevsi-i Tavil are mentioned regarding the author. The work, which is an important product of the oral narrative tradition, where the phenomena of life were observed and conveyed for generations within the scope of a certain insight, was used as a resource in the Turkish Cinema for the first time with the 1967 produced film *Hacı Bektaş-ı Veli* directed by Tevfik Fikret Ucak. Since that day, no other cinema films have been made about him. In 2009, besides the television film *Hacı Bektaş-ı Veli*, directed by Tevfik Polam, many other documentary films were made about the life of the scholar.

Methodology

The study starts with the problematique of how Hacı Bektaş-ı Veli is represented in Turkish Cinema in line with the oral narrative tradition and what is desired to be given to the cinema audience by this representation. The main assumptions of the study are that in the film, Hacı Bektaş-ı Veli is reflected as a pioneering and exemplary scholar in accordance with the ideology of the period in which it was produced, and that he influenced the masses and exhibited incentive behaviour regarding the protection of the national culture by his contributions to the spread of Islam and the Turkification of Anatolia.

Since no written source regarding the period and environment in which Hacı Bektaş-ı Veli lived has survived to our contemporary age, information about his personality and views can be seen in the works written after his death. Among these secondary sources, *Vilâyetnâme* (also known as *Velâyetnâme*, *Velâyet-nâme-i Hacı Bektâş-ı Velî* or *Vilâyet-nâme-i Hacı Bektaş-ı Velî*) is one of the most important works that has survived to the present day by means of oral narrative starting from the people who witnessed the period during which the scholar lived. In this study, when comparing the work *Velâyetnâme* with the film *Hacı Bektaş-ı Veli* (1967); the fact that the work *Velâyetnâme* shed light as a primary source on the scholar, the period in which he lived, the philosophy of the Bektashi-Alevism belief and the *Hacı Bektaş-ı Veli* (1967) film, and the fact that the film *Hacı Bektaş-ı Veli* released in cinemas in 1967 is the first and only film which deals with the scholar have been influential. In this context, it is amongst the aims of the study to determine what kind of factors played a role in the transfer of Hacı Bektaş-ı Veli from the oral narrative tradition to the cinema, what kind of changes and transformations took place in the context of intertextuality during the adaptation of the work *Velâyet-nâme-i Hacı Bektâş-ı Velî*, a product of oral culture, to film and which meanings were found.

In cinema works adapted from an original text, while watching the film, the audience becomes aware of the director's choices and decisions, and in a sense, has the chance to watch indirectly the decisions taken about the story's processing (Kayaoğlu, 2016:46). Knowing the practices of the emergence of a new work in the adaptation of a myth-based work to the cinema is important in the perspective of drawing attention to the use of oral culture products as a source text in Turkish Cinema and the fact that the life of Hacı Bektaş-ı Veli can be transferred to the present generation with new films. Moreover, it is thought that the addition of works related to cinema, a means of visual media, beside the oral and written texts related to Hacı Bektaş-ı Veli, will pave the way for visual works in this field.

In this study, Hacı Bektaş-ı Veli, is reviewed in comparison in the context of intertextuality by being limited within the scope of the work *Velâyet-nâme-i Hacı Bektaş-ı Velî*, which is based on myths

and tells of his life, and the only cinema film that deals with him Hacı Bektaş-ı Veli (1967). Intertextuality can be defined as a method of creating a new expression by referring to different texts. This phenomenon, which is encountered not only in literature, but in all areas of life, argues that each text is somehow a "rewriting" of different texts, and that the existence of different texts makes the existence of literary text possible (Kalıpçı, 2016: 70). In this direction, knowing the procedures regarding the scholar's representation in cinema in the context of intertextuality is important in terms of its lighting the way for the studies in this field.

As a result of the study, in the film Hacı Bektaş-ı Veli, it was found out that while some stories selected from Velâyet-nâme-i Hacı Bektaş-ı Veli are adapted to the cinema, Hacı Bektaş-ı Veli is reflected as a scholar, saint, tolerant, patient, charitable, pioneering leader with extraordinary powers who places importance on equality, amicability, righteousness, justice, and endeavour. In the study, his life, basic teachings, services and the importance of Velâyetnâme written after his death and oral narrative tradition in Turkish Cinema are mentioned. In the last chapter, the work Velâyet-nâme-i Hacı Bektaş-ı Veli and the film Hacı Bektaş-ı Veli (1967) were analyzed comparatively in the intertextual context. In the conclusion section, suggestions were made about how Hacı Bektaş-ı Veli should be represented in Turkish cinema.

When the findings obtained from the study are evaluated, it is understood that in the film that shares Hacı Bektaş-ı Veli's name, the work Velâyet-nâme-i Hacı Bektaş-ı Veli which is based on the myths related to him and is compatible to be translated into cinema language with its epic narration, was benefited from greatly. In the film which includes selected stories from the work, the character Hacı Bektaş-ı Veli, while exhibiting behaviours in accordance with his basic teachings, shows how he tries to ensure the Turkification of the Greek country Anatolia and the spread of Islam with his miracles. In this context, while some selected stories from Velâyet-nâme are adapted to the film, the scholar is reflected as a scholar, saint, devout, tolerant, patient, charitable, pioneering leader with extraordinary powers who places importance on equality, amicability, righteousness, justice, and endeavour.

Vilayetname and Hacı Bektaş-ı Veli

The Vilayetname is referred to as Menâkibnâme and Velâyetnâme with interchangeable words in different sources (Yıldırım, 2001:70). Vilayetnames are known as the important resources of works, which tell the lives of the sages of the sect, their miracles, a number of historical and cultural events to the public who lived at the regions where the Turks lived between the 11-12th centuries. The vilayetname named Velâyet-nâme-i Hacı Bektaş-ı Veli, which comprises of the collection of the sagas compiled by the followers and muhips[roughly means admirers] of him regarding his life, miracles, customary practices, rituals, his attire etc., is also a valuable work in this sense. (Duran, 2010:129). After his death, it has been possible to acquire the 15th century copies of this work based on the myths, which was written by the followers of Hacı Bektaş-ı Veli as the sign of the great respect and love they felt towards him.

The copies of the work prevails especially in the regions where Bektashism pervaded. The oldest manuscript copy belongs to the 17th century. Apart from the vilayetnames in different names such as Velâyet-nâme-i Hacı Bektaş-ı Veli, Vilâyetnâme-i Hacı Bektaş-ı Veli and Menâkib-ı Hünkâr Hacı Bektaş-ı Veli written about Hacı Bektaş-ı Veli, (Melikoff, 1998:97), there are also works written by the scholar himself. It is accepted by the researchers that Makâlât, Şerh-i Besmele, Fatiha Tefsiri, Hadîs-i Erbaîn Şerhi, Kitâbu'l-Fevâid, Şathiyye, Makâlât-ı Gaybiyye ve Kelimât-ı Ayniye, which are of great importance among the examples of 13th Sufi literature, belong to him. (Kozan, 2013:16-17). What is emphasized in all the works of him is to be a coherent devout in terms of both internal and external tendencies and this essentially requires the integration of intention and deed. (Aydın, 1996:552).

The pseudonym of Hacı Bektaş-ı Veli, whose actual name is Mehmet, is Bektaş. There is no definite information in respect to the date of birth and death in the sources which contain limited

information about him. As for the dates he lived, between the years of 1248-1337 or 1209-1271 are stated in the sources. His father Seyyid Sultan Ibrahim Sani and his mother, who is the daughter of Sheik Ahmet, are of Turkish descent. Ibrahim Sani asked his son to receive education from Lokman-i Perende (Lokman-i Horasanî), one of the famous Ahmet Yesevi dervishes in Nishabur, and Hacı Bektaş learned the sciences of his time in a short time. Afterwards, the Khorasan Saints sent him to Anatolia. The region where Hoca Ahmet Yesevi was sent with the promise of "We bestowed Sulucakarahoyuk upon you" in the spiritual world, is the Hacı Bektaş district of today's Nevsehir. Before coming to the Sulucakarahoyuk region in Anatolia, the scholar came by the towns such as Basra, Baghdad, Necef, Mecca, Medina, Jerusalem and Aleppo, where he met with Arab scholars, went through ordeal, and performed abstemiousness. In addition, he also performed three pilgrimages during his visit to Mecca. (Sezgin, 1990:15-17).

According to Vilâyetnâme, as a Turkmen sheik in Sulucakarahöyük, while Hacı Bektaş-ı Veli was maintaining his mission as a master in his own community, he also developed close relations with Christians in today's Urgup region and laid the groundwork for them to become Muslims. In addition, the scholar, who had worked extensively for the Shamanist Mongols to accept Islam, sent his caliphs to every corner of Anatolia for this purpose. While this understanding is based on a wide tolerance arising from the structure of Sufism, it is an adaptive Islamic conception which evaluates the old beliefs within itself, without letting the converts to afraid and without abruptly separating them from their cultural environments. It can be said that his approach led to the emergence of an important convergence environment between Muslim and non-Muslim societies of Anatolia (Ocak, 1996: 456).

Basic Teachings of Hacı Bektaş-ı Veli

The scientific light, which Hacı Bektaş-ı Veli shed on the 13th century Anatolia, his ideas and the innovative reforms he initiated, resemble not only the Renaissance and Humanism movements in Europe, but also the civilization movements of the 17th and 18th centuries. In addition, the scholar valued not only individual, but he gave a particular importance also to other living beings and natural elements, which he considered as a part of individual. (Gülçiçek, 2003:267-269). The moral principles constitute the primary centre of his basic teachings. The scholar, who strived to build a moral-based structure for religious and sufistic understanding in Anatolia, made statements in this direction in many of his works.

In her study named The Works of Hacı Bektaş-ı Veli with regard to Base Values (Kök Değerler Açısından Hacı Bektaş-ı Veli'nin Eserleri), Fatma Sureyya Kurtoglu analysed the works named "Makâlât (M)", "Makâlât-ı Gaybiyye", "Kelîmât-ı Ayniyye (MG)", "Kitâbu'l-Fevâid (F)", which are known to belong to Hacı Bektaş-ı Veli, and based upon these works defined the base values which she identified in His moral principles as: amicability, righteousness, equity, perseverance, self-control, responsibility, reverence, compassion, patriotism and benevolence (Kurtoglu, 2019: 62-67). Regarding the moral principles, the sayings of Hacı Bektaş-ı Veli "having control over your hands, tongue, waist (propriety), looking after your food, work, wife, being innocent, generous, covering up shames, being secretive, repressing your anger (Yaman, 1995: 303) posses suggestive qualities that elevate humane values. For this reason, the sayings of the scholar are considered as expressions in the quality that centre upon the respect of the fundamental rights of humanity and will maintain their actuality for generations.

In his work named Fourteen Secrets of Hacı Bektaş-ı Veli (Hacı Bektaş-ı Veli'nin On Dört Sırrı), Ibrahim Murat enumerated the matters Hacı Bektaş-ı Veli valued and his basic teachings based upon his sayings as: (Murat, 2006): 1) Educate women, 2) To attain one's desire requires patience, 3) No matter the case look for it within thyself 4) The sagacious art both pure and purifying, 5) Doth not enforce upon others what is unbearable to thee , 6) The end of the road which is not through science is dark, 7) Prophets and saints are bestowed upon humanity by God 8) Doth not forget that even thine enemy is a human being, 9) Happy are those who shed light on the darkness of thought, 10) Doth not

condemn any nation or people, 11) The beauty of man is the beauty of his word, 12) Have control over thy hands, waist, tongue, 13) The first quality of the virtuous is propriety 14) Though thou art hurt doth not hurt.

When these sayings of the scholar are analysed within a general context; the importance he gave to science and education in accordance with his base values, a deep understanding of tolerance, benevolence, egalitarianism, reverence, perseverance, amicability, struggle with malicious desire, decency, being affectionate and forgiving towards people, not being vulgar, not being cynical, taking scholars, saints and prophets sent by God as examples and prophets, and progressing in the right way is understood. As a pioneering scholar in Anatolia, the Balkans, the Turkic Republics and in many regions, he gave great services with delicacy to these matters and for this reason, his teachings have survived and have been practiced for centuries.

Hacı Bektaş-ı Veli's acceptance of Ahmet Yesevi's thought of modesty and tolerance, besides the indisputable principles of Islam, enabled the Bektashi understanding to be developed and adopted as a way of living by a vast majority of people (Sümer, 1995: 273). Ocak states that the scholar thus should be approached in two ways: First, Hacı Bektaş-ı Veli, known in history as a heterodox Sufi. The second is Hacı Bektaş-ı Veli existing in the section of Alevi-Bektashi beliefs. The first of these is the subject of historical reality and the second is the belief authenticity (Ocak, 1995: 189). As mentioned in his *Vilâyetnâme*, also his being of Hz.(his holiness) Ali's and thereby our prophet Hz. Mohammad's descendant, constitutes the basis of primary importance of his Ahl al-Bayt (the members of the prophets family) and Ahl as-Sunnah (followers of Sunnah) homage.

Services of Hacı Bektaş-ı Veli in Anatolia

Hacı Bektaş-ı Veli is one of the Khorasan Saints. Coming from Khorasan, Khorasan Saints, who enabled the Turks to settle there, who had migrated from Central Asia and become Islamized, in order for Anatolia to become the Turkish homeland, carries the same meaning as the Veteran Dervish (Gazi Dervişân). The only goal regarding the raising and sending of these holy saints, who knew the earthly and spiritual sciences of their periods in the best way, to Anatolia, was so that Anatolia would remain as the Turkish Land forever. Sheikh Ahmet Yesevi, also known as Hazrat Turkistan, is one of the Khorasan Saints, who was raised at home and came to Anatolia so as to adopt the grand goal. (Sezgin, 1990: 22-23). The caliphs of the scholar are also called Khorasan Saints. From these caliphs, who organized the masses of people on behalf of amity, peace and unity at the request of Hacı Bektaş, Abdal Musa by going to Elmalı; Sari Saltik by going to Dobruca; Karaca Ahmed by going to Byzantium; Hidir Abdal by going to Kemaliye (Ocak Village) tried to spread Islam (Yaman, 1995: 297).

The situation that led to the expansion of Yesevi Saints to Iran, Khorasan and Anatolia is the Mongol invasion which had been seen since the first quarter of the 1200s. The sects in Anatolia such as Bektashism and Nakshibendism, which belonged to Yesevi during the migrations that started from Central Asia, assumed important tasks where they spread in order to spread Islam through the dervish lodge, and trained veteran dervishes, scholars and combatants (alperens). Therefore, on the Islamic adoption of the Turks after the 13th century and on the embodiment of the understanding of tolerance based Islam and mentality of the important names such as Mevlana, Hacı Bektaş-ı Veli, Yunus Emre, the Sufi Principles and concept of Yesevi has a great influence (Ögke, 2016: 110). Ahmed Yesevi in Turkestan, Hacı Bektaş-ı Veli, especially in the Balkans and Anatolia, served greatly for Turkish culture in the spread of Islam (Korkmaz, 2001: 344-345). Due to the uncertainty of the dates he lived in, sources generally state that his relationship between Ahmed Yesevi is through Lokman Perende, who is the follower of Yesevi and who had mastered his teachings.

Hacı Bektaş-ı Veli had started to demonstrate many miracles since his childhood. He said to those who were surprised by his miracles: "I am from the generation of Mohammad. Do not think highly of me because of these. These are to me a gift of Allah SWT"he said. The scholar who settled in Anatolia

after completing his education, educated many students here by guiding the people to the right way. Here, he greatly served with his Ahi community, which is a religious, military, social and economic organization (Murat, 2006: 11-12). Due to some complications which were caused by disagreement after Turkmens had accepted Islam, the scholar struggled to bring together the forces which were dispersed and scattered after the revolt of Baba Ishak in which Turkmens rebelled. By abating the tribal division, Esotericism (Bâtınîlik), the invasion of Genghis and the Iranian influence, he enabled the progress towards the construction of a national state, and to the revival of Anatolian unity (Ülken, 2003: 105). He played an active role in preventing the disappearance of Turkishness in different elements, sending his caliphs to the Anatolian commonplace lands, which had been established after the collapse of the Anatolian Seljuk State (Yalçın, 2004:36).

The scholar, who guided the people to the right way in Anatolia where he came to and educated significant students, was also liked and respected by the Ottoman rulers as well as the Seljuk rulers when he gained recognition and respected in a short time and was consulted on some issues. (Murat, 2006: 12). In many works such as *Tarih-i Lütî*, *Şakaik-i Numaniye* and *Kamûs-ül Â'lâm*, the close relation of Hacı Bektaş-ı Veli and Sultan Orhan, who is one of the Ottoman sultans, and their meetings are mentioned. It is stated that in these meetings, during the preparations for the establishment of a regular army, Sultan Orhan asked the scholar to pray for his soldiers and he, besides praying for the soldiers, also gave soldiers the name Janissary. In fact, when he put his hand on the soldier who came to him during the prayer, the sleeve of the dress hanged from the head of the soldier to his back and in the memory of this event as well as his wish that his blessed hand would always be on the head of the soldiers, the shape which hanged back in the form of the sleeve on the headgear on the head of the Janissary soldier, emerged (Sezgin, 1990: 21-22). As opposed to Nesrî, Mister Oruc, Kemal and Anonymous History who support the idea that the scholar had a relation to the Ottoman Sultans Osman and Orhan Gazi, historians such as Lütî Pasha, Âşıkpaşazâde, Kemalpaşazâde and Hadîdî state that there is no such connection (Karadeniz, 2006:1). This suggests the idea of the possibility that the myths about the scholar, who was adopted by the Janissary Quarry connected to Bektashism order and some Ottoman people, might have been added to Velayetname afterwards.

Oral Narrative Tradition in Turkish Cinema

Cinema is a branch of art that has the ability to shed light on social events and to show the invisible, to remind the past experiences and to make the audience into a new form and mobilize, in the combination of art and aesthetics. Cinema that represents the changes, tensions, disturbances, expectations, in short, the dynamics of the society, within the artistic reality, affects the society with the subjects it deals with while it is also being affected by the changes in the society itself (Yıldırım, 2018: 7). Thus, the social analysis of films mirrors the social history of cinema. When the experiences which became a subject to cinema in a social perspective are examined, besides the official sources, sources such as newspapers, autobiographical narratives, memoirs, magazine and cinema magazines come to mind (Gönden, 2012: 277).

In addition, as written sources are insufficient before the period in which Islam became widespread in Turkish geography, sources in the types of myth regarding important personalities and events have become prominent. Folk tales, legends, folk songs, riddles, etc., which are described as verbal culture elements. It is realized through the oral transmission of values from generation to generation in order to create the culture of the society and helps to sustain the culture. It has existed for centuries through the repetition of known patterns of oral culture, the common property of society, and intergenerational transference in social memory. oral culture and the transfer of social behavior, attitudes, norms, beliefs and values between generations. Oral culture is a living and active culture (Çalışır and Uncu, 2018:12-13) and it can be stated that its epic style and the storification of the background of the events were effective in these works's functioning as sources for the products of cinema.

It can be stated that the unforgettable figures of traditional Turkish theater (Karagöz & Hacivat), mythological legends, tales, and folk tales have been the source of cinema works from the past to the present as a result of the epic style and the storytelling aspect of the background events. Among the folk literature genres, especially idioms, proverbs, legends, laments, folk songs, epics, fairy tales, both in terms of discourse and as a visual narrative element has taken part in the content of movies.

In this tendency, which has become widespread since the 1950s, it is seen that especially the biographical stories and sayings of troubadours are told with poetry and music. Biographical productions such as Karacaoğlu'nın Kara Sevdası (1959), Karanlık Dünya (1953) followed the new names of folk music and arabesque in time (Fidan, 2017: 127-128). Karaoğlu (2013), Hacivat Karagöz Neden Öldürüldü (2006), Köroğlu (1968), Ferhat ile Şirin (1966) ve Nasreddin Hoca ve Timurlenk (1954) can be given as examples to the important films where the pieces of oral narrative tradition have been transferred to the cinema from past to present.

Cinema, which is one of the auditory-visual narrative forms of oral culture, has a close relationship with it. According to Güngör, there is an analogy between the anonymous memory of the audience, their way of creating and using oral culture, and the Turkish Cinema's way of creating and using it. The oral narrative tradition, which with the tales in oral narrative and with other cultural folkloric forms that give originality and localness to the Turkish Cinema, makes the audience both a spectator and a listener. Now, instead of communicating directly as in oral narrative, there have been changing narration tools and methods (Güngör, 2006: 128-129).

According to Buğdaylı, the Turkish made movies which carry the cultural and artistic mentality of a nomadic society, the tales which are comprised of coincidental events without a logical cause and effect relationship, are presented to the audience through the use of sloppy, stereotypical visual materials with no detail. According to him, the oral culture's action and transfer of ideas through disorderly statements outside a certain plan, the intense disorder that emerges during film production, are all due to a lack of planning. Buğdaylı also stated that oral culture in Turkish cinema, especially between 1960 and 1975, was frequently encountered in melodramas in line with the expectations of the target audience, and that traditional cinema is influenced by traditional oral culture activities and narration types, which carry the cultural accumulation of the country (fairy tale, karagöz, middle school, puppet show, etc.) (Buğdaylı: 2015: 99).

It is observed that the works were directly transferred to the film starting from the beginning of the Republican Era in which the first examples of the oral and written adaptations were made for the Turkish Cinema. This has caused the works to remain superficial, far from its origin (Erus, 2005: 22). Even though unusual scenarios and styles were tried in the course of time, it can be stated that the intertextual transfer is significantly loyal to the original work, and controversial situations are avoided due to the concerns of losing the audience and being subjected to criticism.

After the entertainment tax deduction for cinema in 1948 enlivened the industry, the subjects, which are loved by the audience from all walks and from all age groups, started to be screened with popular patterns and successful actors, especially in the 1950s and 60s. The increase in the number of films has also led to an increase in the number of film critics and film magazines (Esen, 2010:46) While 1960s for Turkey are the years of arisen political instability as a result of the coalition governments, political turmoil in Europe and many other countries have triggered the libertarian movements of the people. The desire to increase freedoms also was also responded in the cinema (Ercan, 2015:239), the number of foreign films decreased while the number of domestic production increased.

The regional management system, which prevailed until 1973, had a large share in this increase. According to this system, the operators gathered in certain big cities and responsible only for their region in these cities, contact the producer according to the demand of the audience (such as the stories, the

actors and actress, the directors of the film) and determines the concept of the produced films and assumes the distribution of the films. However, consecutive films, which were produced according to demand, could negatively affect the production quality. Nijat Özön describes the period as "a period in which a scriptwriter can write three dozen screenplays in the same year, a director can sign a dozen and a half of films, an actor can play in two dozen films, market novels, classics, foreign films, and Turkish films produced in the past are pillaged, lustful and religious exploitation gain momentum and courage" (Özön, 1968: 34).

With the 1961 Constitution, the relative freedom, along with the diversity experienced in political and ideological perspectives, enabled the emergence of left ideas, and towards the end of the 1960s (Dorsay, 2003: 45), with the tense environment caused by the opposition of the idealist, oppressive different political views, cinema was also affected. Over time, an inclination towards national cinema from social realistic orientations has emerged (Coşkun, 2009: 77). The idea of National Cinema advocates the necessity of taking the history of Turkishness all the way to the lives of Turkish tribes in Central Asia and making films in accordance with the beliefs, traditions and customs of Muslim Turks from Shamanism to Islam (Onaran, 1999: 199). Its core is comprised of the idea of Islam which also constitutes national culture and its source (Uçakan, 2010: 23). For this reason, the National Cinema is also one of three movements (National, Revolutionary, National Cinema) formed in line with the opinions of the filmmakers who came together after 1965 according to their own political ideas and understandings.

In other words, national cinema is the expression of national perspective and national culture in the language of cinema. And national culture includes the phenomenon of art, science and religion. At this point, the expressed meaning by the application of religion to cinema is morality. In other words, national filmmakers actually deal with the problem of representation of morality in cinema (Yenen, 2012: 246). When the idea that Hacı Bektaş-ı Veli's understanding of religion is morality based and his struggles for national culture is considered, the idea that the 1967 film *Hacı Bektaş-ı Veli* might have an understanding appropriate to the idea of national cinema comes to mind. Below are the findings obtained from the comparison of *Hacı Bektaş-ı Veli* in *Velâyetnâme* and *Hacı Bektaş-ı Veli* in Turkish cinema.

The Comparative Analysis of *Vilayetname* and the Film *Hacı Bektaş-ı Veli* (1967) in the Intertextual Context

There is an intertextuality between the cinema film *Hacı Bektaş-ı Veli: The Ones Who Turkified Anatolia* (*Hacı Bektaş-ı Veli: Anadolu'yu Türkleştirenler*) (1967) and his work of *Velâyet-nâme* which consists of the myths about Hacı Bektaş-ı Veli's life. Because in the film, frequent references are made to the works which have an epic narration regarding his miracles and events that he have experienced. Yahya Benekay, the screenwriter of the film, is a scriptwriter who also writes and makes adaptations of religious works such as *Yahya Prophet* (1965), *Veysel Karani* (1965) and *Hazrat Eyüb's Sabri* (1965) to cinema. The film was produced by Mahmut Dedeheyir, who also produced religious films such as *Yahya Peygamber* (1965), *Veysel Karani* (1965) and *İbrahim Ethem-İlahi Davet* (1966). It was directed by T. Fikret Uçak, who had also worked alongside directors such as Atıf Yılmaz, Lütfi Akad and Metin Erksan, and who began his directing career by shooting the film *Merhamet* in 1959, which had been left uncompleted by Ahmet Ural Ozon.

Director T. Fikret Uçak is one of the new directors of his period who started to make his own films since the 1960s. The film *Hacı Bektaş-ı Veli*, which he shot, was produced in 1967 and is the only film to deal with the scholar from past to present in the cinema. For this reason, it is necessary to analyze the sixties that we mentioned in the conceptual framework also specifically to the film. During the sixties, he produced works in line with the cinema movement, which was expressed as "social realism" (www.kameraarkasi.org) with new directors such as Fikret Uçak, Turker Inanoglu, Yavuz Yalinkilic,

Burhan Bolan and Husnu Canturk. Turkish social realism expresses the courageous and sincere effort of the younger generation of directors who were newly involved in the cinema sector after the military coup of 27 May 1960 in order to capture the aesthetic forms of the West while creating the national cinema language (Daldal, 2005: 58).

When we start with the words of Oğuz Adanır and Niyazi Berkes "Every novelty exists by means of being adapted to the old content" which were said for the Anatolian Culture and are reminiscent of the period's style of cinema, it can be said that the director, just like his contemporaries, transfers the West's classic Hollywood narration style to his films with a content that is social realistic or particular to the national cinema. The film *Hacı Bektaş-ı Veli* is a product of an understanding supported by directors such as Yücel Çakmaklı and Mesut Uçakan, who were mentioned after 1965 through national cinema with heated debates. The moral framework and national culture emphasis of the film specific to this understanding have been exalted in particular of *Hacı Bektaş-ı Veli*. As opposed to the country agitated by the student movements, political conflicts in the late 1960s, in the film, *Hacı Bektaş-ı Veli* struggles to spread Turkishness and Islam in the 13th century Anatolia. The scholar who invites people to the path of Truth with his miracles, in a sense, with his deep understanding of tolerance, implies that it is necessary to tolerate the different political views of the 1960s such as idealist, oppressive etc. And each person whom he tolerates and forgives enter his service as a dervish and struggle side-by-side with him to spread Islam and Turkishness.

The meaning produced through language and signs is connected to the representation through texts (Yıldırım, 2018: 49). A representation may not be the representative of a single and fixed meaning in terms of an ideological point of view. The very same representation can have different meanings for different groups (Çam, 2008: 252). In the work *Velâyetnâme*, *Hacı Bektaş-ı Veli* is described as a significant personage among scholars and Turkmen people (Duran, 2010: 137). As for the representation in the film, he was similarly portrayed as a savior appropriately to his time. In fact, this representation can be interpreted as a reference in relation to the fact that the chaos of the sixties can be overcome by tolerating each other. The scholar is portrayed as a scholar with extraordinary powers both in the work *Velâyetnâme* and in the film. On the other hand, while the selections from the stories of *Velâyetnâme* are featured in the events taking place in the film, approximately 50 chapters out of 65 chapters in *Velâyetnâme* in which the scholar's miracles, visits, the interesting events he experienced with the saints and his caliphs were mentioned, were not included in the film.

Instead of the scholar Ahmet Yesevi and his son Kutbeddin-i Haydar are first seen in the film. And in *Velâyetnâme*, *Hacı Bektaş-ı Veli* is mentioned to save the spiritual son of Ahmed Yesevi, Kutbeddin-i Haydar. Haidar is sent with his army to fight the infidels who persecuted the Bedehşan people. However, he is defeated and captured (Duran, 2007: 121). In the film (Aktulum, 2018:62) which metaphorically can be described as a "re-reading" in respect of *Velâyetnâme*, in accordance with the work, Ahmed Yesevi who is pleased with *Hacı Bektaş-ı Veli*'s rescue of Haydar, gives him a number of relics and dresses him with his cardigan. Then Yesevi, "O Bektaş! You are in luck. Good news that you will be the pole of the poles. You have a forty-year reign. Until now, we had the reign. From now on, it is yours. This is your burning branch. We send you to the Greek. There is Sulucakarahöyük. We gave you that as a homeland. It's the place where the burning branch will wane and take root. There are many saints, truths and abdals." sends him off to Anatolia. In the meantime, the burning branch which is of mulberry thrown far away. This branch, which fell near Konya, was planted on the threshold of the place where the Bektashis' lodge is today, and the top of the tree is still burnt today (Melikoff, 1998: 111-112). Although some sources claim that Ahmed Yesevi did not encounter *Hacı Bektaş-ı Veli* since they did not live during the same period, there are views that claim Ahmed Yesevi was alive during that period at an old age and that the scholar was his caliph (Ocak, 2015). : 456-457). In *Velâyetnâme* and the film, as it can be understood, they were loyal to the story of Ahmet Yesevi's living in that period.

Then the story in which Hacı Bektaş-ı Veli received the title of Hacı was mentioned. This is the way how the scholar, who had fulfilled the pilgrimage duty three times during his visit to Mecca before coming to Anatolia, received the title of 'Hacı' (Sezgin, 1990:16) from his teacher Sheikh Lokman Perende, who was the caliph of Ahmed Yesevi (Murat, 2006:11) explained in *Vilayetname*: Perende climbs the Mount Arafat in Mecca, where he went for pilgrimage mission. Meanwhile, since it is the eve of the Eid al-Adha (the feast of the sacrifice) he thinks of the food that is prepared in his house. When his thought reaches to Bektash Veli by means of his spiritual bond, Bektash knocks on the door of Lokman-ı Perende with a tray full of food. Rejoiced by this, Lokman teacher gives him the title of 'Hacı' (Melikoff, 1998: 109).

When it comes to the film, Hacı Bektaş-ı Veli who rescued Yesevi's son, wants to take halva to his teacher Lokman-ı Perende, who was in Mecca, similarly during an eve. Sheikh Lokman-ı Perende becomes very pleased with this and saying "Hear ye, the real pilgrim is our Bektas. Here is the evidence. He brought me this plate of halva from Horasan when I was on Arafat Mountain on the holy eve. O Bektas, you are the one who is worthy of carrying the name of Hacı among us. Let Hacı Bektaş-ı Veli be thy name from now on" gives him the title of 'Hacı'. As the external voice, the information that he first went on pilgrimage to Mecca passing through Turkestan, Khorasan and Acem and after having circumambulated Beytullah, he performed erbain (forty days of seclusion in a private place to devote himself to worship) having visited Ashabı Kehf Cave and finally arrived at his land Greek, was given in the film.

Stating that there are three types of relationships between film and text, Andrew explains them under three headings: intersection, borrowing and transforming. While the original text is largely preserved in the intersection, the original text is utilized to a certain extent in the borrowing, such as form, material or idea. Transforming or going completely accordingly to the original one is the most troublesome (Andrew, 2000: 29-30). Considering the fact that out of 65 chapters in *Velâyetnâme* only 15 chapters throughout the film are included and that some details are skipped in these stories, the borrowing relationship can be mentioned.

The signs, images, and symbols in cinema can be thought of as the alphabet of the cinema as art. In cinematic narration, a metaphorical and allegorical meaning may be hidden in an image reflected on the screen. The reflection of a snapshot on the screen into our imagination and world of mind can be more intense, more effective and deeper than the thought given by many paragraphs of a book (Güllük, 2016:57). In both *Velâyetnâme* and film, the arrival of him is portrayed with the pigeon metaphor. The encounter of Karaca Ahmed, one of the scouts of the Greek saints, and his son Hacı Tuğrul and the scholar is conveyed in an epic narrative. Accordingly, the arrival of Hacı Bektaş-ı Veli to Sulucakarahöyük was attempted to be prevented by the mentioned Greek saints, and Hacı Tuğrul and Hacı Bektaş-ı Veli changed shapes in this encounter (Özcan and Gönenç, 2015: 718). This changing of shape, which is considered to be a miracle, has the purpose of showing and establishing superiority (Özdemir, 2016: 207). The dialogues of the Greek saints who made preparations before this encounter are as follows: Taptuk Emre: "O woman, tell me, whom did you greet?" Kadıncık Ana: "An officer is coming to the Greek country. He greeted you as well. I greeted him." Karaca Ahmed: "What should we do so that he cannot enter the Greek country?" Taptuk Emre: "Let us stretch the spirit's(Mana) wings. Let us set a barrier from seven floors below the ground to seven floors into the heavens. Let us intercept him." Hacı Tuğrul: "It is befitting O Emre Sultan". While the scholar is coming to the region in the guise of a pigeon, Hacı Tuğrul, a Greek-born man, tries to prevent him from entering the Greek region in the guise of a hawk. His intention is to hunt him down as a hawk. However, he fails to succeed and begs for forgiveness from the scholar. Hacı Bektaş-ı Veli says the following: "Man does not approach man in this manner. You came to us disguised as the cruel. We came to you as the modest. If there was a creature more modest than the pigeon, we would come in its guise."

Hacı Bektaş-ı Veli, appears in the dream of Kutlu Melek again similarly in both *Vilayetname* and the film. In a dream, Kutlu Melek (Kadıncık Ana) tells us that a full moon when it moves up from her skirt to her bosom, holds her sleeve, collar and skirt. Her husband Idris says that the moon in this dream indicates saints (Duran, 2007: 213). When the scholar first came to Sulucakarahöyük, Kutlu Melek and her husband Idris decided to go to him on the 39th day of his stay when he stayed in the house of ordeal due to the indifference of the villagers, and invited him to their house (Vural, 2019). Anadolu'da ilk olarak bugünkü Hacıbektaş kasabası olan Çepni oynağına ait konar-göçer birkaç evin kışlağı konumundaki Sulucakarahöyük'te Kadıncık Ana ile İdris'in evinde yaşamaya başlayan âlim, while trying to enlighten the people with his miracles, he also herded the sheep cattles to make a living (Ocak, 1995: 200). Also in the film, it is seen that he deals with works such as shepherding and farming.

Idris, one of the four children of Yunus Mukri who are named Saru İsmail, İdris, İbrahim and Süleyman, is a recognized, literate person just like his father. Saru İsmail is also educated. Other two are illiterate. Idris' wife Kutlu Melek is called Kadıncık Ana. In *Velâyetnâme*, the scholar's first encounter with Kadıncık Ana is explained as follows: Kadıncık Ana is doing laundry with other women at the fountain. He states that he is hungry and wants food. While other women say they have nothing, Kadıncık Ana brings oil and bread. Then Hacı Bektaş-ı Veli says to her "Let the earthenware jar never be empty" (Melikoff, 1998: 114). When Kadıncık Ana arrives home, she sees that the cauldron is filled with oil. She calls to her mother-in-law with surprise and joy saying "Ana dolu"(mother, full). It is said that the region known as Greek land remained as Anatolia after this event (Vural, 2019). Kristeva explains the intertextuality as the process of creating a new signifier sequence (Sengöl, 2012: 45) when one sequence of signs is transferred to another sequence. In the film, the director, by conveying it through Fatma, the daughter of Kadıncık Ana, with a minor change, instead of her mother-in-law, creates a new sequence of signifiers. Fatma, the daughter of Kadıncık Ana, brings something to the scholar to feed him and she calls out "Ana Dolu" in the end.

Discourse, which is related to social order in the dynamics of daily life, can also be seen in connection with the representations in cinema (Ryan & Kellner, 2010: 34). In other words, the value judgments of the societies in which they are involved are also influential in the interpretation process of the texts. For example the character Saru İsmail, who is the brother of Kadıncık Ana's husband Idris, represents the overly conservative and prejudiced group of society in daily life. In accordance with both the *Vilâyetname* and the story in the film, Saru İsmail, one of the brothers of Idris and who saw Hacı Bektaş-ı Veli in the house of Idris and Kadıncık Ana, accuses Kadıncık Ana and the scholar with adultery being annoyed of the situation. Her husband Idris does not pay attention to these words (Sarı, 2016: 22). This event, which is mentioned in *Velâyetnâme*, is also included in the film. It was İsmail, who slandered, found the scholar as an illusionist at first and became one of the caliphs of the scholar later on. He goes to Nurettin Hodja, the governor of Kirsehir province, in order to complain. However, Nurettin Hodja understands that Hacı Bektaş-ı Veli is slandered for the miracle he performed. He says he will punish the slanderer. He does not make a compromise of his tolerant attitude "No, dear sultan. Almighty God is the forgiver. We are people who have control over our waist, tongue, religion".

In a patriarchal ideology, women are obliged to obey the norms of this ideology. Women can never have equal rights with men (Çalışır and Uncu, 2019: 107) but in philosophy of Hacı Bektaş-ı Veli, a special importance is accredited to women. In a patriarchal society, the scholar, who stated that women should be educated, defending the equality between men and women, regarded women as the core of the social structure, the backbone and the head (Kaleli, 1995: 321). In both studies, within the context of intertextuality, Kadıncık Ana is the most prominent personage after him. Serving as a model with her attitudes and behaviors, Kadıncık Ana witnesses or experiences the miracles mentioned in *Velâyetnâme* in many scenes of the film. She is one of the biggest supporters of the scholar. She is so benevolent that she would sell her clothes and sets table to entertain guests, and then hide due to her shame because of her nakedness.

Barthes explains that not every work is a replica of the previous one, and that the reader plays an important role in the intertextual transitions and references. A text is a form of production that is connected to different texts with different codes and thus relate to the ways in which history is cited (Barthes, 2009: 170). Within this context, however, while the important sufis, names of the dervish who came to visit Hacı Bektaş-ı Veli or were invited by him had a significant place in the film and *Velâyetnâme*, the dialogues and the events in both works were almost the same in the intertextual context. This can be seen from the examples given of the mentioned visits in the following.

Yunus Emre's teacher Taptuk Emre, like many dervishes of his time, is a sufi who educates his followers and deals with farming (Şahin, 2011: 12). One day, the Greek saint Hacı Tuğrul wants to visit the scholar and find out about who he is and his mentor. Hacı Bektaş-ı Veli tells that Sultan Hodja Ahmet Yesevi is his mentor, that he is the son of Seyit Muhammed who is also known as a Khorasan Saint and as İbrahim Sani, that he comes from Turkistan and asks of Emre Sultan. Tuğrul states that Emre Sultan, who is a Greek saint, did not see a man by the name of the scholar while kismet was being distributed to all saints and so did not come. Later, Emre Sultan is brought to the presence of the scholar as it takes accordingly in both works (Duran, 2007: 185-186). The scholar: "O Emre Sultan! We caused you trouble. You said you did not see anyone by the name Hacı Bektash when you were distributed kismet at the fellowship divan. Would you recognize the person who distributed kismet at the divan if you saw them?" Emre Sultan: "I did not see him. There was a green curtain between us. A hand came out from behind the curtain, and he handed it to us. There was a green mole in the palm of that hand." Hacı Bektaş-ı Veli: "Then look, is this it?" (shows the green mole) Emre Sultan: "We worshipped my Sultan, we found it my Sultan, we worshipped my Sultan (Tapduk sultanım, bulduk sultanım, tapduk sultanım.)" The scholar: "If that is so, then shall your name remain Tapduk Emre."

Ahi Evran, one of the Sufis who came from Central Asia to Anatolia, is also one of the important names who came to visit the scholar. In *Velâyetnâme*, Ahi Evran attracts attention with his close relations with the sultans. Ahi Evran, whose real name was Sheikh Nasirüddin Mahmüd Ahi Evran b. Abbas, was one of the founders of the piri and Ahi organization of debbag tradesmen in Anatolia (Şahin, 1988: 529-530). Apart from the leather craftsmanship (tanning) through which he performs his profession and provides livelihood, he tried to show the right way to his people and spread the Ahilik organization on a large scale (Yıldız, 2012: 195). In the film, only a few of the incidents mentioned in the *Velâyetnâme* about Ahi Evran took place in the dialogue they speak highly of each other: Hacı Bektaş-ı Veli: "O Ahi Evran! We heard your reputation. We found out how you came from Denizli and Konya. "I am also aware of your services to Alaeddin Keykubat. Ahi Evran: "Your appreciation honours us dear sultan." Hacı Bektaş-ı Veli: "When the men of Kayseri Bey thought that you were not paying taxes and came to raid your workplaces, they met a dragon whose eyes shone like a furnace." Ahi Evran: "Peace is from God O Sultan! The rights of the man is for the man, the right of the state is for the state. And we know you dear sultan. We know that Seyit Mahmudi Hayrani Sultan came all the way from Akşehir on a lion and made a snake into a whip and came to your presence. When that person approached the Aliler ridge near Sulucakarahoyuk with his three hundred Mevlevi dervishes, we all know that you said 'That person is riding a living being, let us ride a lifeless thing' and got on Kızılkaya and flew across like a bird."

Another visit included in the film is given primarily through an external voice: Yunus Emre, the greatest Sufi poet of the Turkish nation, was sent to the Hacı Bektaş Dervish Lodge with the intention of gathering hawthorn and to demand wheat on the occasion of the year of famine". Then both greet each other and Yunus Emre expresses his request: My name is Yunus. I did not gain anything from my crops this year. I brought you fruit. Please take my fruit and grant its equivalent. With my competence and dream let us eat for your love. The scholar accepts the fruit and Yunus Emre is shown hospitality. On the third day Yunus Emre asks Saru Ismail about the situation. Saru Ismail says that Sultan Hacı Bektaş-ı Veli said "Should we give wheat or kismet? Yunus Emre says "What am I to do with kismet? I need wheat. I have wife and children. " He regrets it after leaving with the wheat and says "Take back

the wheat, my sultan should give me the kismet he offered" however Sultan Hacı Bektaş-ı Veli responds as: "Not anymore. We offered the key to that lock to Taptuk Emre. You should go to him and request it from him" Yunus Emre, who makes a living through farming, knocked on the door of the Hacı Bektaş dervish lodge with the hawthorn in his hand during the famine season His purpose is to get wheat in return for the hawthorn. Yunus Emre, who makes a living through farming, knocked on the door of the Hacı Bektaş dervish lodge with the hawthorn in his hand during the famine season. His purpose is to get wheat in return for the hawthorn. He is asked whether he wants wheat, or favour of the saints. He wants wheat. When he returns back after coming out and realizing his mistake, he is directed to Taptuk Emre (Köprülü, 1991: 259-260).

When the scholar's fame spread, one of those who came to see him was Can Baba, a dervish from Karadon. The Sultan asks him to tell them that in order to prevent Kavus Khan from coming to the Greek country (Anatolia), they must become Muslims and that there is no other way Can Baba fulfills the words of the Sultan, but Kavus Khan puts him through a series of tests. He says that if he stays in the boiling water in the boiler for three days and nothing happens, he will become a Muslim. Can Baba comes out alive. They do not believe it however. They request him back in the fire. Can Baba wants the monk to come with him. This time the monk burns, only his unburned hand remains with Can Baba. Kavus Khan, who becomes a Muslim after this event in the film, becomes a Muslim following these events after he drinks Kavus Khan's wife's poison and survives in the Velayetname (Korkmaz, 2006: 81-84). It can be stated here that this extract, which is used from the other narrative (Velâyetnâme) with which a connection between the texts is established, adds a different depth to the present film (Aktulum, 2018: 95). Can Baba explains the monk's unburnt hand as follows: "He only gave us his hand. It would not have happened if he had given us his heart. Nothing ill has happened to us with the blessing of God, Muhammed's (Messenger of God) miracles and favour of the saints, and nothing ill shall happen. Commanders and soldiers are free! "

Akcakoca was another saint whom the scholar valued and with whom he sympathized. Sultan Hacı Bektaş-ı Veli, who wants to see him, asks Guvenc Abdal to inform him. Akcakoca's ill-natured wife does not welcome him. In the end, the scholar himself goes to see Akcakoca in the field. After Akcakoca learns what happened he says " I am embarrassed a lot. I have been putting up with her for forty years. And please bear with it for once for me. Take a rest in a cool place. Let us go my sultan." While in the film this incident ends this way, in Velayetname it is conveyed in more detail. The villagers state that they saw the woman dead and washed (Korkmaz, 2006: 75-76).

A scholar named Mullah Sadettin (Şişman, 2013: 57), who is a mufti in Aksaray and has 400 followers, goes to visit him with his thirty followers one day. Sadettin, who beheld the miracles of the scholar, decides to be a dervish and starts to serve him. After 18 years of service, he succumbs to the misgivings in his heart. Saying "I had so much knowledge and skill. A dervish made me abandon all of them and made me his servant. I cannot be freed from his hands in any way," he throws the stone roller from the roof he is on upon the sultan (Duran, 2007: 461-466). The scholar seizes the stone and leaves it on the ground and says "Said shame on you. I washed 70 times with mercy water, but could not remove the ink taint from your teeth." Mullah Sadettin begs forgiveness, ties himself to the tail of a donkey and washes himself for 1200 days, then wins the favour of the sultan again.(Şişman, 2013: 58).

Christian Metz states that whether technological or mechanical, color, motion, picture and sound in literary adaptation create a technical intertextuality, which reach a meaning through the interaction channels which are presented in film in multimedia (Kalıpçı, 2016: 72). While in Velâyetnâme, more detailed statements of Mullah Sadettin together with his followers are included, the film does not include the dialogues with his followers. Therefore, a specific section is quoted. Sadettin, saying that he wants to join the caravan of the sultan, states when they arrived that he needs to fix the stone roller due to the rain by getting on the roof of the masjid. The Sultan allows. However, his throwing of the stone roller from the roof upon the sultan then lying by saying "My Sultan, it slipped from my grasp"angers

the sultan. The Sultan dismisses him from his presence by saying: "Silence! Do not try to cover your giving into temptation with lies. I have washed you seventy times with mercy water. The roots of the seeds of malevolence within you still have not withered. Your vision shall not spread to the universe. Let your seat remain indefinite. Go away!" However the Sultan is tolerant. After a certain amount of time he forgives him by saying "Perform four erbains one on land and three in water. You have to mature a lot to become a saint." The scholar's understanding of tolerance is encountered frequently in both studies in this way. For example, he also forgives Saru İsmail, who is also in the *Velâyetnâme* and in the film, who slandered him and also forcefully asked him to herd his oxen and brought the kadi for this as well, but who yielded with the witnessing of five stones, and makes him one of his caliphs (Sarı, 2016: 25).

Another important name adapted from *Velâyetnâme* to film is the Prophet Khidr. In *Velâyetnâme*, Saru İsmail wonders about the person with the heavenly face who is sitting opposite the Sultan. The person, whose stirrup he kisses by holding his horse is the Prophet Khidr. While Sultan sends off Prophet Khidr by saying "What is there to do, my dear Khidr, Almighty God assigned you with this task, you are to deliver the servants of God from distress; this instant a ship is on the brink of sinking in the Black Sea, they call for you; we crave your commune but alas; make haste for their rescue; If god permits, we will be honoured again." (Korkmaz, 2006: 140), in the film, only Saru İsmail and Sultan look behind him and Saru İsmail asks who he is as Prophet Khidr is riding away on his horse. The Sultan replies, "Our guest, the Prophet Khidr. A ship in the Black Sea is on the brink of sinking. He is making haste for help. Alas, so our parting was quick". Thus, important names such as Ahi Evran, Prophet Khidr, Kadıncık Ana, Molla Sadettin, Seyit Mahmut Hayranî, which are included in *Velâyetnâme*, are occasionally included in the film in the context of intertextuality as a section or are mentioned in dialogues.

In the film, which progresses accordingly with the stories taken from *Velâyetnâme*, between the events scenes that are not connected with each other in this way can appear sequentially. Though in classical narratives, within the scope of intertextual relationship each event is connected to each other with the cause and effect relationship. As events progress by interrelatedly, ultimately, they lead us to one conclusion. In the film, which runs through a single main story and plotline, side stories are also available to serve the main story. The audience focuses on what happens at the end of the story. S/he enters the process of identification by perceiving the events s/he witnessed as if s/he were living. There is a happy or unhappy ending at the end of the film (Chatman, 2008:40-44). In the film, which runs parallel to the stories chosen from *Velâyetnâme*, unrelated scenes between events can come one after the other. In other words, the film does not proceed through a single main story and plot as in the classical narrative. Different stories are told one after the other. As in the classical narrative, the audience cannot feel the story and go through the process of identification. They are aware of the existence of the film and look at the film critically by focusing on the problems (Günay, 2015:402-406). Instead of the only happy or unhappy ending in the classical narrative, each story can be analyzed on the stage in which it is told. The results bring other results along with them (Chatman, 2008: 42). In this sense, as in *Velâyetnâme*, the film has adopted a heroic (epic) narrative style, in which the action, which emerges as a result of generally unrelated stories following each other, and the extraordinary incidents are prioritized.

Generally, Western narratives are constructed upon structures which are based on visual context (dramatic), while Eastern narratives are constructed upon structures based on verbal context (epic). For example, oral narratives such as *Karagöz*, *Light Comedy* (*Orta Oyunu*) and *Meddah* are epic narratives based on verbal context. In the narratives with epic style, there are no real time-space connections, but events progress in accordance with the predetermined meaning. Though the events progress in a certain order, they lack logical and detailed relations (Sözen, 2009: 139).

Some of the stories in *Velâyetnâme* about the scholar's support to those who repent and seek help are also included in the film in the intertextual context. The story of the person, one of those who repented and sought absolution, who is referred to as the Bostancı Baba in *Velâyetnâme*, is about the remorse of a bandit. In *Velâyetnâme*, the person who intercepts and mugs people in Denizli, to the Sultan for repentance. The Sultan hands him a dry stick and tells him that his sins will be forgiven when the stick becomes green. When the Bandit, who starts planting orchards and feeding the passerby for many years, prevents a person one day for being a tattletale, as the person was going to inform the Squire of a person who committed a crime, the branch becomes green and he understands that he is absolved. As a matter of fact, the doctrine of the scholar to cover up what you see and not to say what you have not seen is against revealing flaws (Şişman, 2013: 57). According to Uluç and Yılmaz (2008: 108), filmic phenomena can gain a new and rich critical intertextual context and the film can obtain different evaluation opportunities. This time, the story is given in detail in the film. The reasons why the Bandit became a bandit are told. Bostancı (The Bandit): (Whipping the person before him) "I kept to myself because of you. My wife died because of grieving you" The Other Man: "Ah! Stop it! I regret what I did. Please Don't! For God's sake, I beg you!" Bostancı (Thug): "Stop it?! My motherless child died because of you. Stop it?!" Afterwards, Bostancı, who could not stand it, has his own men kill him and by saying, "Alas! I've asked God to give me life and power for revenge. I became a bandit just to exact revenge on vile man. I inflicted pain with wrath and hatred. I destroyed houses. Is there an end to all this?" he confronts the person who led him to become a bandit and kills him, and then goes to the Sultan for repentance.

Another striking story of help in *Velâyetnâme* is between the scholar and Kayseri Bey. The father, whose son is in jail, with Tatar nobles, tells the Sultan that his sun was falsely accused and slandered with murder, but he has not been able to convince the Squire of Kayseri (Kayseri Beyi). Hacı Bektaş-ı Veli then goes to the Squire of Kayseri and explains the situation. He does not believe him either (Korkmaz, 2006: 126-127). In the film, the dreary father comes alone and although the story is the same essentially, details about the fate of "Kayseri Beyi" are not included in the film. In the intertextual context, it is possible to talk about the "excerpts" in which the sections of *Velâyetnâme* are taken in this manner and sometimes new meanings are constructed, (Kalıpçı, 2016: 71) or in the words of Andrew, the borrowing relationship.

The film features two love stories adorned with Hacı Bektaş-ı Veli's words about love, affection and coaxing. One of them is about two young people who love each other but cannot marry due to their families, and the other is about dervish Güvenç Abdal's story which is also included in *Velâyetnâme*. These two stories are unique to the eastern narrative tradition, which cannot be linked to a cause-effect relationship between the texts, and signifies the epic narrative structure of the film. In the first story, the man says that his daughter has been kidnapped and asks for help from the Sultan by stating that his daughter is in danger of being killed by the young lad. The Sultan calms the young lad and says that this matter will be resolved by marriage: "Marriage is the only remedy for this. Love is the most worthy of respect amongst human feelings. Especially between two families such as yours, how can it be remediless?" The Lad: "Every single day I asked for their consent again and again. Due to hostility between families they did not comply." The scholar: "Enmity befits the devil" There is no hatred or enmity in his moral teachings. Basic root values such as love, respect and amicability are at the center of life. The girl's father, finally understanding the youth, says "My Sultan. We could not comprehend the deep love these young people felt with our extinguished hearts. I give my daughter to the son of Cabbar under Allah's will." The scholar supports this positive attitude by saying: "Those who spread joy will have built a pavilion in the gardens of paradise".

In the story about the dervish Güvenç Abdal in *Velâyetnâme* and the film, the Sultan's tatar, letter deliverer Güvenç Abdal, goes to Delhi city of India to collect a thousand gold debt upon his request (Altınok, 2003: 188). Before he leaves, he asks to the Sultan "Who is the dervish? Who is the Mentor? Who is the lover?". In the *Velâyetnâme*, these questions are "Who is the Sheikh? Who is the follower?"

Who is Muhip (lover)? Who is the lover?". Güvenç Abdal, who sets off before getting the answers to the questions, gets three thousand gold instead of one thousand from sarraf(goldsmith). Sarraf states that he had survived thanks to The Sultan Hacı Bektaş's help from a ship that would sink due to the storm, and gives his gold, which is his offering, a thousand to the saints, a thousand to the ones who serve the saints, and the remaining thousand gold to Güvenç Abdal. Güvenç Abdal falls in love with a merchant's daughter while strolling around the city. The Odalisk makes them meet in exchange for gold (Korkmaz, 2006: 143-145).

In the film, she is a captive for sale. Güvenç Abdal frees her with the gold. In the continuation of the story and the film, a green hand (the hand of the scholar) prevents them as the girl and the dervish were about to get intimate. The Sultan saves them from following the devil. The girl says that she is spiritually in love with this magical hand and wants to visit the Sultan. While during the speech during the visit The Sultan makes comparisons with sheikhdом instead of dervishship, "muhipness (the way of being a lover)" instead of devotedness, discipleship instead of mentorship (Korkmaz, 2006: 144-145) in the story, in the film, by describing the same expressions with the names dervish, mentor, devout, lover, he gives information. The dialogues in the film are as follows: The scholar (looking at Güvenç Abdal) "Did you understand the philosophy in these tasks? You asked who the dervish, the mentor, the lover was. The mentor did the same thing you did. On your way to service, he informed you about where to go and whom to see. Sarraf was the devout one. Without knowing anything, he delivered. Dervishship is what we do. This girl was the lover one. She fell in love without knowing who you were. With the permission of Allah, I entrust this beauty of the world to you. Take her away". In this way, the Sultan explains the distinction and meaning of faithfulness, mentorship and devotion.

In the 13th century when the scholar came to Anatolia, many Turkish principalities were established in the region. Among these principalities, Mehmet Bey, who was in charge of the Karamanoğulları Principality whose official language was Persian, was also one of his followers who obeyed the suggestions of Hacı Bektaş-ı Veli. With his decree declared in Konya on May 15, 1277, Karamanoğulları Principality became the first principality that declared Turkish as their official language (Uzunçarşılı, 1988: 6). This historical event is also mentioned in the film in the intertextual context. Hacı Bektaş-ı Veli, when he learns that his work Makalat is translated into Turkish by Molla Sadeddin (Said Emre), rejoices and says: "You did a very right thing. When I was in Khorasan, the Persian language was spoken there. Now we are trying to spread our native language Turkish...The country belongs to the nation whose language is spoken there. Look at what Karamanoğlu Mehmet Bey did. He declared that in this country, in the town squares, masjids, inns, houses Turkish will be spoken. If the land conquered with the sword is not conquered again with language, beliefs and customs, those conquests will regress just like the dew on a rose petal. Sadettin, blessed be thy hands and tongue".

Hacı Bektaş-ı Veli also surprises with his miracles during his death in the last story in Velâyetnâme. He tells Saru Ismail beside him that he will die on Thursday, that a soldier from Mount Cile will wash and shroud him after reading Yasin, and that this person will not speak to anyone. He then tells who will take over the task of tomb keeper in turn. He requests that there should not be any laments and mourning after his passing, and that they should do plenty of catering for those who come to his funeral (Meteer, 2012: 6). In the Velâyetname he also states that Kadıncık Ana should take over her son Hızır Lale Cüvan's place and that after the 50 year service, his son Mürsel will serve for 48 years (Korkmaz, 2006: 161-162) and additionally tells to İsmail "Every follower of mine should ask for guest, none shall wake anyone's lying dog, none shall glorify themselves over others, none shall envy. Sacrifice a hundred cattle and 1,000 sheep after my death. Invite all the people. Serve them. Feed them. Don't be afraid, man's food will not deplete. Invite all the followers, don't they cry. One of my children is Barak Baba, I gave him Karasi as homeland, let him dwell there" and he passes (Şişman, 2003: 7). The scholar, who dies while praying after stating his will in Velâyetname and in the film, telling of who will take over after him in his will, details about catering and funeral are not included in the film.

Conclusion

Hacı Bektaş-ı Veli is a scholar who made great contributions in terms of Anatolia's becoming a Turkish homeland and spreading Islam here through his personality, moral principles and services. The scholar who preaches to make moral principles with values such as reverence, sympathy, perseverance, honesty, responsibility, benevolence, not being critical, self-control, righteousness, amicability, equity and patriotism a philosophy of life, in his work *Velâyetnâme*, which narrates his life based on myths, also served an example for humanity by demonstrating behaviors in this direction. Also in the 1967 film, which is the only work in Turkish Cinema that deals with scholar, it was understood from the selected stories that this work was used as the source text.

The adaptations made from the works which are the products of narrative tradition in Turkish cinema such as tale, epic, folk novels, usually includes motifs relevant to the narrative genre to which the work belongs. For instance, in the adaptation of the legend of Sahmeran (Basilisk) to the cinema, the female serpent figure can have magical powers and can be presented to the audience within the context of classical narrative in accordance with the genre of narrative of the legend. The film the scholar (1967) preferred to transfer the miracles, moral teachings and services of the scholar in a symbolic and epic narrative through the events stated in *Velâyetnâme*, which has an epic narrative peculiar to Eastern narration. In this narration, the scholar has extraordinary powers and has the power to perform whatever miracle he wishes.

In the film, he is represented as a religious leader and savior who embraced people with tolerance, who inspires people about being an example by protecting the society, Islam and national values in which they live. Considering the production team and the conditions of the sixties during which it was screened, it can be stated that the film, in the context of national cinema, presents the audience with the message of being purified of the negative emotions that damage fraternity and with the message that moral principles such as support, tolerance, are superior to the malicious feelings of selfishness, envy, by being appropriate to the ideology of its period. In a period of unrest and political turmoil with the right-left conflict and separatist movements, the film also called for the protection of national values and unity by advocating that the moral values of the scholar and humanity should be embraced.

It can be stated that in the use of the content and form of *Velâyetname* as a source in the film, the works' giving of detailed information about his life and with its epic narrative, its being compatible for a cinema adaptation were effective. Since many dialogues in *Velâyetnâme*, which usually deal with different events related to the life of the scholar, are taken as is, it can be said that the director did not intervene very much with the section he transferred from the original text to the film. Therefore, in the transfer of the work of *Velâyetnâme* to the cinema, it is understood that the epic narrative genre was adopted as is in the intertextual context, and that the events and dialogues, which were transferred, are majorly loyal to the original text. However, it is found that some of the events and details which are morally inappropriate (Kadıncık Ana getting pregnant with the bloody ablution water which she drank, a man getting pregnant), have violent content (decapitation, killing, etc.), can be qualified as terrifying miracles (Kolu Açık(open sleeve) Hacım Sultan's arm going through a seizure, seven-headed dragon miracle) and which are not that necessary to support the film's main theme (the miracle of the resurrection of the deceased child, the marriage of Guvenc Abdal) are not included in the film. It can be said that this situation is preferred because of the director's decision and difficulties in reflecting with the technological conditions of the period. On the other hand, it can be stated that the scholar, who represents a humane and exemplary religious scholar who has the same moral criteria in the cinema adaptation as in the work, is cleared of some details that may give rise to misinterpretations in the stories.

With its similarities with the oral culture product *Velâyetnâme* and by dealing with the scholar, both in terms of his own teachings and his contributions in Anatolia, the film has become a device for the effectively transferring and introducing of the scholar from generation to generation through a visual

art cinema. However, in the light of today's technology and the new data obtained, the scholar's representation in cinema in a way that appeals to new generations is considered essential for him to become more widely known and to induce newer studies. In this term, it is necessary to realize that the scholar who is known and loved in a wide geography, whose faith philosophy and teachings have been accepted for generations and who have given great services in Anatolian lands should be included in the cinema with different works. Because the representation of the scholar as an exemplary leader, with references appropriate to his self and which are adapted to today's conditions, will provide great benefit for the promotion of both tourism of the country and the introduction of him to the future generations.

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