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(eds.)

## Recent Developments in Arts

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## Foreword

# The Union of the “Two Cultures”\*

Andrea Lo Bianco

## 1. Inception. Responsibility within challenge

Nowadays, the astonishingly vast constellation of variables and their quickness of variance and inter-action within the modern world system forces us towards new intellectual frontiers, beyond particularism and scientific technicality of the self-contained disciplinary sciences. We have, even more because of this unruly global disorder, the urgency to devise a new widespread scientific program structured on the assumption that “phenomena are complex and explanations are complex” (Wallerstein, 2000, 29). In this regard, using Eric Wolf’s words, the “central assertion of this [essay] is that the world of humankind constitutes a manifold, a totality of interconnected processes, and inquiries that disassemble this totality into bits and then fail to reassemble it falsify reality” (Wolf, 2010, 3). As Lee puts it: “a science of complexity holds out the possibility of representing change – that is, describing our collective reality as a process” (Lee, 2011, 169). But I am to argue that our reality is a *historically constructed layered complexity and it is about the entire structure of its own, and not only about one dimension or another*. A great historian better explains my point: reality is

shaped by a complex mixture of economic and political factors as well as some social and cultural factors which are not properly either 'economic' or 'political'. Human thought and activity is a single continuum in which economics, politics, culture, religion, and social life are always involved and always inextricably interacting. The question which had primacy, the economic or the political, [...] is, to my mind, entirely meaningless since what matters is precisely the complex interaction between the spheres. (Israel, 1991, 478).

An enhanced inquiry into our thick historical fabric of worldwide networks could lead us to unveil how our world really rotates and will *probably* evolve. On the other hand, a newly inspected view of “total society” (Mills, 1959, 211) – a system – is necessary in order to see the parts properly. Hence, renovated interests in this sort of analyses – a brand new scientific thrust – could be the updated wherewithal for the comprehension of Man and History. I am truly upbeat this could really help us handle the present and head the future. In other words, and more importantly for all of us, it could mean constraining this astoundingly perilous chaos and governing it. It could be the first tiny step towards the structural change. From the will to reach this purpose a call for a newly-inspired historical social research program arises – or at least, to pose its first brick.

Thus, I shall briefly discuss the rift among the human sciences – the problematic of the so called “Two Cultures” – concisely focusing on its origin, trying to give it an inchoate explanation, and the problem of relationship between history and sociology, the two sciences upon which we should construct a new organic social science. But, first of all, I shall sketch the frame of an inchoate method for analyzing our historical complexity.

We can navigate the pitfalls and cross the great divide.

## 2. Brief considerations upon a method. An integrated holism: towards a theory of historical change

A new social science searches “for a resolution of the dilemmas by looking for a truly efficacious utopia – [...] a social science that is truly efficacious in its ability to enable us to ‘adjust’ the world. It is a social science engaged in ‘a search of method’. [...]The unit of

analysis becomes itself an object of reflection” (Wallerstein, 1991, 182). But differently from Wallerstein, I want to consider “total society” and its parts simultaneously, and themselves equally crucial.

What is a system? My organic insight regards a system as an organism wherein its constituents, at several levels – organs and cells – are in perpetual relation of interdependence and interaction, action and reaction among themselves and with the entire whole. Within a system, there is not a unilateral or one-sided construction of individual conditions by the whole. Parts are not passive actors and neither the “totality”, but an inter-action and inter-dependence between the whole and its own components, and vice versa, exists. Continual and overall interaction breeds evolution, movement, change.

A system is not a totality of discrete unities operating within an inert phenomenal context, neither a non-elastic whole unilaterally generating path-dependent unities, but a dynamic structure constructed and defined by a temporally integrated process of development determined by a set of distinct but combined moments or results generated by means of the interaction of its own socially relevant unities among themselves and with the system and vice versa. Relations and interactions among unities, as unities themselves, change, complying with the overall tendencies of the system as a whole. System mutates by means of the change produced by the constant interaction of changed or changing unities, affecting the trajectory of the tendencies that regulate the operation of the system, and thus, the entire trajectory of development of the system as a whole. In other words: the parabola of life and change is determined by the quality and quantity of interactions and transactions among unities and between the system as a whole and its own unities, temporally connected and mutually conditioning.

But what is at the stake here is, notably, the analysis of historical social systems. On the base of that idea of system, how can an historical system be defined? An historical system is a specific integrated, segmented and stratified organization of human space, not firmly structured, but historically and dynamically constructed by the action and interaction of the socially relevant agents in a single long-run historical process of change that they themselves constitute and modify. What emerges from the inquiry into a system of this sort is an historical process of *dynamic evolution but oriented* by the driving logic of the entire systemic structure. Furthermore, historical systems are *open* systems in twofold ways: they are, at the same time, “dissipative structures” (Prigogine & Stengers, 1984) and fluidly bordered, even though both characters could be blurred and cloaked by the temporality of historical systems dynamics and interaction in world space. Hence, they are evolutive and (mostly) spatially open-ended, that is, related to the world as a whole by means of the scale and scope of the action of their agents, always according to the systems nature<sup>1</sup>.

Why would we need to scientifically analyze an historical system? Specific general mechanisms govern the functioning of a system and its historical movement, orienting the action, interaction and evolution of the agents that constitute and modify its own existence and the systemic interaction with the world as a whole. Once taken them in, we can make accurate retrodictive explanations, inferring the mutation of the system and the historical trajectory of the agents that operate within it, in time and space of their systemic action and interaction. Thus, an historical social science allows us to explore causes and to causally relate, explaining and interpreting the overall movement of a world. The reconstruction of an historical phenomenon in its own complete spatio-temporal development consents to reveal the causes of its unfolding, the process(es) and the cause(s) of the underlying historical change – the hidden trends, in Braudel’s thought – and to pose questions about its *probable* future, leading us to formulate an explanatory paradigm. The analytic methodology of this historical social science focuses on the cause-effect relations in the mechanism of structural change of a reality.

## The Union of the “Two Cultures”

Thus, how could we analyze an historical system? Comparisons and *longe durée* are tools for increasing the depth of our analytic enterprise. Historically grounded comparative analyses of “big structures” and “large processes” (Tilly, 1984) in time and space, or, in our words and differently, of systemic structures and processes, push at the core the inquiry into the *cumulative consequences of state and variation in time and space* of agents – and the qualitative and quantitative variation of their action and interaction – and systemic regions as well as their own interaction, and by interrelating these moments or results with the main variance-causing evolutionary processes, we could better enlighten the entire historical processual trajectory of system existence, making the historical outcomes of its development – and hence of the developmental path of its own agents and constitutive regions – clear. As Charles Tilly says: “Only in building better theories by means of comparisons on [huge] scale [...] will we manage to shift that curve of theoretical return from finer comparison” (Tilly, 1984, 144). Hence,

[c]omparative historical analysis is distinctively appropriate for developing explanations of macro-historical phenomena – or systemic one – of which there are inherently only a few cases. [...]. Comparative historical analysis is, in fact, the mode of multivariate analysis to which one resorts when there are too many variables and not enough cases [...]. [They] does provide a valuable check, or anchor for theoretical speculation. It encourages one to spell out the actual causal arguments suggested by grand theoretical perspectives, and to combine diverse arguments if necessary in order to remain faithful to the ultimate objective – which is, of course, the actual illumination of causal regularities across sets of historical cases. (Skocpol, 1979, 36, 39)

On the ground of this “huge” work of comparison lies the crucial temporal perspective of “*longe durée*”, the long-run analysis of the existence of “big structures” affected by, and reacting on, “large processes” and agents. It is an inquiry into the continual change of the historical continuum; the discontinuity inspected within the long continuity of History that draws and qualifies the organic existence of an historical system; the time of structural change, a long structural but dynamic time.

A fully-fledged historical social science of this sort may be the medium for jumping over the grievous historical cultural and scientific divide among the sciences which study Man and Society, occurred in XIX century – a third, median way. It could stand potentially “for a junction between stillness and motion, time arrested and time passing” (Prigogine & Stengers, 1984, 23), or, in other words, between what the XIX century German philosopher Windelband called “nomothetic” science and “ideographic” disciplines (1894). Nomothetic knowledge production triumphed over Ideography in XIX century thanks to its pure Newtonian complexion. The “microscopic dissection of objects” in Arthur Eddington’s word (Eddington, 1954 as quoted in Prigogine & Stengers, 1984, 9), exactly the Newtonian strategy to scientifically analyze reality (and to make it less complex), became the dominant, and for the most, the only way of studying our reality.

But, as far as I am concerned, the historical social science I hope for may grant us to move on the centrality of this *artificial* “microscopic dissection of [historical social] objects” by injecting complexity, *a new kind* of scientific thrust and perspective in the social sciences<sup>2</sup>.

### 3. Between the “Two Cultures”? History, Science and the Social Sciences

Thus:

We can construct new worlds but only on the basis and within the framework of what our predecessors have constructed for us. On that basis and within that framework the content of our activity may re-make or un-make the institutions that surround us. This shaping of [agents] by structure and

transforming of structure by [agents] both occur as processes in time. It is by seizing on that idea that history and sociology merge and that [science] becomes capable of answering our urgent questions about the world as it is (Abrams, 1982, 3).

I contend that to grasp the world we need to inspect it in time and space of its own organic and multidimensional complexity. We need to put away the idea of discipline as a “self-contained and isolated domain of human experience which possesses its own community of experts” (Deflem, 2013, 162). This inward disposition began to develop within the XIX century hierarchical split between nomothetic sciences and ideographic disciplines, what C.P. Snow termed as “Two Cultures” (1961). In order to deeply fathom our complex order of worldwide continuous change, we need to commence by adjusting the mind, the idea underneath the practice, or, in other words, the inner division of labor among the sciences and the division of knowledge within them. Indeed, the divide is not only scientific, but first of all cultural, civil.

C.P. Snow talks about two cultures, two communities, the mathematical and the literary one, that, because of a specific movement inherent in western development – nowadays spanning the entire world – have

almost ceased to communicate at all [...]. [T]he intellectual life of the whole of western society is increasingly spilt into two polar groups. When I say intellectual life, I mean to include also a large part of our practical life [...]. [Thus, this] polarization is sheer loss to us all. To us as people, and to our society. It is at the same time practical and intellectual and creative loss and [...] it is false to image that those three considerations are clearly separable (Snow, 1961, 2, 4, 12).

What was the *peculiar* and *specific* movement within the Western World that has typified its historical trajectory, making the spread and consolidation of its culture an historically unique instance of worldwide human experience? It was exactly the great thrust towards the ever-increasing commodification of everything (the ends) by means of the rationalization of thought and agency, or, in other words, the advancement of capitalism as a worldwide social system through the assumption of competitive production as *foremost* instrument of socialization.

It is not simply a coincidence that the triumph of the nomothetic sciences temporally corresponded to a substantial mutation in the way human being related to the world that surrounded him. Since the Nineteenth century, a new breed of rationality has started to run the direction of society as a whole, notably, in Western world, a rationality engraved within the social deepening of the world economic nature. Karl Polanyi explores the brutal penetration of the economy within the society in his amazing book *The Great Transformation* (2001). Polanyi talks about what I would term as *the wares fiction principle*, the structural social principle of capitalism as world system.

The crucial point is this: labor, land, and money are essential elements of industry; they also must be organized in markets; in fact, these markets form an absolutely vital part of the economic system. But labor, land, and money are obviously not commodities; [...] In other words, according to the empirical definition of a commodity they are not commodities. The commodity description of labor, land, and money is entirely fictitious. [...]. Nevertheless, it is with the help of this fiction that the actual markets for labor, land, and money are organized (75-76).

Thus, the modern world system is built entirely upon a structural fiction and by means of this man modifies his own thought and agency, tending towards the ever-increasing commodification of everything, of man, nature, life.

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So, how can we link such a social mutation with the new split and hierarchy in science? I am to use Max Weber. If, as Weber maintains in *Economy and Society* (1978, 63), “[r]ational economic action requires instrumental rationality in this orientation”, and *the economic action, at all levels of interaction, is the action of greater relevance* within a system that assumes as means and ends of its own structural development the endless capital accumulation, “formal rationality of economic action will be used to designate the extent of quantitative calculation or accounting which is technically possible and which is actually applied” in every interaction (Weber, 1978, 85). Critical outcome of this institutionalized priority will be exactly the “mathematization” of social action, or, in other words, the rationalization of thought towards the *calculability* and *accounting* of social relation and the instrumental conversion and transformation of social action nature.

Mathematical rationality obviously involved Science, and the “true Science”, since the XVIII century, was to be ever more associated with the supposed nomothetic, mathematic “perfection”. Natural sciences and Physics, notably, its theoretical side, became The Science. Generally speaking, the only true scientist, since the XIX century, would have been the one able to use mathematics and its formalization in models for forecasting phenomena. Turning upside-down Prigogine’s temporal perspective, Newtonian thought fixed a “man’s new dialogue with nature”, entirely built upon the nomothetic vantage point (Prigogine & Stengers, 1984). The rise of a new industrial-production-based world required a new view of the world, a mechanic one, a view that “embraced scientific theories that pictured the entire universe as a machine”, like the one provided by the nomothetic sciences (Toffler, 1984, XIII).

Paraphrasing Wilderband, this impulse toward a substantial formal rationality and calculability – a movement towards the structural economic rationalization of society and culture – is the process “in which European humanity has embodied in scientific conceptions its views of the world and its judgments of life” (Windelband, 1905, 10). The consolidation of capitalism as world system and the deepening and spatial advancement of its social dimension within the world society strewed this view, propelling the scientific universalism of the economy and its own rationality all around the world, breeding the division in world culture and science. So, upon this movement lie, in my opinion, the very foundations of our current rationalization of knowledge and the resulting division among sciences. The utter fragmentation took place in fact in XIX century, within the consolidation and worldwide propagation of the Newtonian-Laplacian determinism and the related strain towards the “microscopic dissection of objects”.

Fragmentation has brought about “fractal” complexity (Abbot, 2001), a new multi-fractured epistemological field in Science in the long-run of its own unfolding. In fact, the historical trajectory of knowledge and its hierarchical structure both seem to have followed on the heels of the historical trajectory of the fractal and hierarchical economic, political and social environment wherein they were embedded and the mutation of structure and hierarchy of power within the world-economy. New Hegemonic power was to imply new tools for grasping the changes produced by the mutation of power itself, breeding new configurations in the structures and processes of knowledge. Struggle for Hegemony was to spell struggle for hegemony of a new culture – and new modes to produce it (Di Meglio, 2015). The story of this turmoil within the modern world-system is engraved in the modern system of disciplines.

As far as I am concerned here, I shall very briefly deal with an archetypical outcome of the Newton’s cultural revolution in the modern world of disciplines: history, sociology and their relationship.

The ambition of Newtonian science as to present a vision of nature that would be universal, deterministic, and objective inasmuch as it contains no reference to the observer, complete inasmuch

as it attains a level of description that escapes the clutches of time. [...] this objectivization led to a debasement of time. The resulting dichotomy between time felt and time understood is a hallmark of scientific-industrial civilization, a sort of collective schizophrenia (Prigogine & Stengers, 1984, 213-214).

History as academic discipline has suffered most the embeddedness of the Newtonian rationalization of knowledge “which created the foundation for the dominant theoretical approaches and methodological practices in the sciences and led to the solidification of the separation of the sciences from the humanities” (Lee, 2011, 166). The great paleontologist Stephen Jay Gould (1989, 51) sums up the alleged intellectual superiority of Science upon ideography in the modern world, and notably, upon history: “Science has [...] tended to denigrate history [...] by regarding any invocation of contingency as less elegant or less meaningful than explanations based directly on timeless ‘laws of nature’”. History has been, from the very beginning of the rift, in “search of science” (Wallerstein, 2012). The nomothetic sciences, since the Nineteenth century, has run the mode of knowledge production by imposing Newtonian-Laplacian precision as fly-wheel for grasping reality.

History alone could not compete with the supposed precision of the nomothetic sciences in a Newtonian world because of its incapability in formulating universal laws, forevermore valid in time and space. Why cannot it succeed in producing generalizations? Briefly because traditional history, as it evolved in Nineteenth century, is the inquiry into “an event [that] is always concrete and particular; it happened once and will never recur. As such, it is to be described and explained in terms of the unique constellation of circumstances that precede and surrounded it, that gave it its distinctiveness and individuality” (Carneiro, 2000, 219). Thus, “scientific laws cannot refer to specific [events or] individuals, only to classes of [events or] individuals” (Hull, 1974, 47-48).

Nonetheless its inner motion of Nineteenth century rationalization and objectivation, history had and has scientific limits in an overall Newtonian culture. Traditional history was – and up to a large extent is – the study of *evenementielle*, as Francois Simiand used to say. XX century French *Annales*’s rebellion (1945-1967 ca.) was to be the program of history scientific expansion towards the nomothetic sciences, trying to transcend its XIX century “*événementiel-objective*” nature on the one hand, and to react “against the dominant premise underlying the institutionalization of the social sciences” on the other one” (Wallerstein, 1991, 218; Wallerstein 2012).

Sociology entered in XIX century. It was regarded as a great instrument amidst the ideographic and nomothetic world of social inquiry, propelling a new insight for investigating world and society: “The putatively value-neutral social sciences [...] seemed to offer the possibility of a ‘scientific’ or non-value-oriented policy-making process in the service of ‘progress’, [and] came to occupy a tension-charged space” between the two (Lee, 2011, 166). The ultimate ambition of sociology was to be – and it still is – prediction, the ability to explain human agency by means of mathematical forecasting models. But, in the long-run of its own, ambition of this sort has produced, as Andrew Abbott says, the “regression of the sociologists and others into their methodologically correct analyses of data” (Abbott, 2001, 146).

This struggle for the advancement in nomothetic ranking has been, in short, the reason that has propelled the fragmentation of the epistemological and scientific field and the motion towards specialization and technicality within the social sciences. The problem is that such a specialist movement is engaged in a circular self-sustained logic, breeding an ever-increasing separation and fragmentation of the scientific field, parceling even more a reality inspected through analytic micro-spheres that cannot grasp the wider context wherein they come to be embedded and its own becoming. Durkheim foresaw indeed, that “science, carved up into a



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host of detailed studies that have no link with one another, no longer forms a solid whole” (1984, 294).

Nevertheless, nowadays, critics of social sciences assert that they have failed because of their incapability of producing valid generalization and scientific laws. In short, they failed in being “nomothetic” disciplines, nonetheless their strain towards quantification, mathematization and prediction. According to these critics, deterministic laws cannot exist because social action is an interpretation of social instant based on human subjectivity, imagination and reflexivity. Sociology, likewise history of the event, are both structured on a purely subjective interpretation since the object of analysis only exists in a specific time and space and no generalization can be inferred. The particular dominates and runs the overall direction of their own.

The perception of *this* fiasco, according to Collins (1989), stems from a stiffly and surpassed view of science and its nature compressing scientific knowledge to the logical-mathematical – nomothetic – formalization. As Mills correctly puts it: “the confusion in the social sciences [...] is wrapped up with the long-continuing controversy about the nature of Science” (Mills, 1959, 119). When we put aside this old limitation as Collins suggests, clearing our mind by nomothetic constrains, we can embrace “[t]he emphasis in complexity studies – on contingency, context-dependency, multiple, overlapping temporal and spatial frameworks, and deterministic but unpredictable systems displaying an arrow-of-time”, that is, *change* (Lee, 2011, 174). This complexity suggests not only a new way of approaching the world, but the underlying ability to jump over by closing the divide between the two cultures within the social sciences – and history is, in my regard, definitively one of them. We need to start by posing a new milestone, a basic merger.

Collins defines sociology:

the core activity that gives the field of sociology its intellectual justification is the formulation of generalized explanatory principles, organized into models of the underlying processes that generate the social world [...]. What makes it scientific is its ability to explain the conditions under which one kind of pattern holds rather than another, in whatever realm those patterns may be found (Collins, 1989, 124, 127).

I concur with him. But, this idea of science/discipline as explanatory instrument of the social world(s) needs to be injected with the crucial component of temporality (historicity) and spatiality (globality) “to explain the conditions under which one kind of pattern holds rather than another, in whatever realm those patterns may be found”. We need more “contingency, context-dependency, multiple, overlapping temporal and spatial frameworks”. We need first to deeply incorporate History – space in time – in Sociology – state and theory. We must not distinguish between them. So, “[w]hat history is, or should be, cannot be analyzed in separation from what the social sciences are or should be [...]. There simply are no logical or even methodological distinctions between the social sciences and history” (Giddens, 1979, 230). The distinction was created by the two cultures spread throughout the western world, engendering the premise for the scientific compression of history and sociology, constantly reproduced, above the nomothetic and ideographic cultural struggles, in the basic structural division of synchrony from diachrony.

On the basis of this division sociologists have been content to leave the succession of events in time to the historians, some of whom as their part of the bargain have been prepared to relinquish the structural properties of social systems to the sociologists. But this kind of separation has no rational justification with the recovery of temporality as integral to social theory [and of social theory as integral to history]; history and sociology become methodologically indistinguishable (Giddens, 1979, 8).

So, in order to pose a new first brick for a new social science – history and sociology merged – we need to go over two inner points, one is cultural, the other one structural:

- 1) The importance of data and the centrality of nomothetic explanatory models stemmed from the mathematical rationalization of our thought;
- 2) The rift between diachrony and synchrony, or, on other words, “the problematic of structuring” (Abram, 1982).

I argue that by inserting a fully-fledged method based on the sketch I briefly discussed above, we may build the first thin layer of a new scientific edifice, a different vision of social science, not denying time and complexity, inspecting entirety and partiality, passing from being to becoming. This science may help us explaining “total society” and its parts in the temporal process of their long becoming, constraining the centrality of the nomothetic quantification and inserting the “structuring” in the explanation of a phenomenon – the shaping of world by structures and transforming of structures both occurring as processes in time. So, we need to conceive a social science simultaneously endowed with an historical and global character, in the intelligent braudellian vein of using history – as foundation of an interscientific construction – and globality – as “yearning, in confronting ourselves with a problem, *to systematically cross the limits*” (Braudel, 2001, 96). An historical social analysis is about the causes of the origin, dynamics and development of a systemic phenomenon as a whole – causes of the origin, development and interaction of processes, structure(s) and agents –, in short, *change*, using comparisons on large scale, in space and time, to identify and to validate (or to falsify) them. In this way, we may understand the entire phenomenon existence, and just in case, trying to pose questions about its future trajectory and *probability* of change.

Herein lies an alternative for a unified historical social science to the predictive, Newtonian model of social scientific inquiry. It constitutes a mode of constructing authoritative knowledge of the human world, which is of engaging in science, by producing defensible accounts and future scenarios, without chasing the chimera of predictability (Lee, 2011, 175).

All of this may shrink and trim what for the critics is the grievous problem affecting sociology and history as sciences, and the social sciences in general, that is, their very ideographic element: the comprehension of sense that man poses to his own agency, which is what profoundly distinguishes and separates ideography from the aseptic, stolid, timeless-universal, nomothetic world. We need a third, median way by posing a bridge and by shifting the standpoint, not from a micro to a macro view, but towards the interaction of the two. Also, the median way renounces “the theoretical possibility of the neutral observer, both because the observation always changes the reality ([...] as in the Heisenberg uncertainty principle), and because the theoretical frameworks with which reality is observed are social constructions subject to social revision” (Wallerstein, 2012, 251), that is, a social science embedded in the real, complex world, “a social science that is neither moral instruction nor value-free” (Wallerstein, 1991, 181).

I would like to highlight, finally, that data and quantity – and models related to them – are important instruments, but just for integration. I believe that mathematical data can be the side support of an organic social scientific edifice which cannot be built only by and upon figures. We can use mathematics, but not reckoning it as the core of our analysis and the center – or worst, the goal – of our investigation. A “new science does not say mathematical calculations are irrelevant. It raises the question whether the relentless quest for precision may

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not prevent us from obtaining measures that are more meaningful, stable, and realistic” (Wallerstein, 2012, p, 251). In the social – human – world there is more quality than quantity. Men cannot be figures, and they must not be.

### 4. Jumping over the “Two Cultures”? Not a conclusion but a starting-point

We need a “new synthesis, a new naturalism” against this unnatural dissection and fragmentation (Prigogine & Stengers, 1984, 22). The general frame of it has been laid down by great minds –Prigogine – and gifted and most tenacious fighters – Wallerstein. Their one has not been a quixotic endeavor. So, to conclude this heartfelt call – a call by a mere passionate Ph.D. student – I want to go back at the “pernicious” roots of this totally senseless divide of the “Two Cultures”.

Although an overall triumphant nomothetism and the constant pretension of universality and eternity, it is almost certainly unachievable an utmost and unconfutable truth in nature; universal scientific laws, valid for all times and spaces of the universe(s), do not exist. But science is, above all, our ability to cross the limit. The *Annus Mirabilis* of Science, whatever it is, is always the one that has to come. Newton, the secular god of Science of all sciences, fell because of an unknown non-even-academic German-Jewish youngster. Newton’s laws were *the* Nature laws. Nowadays, it is not like that anymore.

‘Science [Wissenschaft] must no longer give the impression it represents a faithful reflection of reality. What it is, rather, is a cultural system and it exhibits to us an alienated interest-determined image of reality specific to a definite time and place’. [...]. [May it] be that the pendulum of intellectual fashion will soon swing back towards a greater emphasis on the special status of scientific knowledge[?] (Collini, 1998, L).

So, what does it mean? Does it mean, to keep using the nomothetic Physics world against itself, that today Laplace is definitely dead and Heisenberg has triumphed for good? Does a “Man’s new dialogue with nature” arise from Newton’s ashes? In other words, can Nineteenth century scientific determinism, whereby we could have taken all the universe in through a sheaf of laws capable of exactly determine the universe’s evolution starting from its configuration at a specific time, still subsist? Deterministic Laplace’s hopes cannot be brought to light in their own terms of reference since Heisenberg’s uncertainty principle, even within the nomothetic world, has disclosed a new universe of unreachable precision. May the ideography of the nomothetic certainty arise?

Do “The laws of nature now express possibilities instead of certainties”? (Lee, 2011, 171). Laws cannot be the purpose of Science. Pure quantification, accounting, measuring in science, in any science, is a chimera. Conversely, “[m]athematics is always embedded in words” (Collins, 1989, 128). Today perhaps, an uneven spread of “such relativistic accounts of science has made it more difficult to endorse the starker or more aggressive version of the ‘two cultures’ thesis” (Collini, 1998, L). So, we are probably crossing an edge, an historical one: “[w]ith the transition from an industrial society based on heavy inputs of energy, capital, and labor to a high-technology society in which information and innovation are the critical resources, it is not surprising that new scientific world models should appear” (Toffler, 1984, XIV).

In place of the idea of sovereign, anonymous, permanent laws directing all things in nature [we need to substitute] the idea of *laws of interaction* ...There is more: the problem of determinism has become

that of the order of the universe. Order means that there are other things besides 'laws': that there are constraints, invariances, constancies, regularities in our universe ... In place of the homogenizing and anonymous view of the old determinism, [we need to substitute] a diversifying and evolutive view of *determinations* (Edgar Morin as quoted in *ivi*, XXII-XXIII).

And this, as far as I am concerned here, is the intellectual goal that a fully-fledged theory of historical change could fulfill within the social sciences.

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<sup>1</sup> See Wallerstein (1974): his approach and methodology for studying historical systems – notably, the capitalist world-economy – are both pretty different from mine. His inquiry, in (too) short, could be defined as purely systemic. My inquiry, conversely, reckons a system as fluidly structured, multi-constructed and not based on a stiffly path-dependent evolution. In other words, an historical system has a (quasi-)opened historical trajectory according to its nature. It is a multilevel analysis in which the system is clear only in its overall *but* layered (system-structure(s)-processes-agents) investigation. See also: Prigogine & Stengers (1984); Braudel (1984); McMichael (1990); Arrighi (1994).

<sup>2</sup> I maintain we need not to throw away but to re-calibrate the weight of technicality in our scientific culture, harmonizing and balancing it with an encompassing holistic perspective. We need medietas at least. We need a substantial holistic but segmented, integrated but stratified and compared – in one word, complex – insight on reality and History.



# **The German Prince and the Romanian Political Elite: Crossing Important Political and Cultural Borders at the Beginning of Charles I's Reign (1866-1871)**

Cosmin-Ştefan Dogaru

## **1. Introduction**

Expecting Charles of Hohenzollern-Sigmaringen, a German prince, to accede to the throne of Romania in May 1866 was an important progress in the Romanian 19<sup>th</sup>-century politics, gradually determining the modernization process of the Romanian state that had been initiated and supported by the Romanian political elite already for a long time.

For the foreign prince, Charles of Hohenzollern-Sigmaringen, Romania signified a challenge, but in time became an arduous mission. He managed to ensure a new type of political conduct in the Romanian realm and to pursue the West European model in that. The political elite attained a compromise by choosing a foreign prince and deciding that the local prince was an already outdated option. In addition, the foreign prince departed his realm and the environment in which he was raised up (from a social, political, cultural viewpoint etc.) and decided to become the ruler of an unknown country.

## **2. Method**

My research laboratory matches the field of political history and, subsequently I will mostly focus on the part carry out by Charles I and the Romanian political elite regarding important political and cultural borders in the years 1866-1871, signifying an essential phase in accordance to the construction process of the Romanian state. Nonetheless, the main objective of this article is to analyze a sort of consensus, accomplished between Charles I and the Romanian political elite at the beginning of his reign. Therefore, both Charles I and the political elite managed to overcome essential political and cultural borders in that period.

My methodological quest, which is also an important topic for the contemporary historical research, assumed the challenge of analyzing historical facts and data from the political science register. My aim is to work with specialized historical and political literature while examining various sources of that era: memories, speeches, discourses etc.

## **3. The political regime on the eve of 1866: the foreign prince – a feasible solution for Romania**

Starting to the nineteenth century, the construction of the modern Romanian state knew several stages, nonetheless the spearhead continued to be the boyars' children who studied abroad. Having a unique chance, they detected the need of remodeling the country (concerning the state organization and the society in general).

In Romania, the antagonism between the liberals and the conservatives was more pronounced after 1848, when both political orientations gradually became two political groups. In that time, the emerging political elite had well defined objectives: autonomy; the union between Wallachia and Moldavia; electing a foreign prince; having a representative government. Progressively, these aims had been accomplished.

After 1848, the boyars' children, who were educated abroad in that period (especially in France), return in exile and became, in the second half of the 19<sup>th</sup>-century, the future political leaders of the country. In this regard, it can be acknowledged the fact that:

“since 1848 one could consider that the political parties and the differentiation of ideas appeared” (“Istoricul Partidului Național-Liberal”, 1923, p. 24).

Between 1859-1866, both liberals and conservatives functioned as two political groups, but they were not yet two modern political parties.

The project of a foreign prince was accomplished in time throughout several stages, both internally and externally. Nonetheless, the most important event, which led to the fulfilling of this great national wish, was the stepping down of Alexandru Ioan Cuza (1859-1866) in February 1866. The Romanian political elite immediately applied *the politics of the accomplished deed*, choosing a foreign prince to come to the country’s throne, in a delicate moment. The reason was simple; reflecting that at that moment, “there was a danger that the two principalities [Wallachia and Moldavia] could separate again” (Kremnitz, 1995, p. 19); but this wasn’t an option for the Romanian political elite.

The expression *the politics of the accomplished deed* “is a phrase used in the Romanian historical specialized literature, describing the strategy used by the local elites over time in achieving the national objectives” (Dogaru, 2016, p. 29).

In this tempestuous period, the first option was Philip of Flanders (brother of King Leopold II of Belgium), but he declined the offer, leaving the political elite in a difficult, but not impossible situation. After this first refusal, the second option seemed to be Charles of Hohenzollern-Sigmaringen, who was supported from the inside – by important Romanian leaders such as I. C. Brătianu etc., as well as from the outside – France’s emperor Napoleon III and the Prussian chancellor Bismarck (Hitchins, 2004). However, the external involvement was discreet and informal, taking into account the international situation (the construction of the German state, the emerging German Empire).

Charles was thus an “emergency solution” for Romania (Dogaru, 2016) and suited perfectly the wishes of the political elite. It is well recognized that he came from a prestigious European family; from a rational way, he had the ability to ensure the country’s political stability and to sustain the process of consolidation of the Romanian state, a process that was started recently. Although the country was filled with dissensions, both the liberals and the conservatives realized the need to unite for this *foreign prince project* in order to consolidate the political regime. From a certain perspective, “confronted with a political world which was still searching a path, as well as modern patterns, but which, meanwhile, had benefited from a long ruling classes’ political exercise /.../ and a special ability to adapt to the new, the ruler was to act prudently, searching without stop to learn the new reality which stood in front of him” (Berindei, 2007, p. 185).

It was a difficult time for the foreign prince, but not impossible to deal with; he had to challenge the Romanians’ mentality; their customs were a little to unusual compared to the European model that almost all political leaders wanted to attain. Gradually, the political leaders had to get used to the new reality, and also to the Romanian society in general. Even Charles I had to confront the new reality in doing politics and accepted this new situation.

On the domestic level, the period 1866-1871 was a stage of accommodation between the foreign prince and the Romanian leaders, both conservatives and liberals. In contrast, on the external level, both Charles I and the political elite militated for the recognition of “the new state of affairs in Romania” (Berindei, 2007, p. 22) and in the end the suzerain power (the Ottoman Empire) recognized the new situation. In that perspective, Romania had on the throne a foreign prince, established without the direct involvement of the suzerain power: *the politics of the accomplished deed* had been fulfilled with success.

Returning to the domestic level, both Charles I and the politic leaders had to get used to each other and the situation in the country was not at all easy; they gradually surpassed a series of political and cultural discrepancies. Therefore, “the Romanian political people with which [Charles I] comes into contact with were superior to him by culture and



education. But most of them are inferior in terms of civic discipline and the capacity of restraining themselves in the public life” (Bulei, 2011, p. 71).

Once on the throne, Charles I had to get acquainted to the country and also to the Romanian society. Likewise, the Romanians needed to get accustomed with the foreign prince, which at the beginning had no place in the collective mentality. Thus, what can be said about the ruler is that: “his education was very well looked after by a fine and tender mother and disciplined by a superior father. He was of a punctuality that, from the day he entered Bucharest, got in conflict with the non-preoccupation about time which was specific to the Romanian society” (Cantacuzino, 2013, p. 161). The liberal politician I. G. Duca conceded the fact that “in a country with no sense of the time /.../ Charles I was bringing the conscience of mathematical exactitude” (Duca, 1992, p. 113).

### **3.1. The Romanian Constitution of 1866: a meeting point between the prince and the political elite**

The fundamental law from 1866 undoubtedly stood for the institutional and constitutional architecture of the new political regime, starting a series of discussions, debates, some of them less pleasant, others maybe too tense, between the prince and the two political parties, the liberal and the conservative ones, but also between these two groups. The dissensions concerned mainly the way the state was organized, but finally a compromise was reached. The development of the new Constitution established a common point, because it offered the basis for the consolidation of the young Romanian state, a goal, which was finally accomplished.

Dissensions also arose between the prince and the political elite in the constitutional deliberation, as Charles I wanted to make his own point of view. He didn’t want to have a mere ceremonial role, he wanted an active one, in the limits of the Constitution. At the debates, the radical liberals backed up the unicameral system, whilst Charles I and the conservatives wanted a bicameral system. In that delicate moment for our country, it was decided by consensus that the ruler will have the right of *absolute veto*, and the bicameral system was then adopted, the Parliament being divided in: the Deputies Assembly and the Senate (Damean, 2000). Thus, “being decided by an agreement between the national representation and the sovereign, the new fundamental law – liberal in its body and spirit – had installed the hereditary constitutional monarchy and the parliamentary regime” (Damean, 2000, p. 73).

Subsequently, is important to begin by mentioning that the foreign prince had lived in a quite different environment and didn’t know much about Romania. At the same time, both the liberals and the conservatives were used to some customs, which were still unknown for Charles I. Thus, the creation and then promulgation of the Constitution (30 June/1 July 1866) were the first steps on a road in which Charles I and the political elite had to overrun some political and cultural borders. On a long term, the proclamation of the Constitution legitimized and confirmed the new regime, both internally and externally. Nevertheless, adopting the Constitution, a liberal one for that era, placed Charles I on an important position, on both legislative and executive level (Stanomir, 2005).

### **3.2. The relationship between Charles I and the political class (1866-1871)**

The first part of Charles I’s reign was full of particularities connected to the politics, but also to the mentalities. The German prince decided from the beginning to make a good example of a constitutional monarch. According to the fundamental law, the ruler had to choose the prime

minister (art. 93), which placed the prince in the middle of the power game between the conservatives and the liberals. In the political regime, it can be noted that: “de Jure and de facto, he [Charles I] appointed ministers, of course with several circumstantial limitations” (Ghițulescu, 2015, p. 42).

Thus, the Romanian politicians, who were used to encourage the internal fight with the aim of coming to power, had to accept a foreign prince, a German one, who wanted to impose rules and who had a proper behavior for an European monarch.

With time, Charles I started to know the Romanian customs, trying to gradually impose a new political behavior, which was necessary. The differences between the political elite and the ruler were obvious from his first day on the throne (10/22 May 1866): “others were complaining of /.../ the distance from the world, of the etiquette he introduced in the court. In other times, if you were a man belonging to the good world /.../ you were going / ... / without being dressed in a dress-suit at the palace and you told the doorman you wanted to see His Highness /.../ and almost every time you were received. Now you had to make a written demand a few days earlier / .../ to dress in a dress-suit and a white necktie and, especially, to come to the palace exactly at the time indicated” (Rosetti, 2013, p. 480).

During the reign of native rulers, the etiquette was not always necessary or used, but things started to change. Charles I, of German origin, came from a European sovereign family, with very well defined rules and behavior. The foreign prince gradually managed to overcome the impediments and to impose a proper Western behavior at the court. At the same time, some of the Romanian politicians had to become more open and to change their attitude. It wasn't easy, either for Charles I, or for the liberal or conservative politicians.

At that time, the “leadership” issue was a proof of political immaturity for the liberals and the conservatives, who were unable to reach an understanding and to form, separately, two great parties. In this context, “for a short period of time, the Parliament was its own master and was the most important actor in the country's political life /.../ The debates, both from the Chamber and the Senate, stand as a testimony of the lack of rigor in the political life: they were dramatic, unpredictable, often infinitely long. The ruler tried to impose order in these debates, unsuccessfully though, as being still a foreigner and not yet recognized as a political personality, he wasn't listened to by the crowd” (Hitchins, 2004, pp. 40-41). In return, “in the absence of a dynastic feeling in the country, he [Charles I] could rely at that time only on the prestige of the Hohenzollerns” (Hitchins, 2004, p. 41).

The monarch tried to impose a political behavior based on respect, austerity, sobriety, but not all Romanian politicians were willing to change. Even so, Charles I backed up the cooperation between liberals and conservatives, in the context in which, at his arrival, there were several liberal and conservative political groups in Moldavia and Wallachia. Radu Rosetti said about Charles I: “there is no doubt that Charles I had to endure many hardships and that he overcome them only due to his prudence, patience and perseverance” (Rosetti, 2013, p. 416).

At that time, unity was difficult to attain because of the frequent leadership problems of both the liberals and the conservatives. A speech made by Charles I at the opening of the Legislature, on November 15/27 1868, a moment in which the monarch pointed out the direction in which the state should go, is very revealing: “I can't make a better ending, my lords Senators and Deputies, than to remind you that, however great the prosperity of today's Romania is, if quarrels and passions were to install among you, the Romanian state will be imperiled; and on the contrary, if you stay united, at least regarding the nation and the Throne, then we can overcome any peril and beat down any hardship, because then God will bless your work” (Giurescu, 1939, p. 70).

The monarch's powerful personality guided him in these difficult years, when he tried to strengthen the Romanian state, although he had problems with some of the political

leaders, especially the radical liberals (Ion C. Brătianu, C. A. Rosetti etc.). The first years of his reign were marked by the ruler's adjustment to the Romanian political elite. In 1866-1871, Romania was confronted with a political crisis that generated governmental and parliamentary instability. The causes were simple and are connected with the politicians' lack of experience and the incapacity to communicate and to find useful solutions for the effectiveness of the political regime.

Thus, the Romanian political regime underwent a series of changes regarding the relationship between the ruler and the political elite. In the years 1870-1871, a strong campaign initiated by the radical liberals influenced not only the governmental environment, but also the person of Charles I, who was visibly affected by the attitude of some of the political leaders. The Franco-Prussian war was another specific problem for Romania and in this perspective, the country "had not ceased to openly manifest its sympathy for France and had shown an open hostility to anything that is German" (Bălăceanu, 2002, p. 165).

Soon things escalated and some political actors, with certain frustrations, placed in action an unpleasant episode for Charles I. Consequently, a relevant event of that period was the so-called "Ploiești revolution" on 8/20 August 1870, organized with the only purpose to overturn the foreign prince; the event in the end remained in history as a breakdown project. The members of this revolution were detained, but had to be soon released due to society pressure. Nevertheless, a trend against the prince existed (Bacalbașa, 2014) and had visible consequences in the political life, at least on short term.

Following the defeat of the France Empire, the German colony from Bucharest organized a banquet at Slătineanu Hall (Bacalbașa, 2014), on the occasion of the German victory and of the German emperor's birthday (22 March 1871). During the feast, young students instigated by the radical liberals (the prince, for more than two years, refused to place them in power) threw several stones, smashing windows and creating a state of panic, but the order was established soon (Lindenberg, 2006). Again, is detected a new fracture of the prince's image, both on domestic and external level. In addition, the Romanian society was Francophone and was very embittered by the result of the Franco-Prussian war. Charles I, having German nationality, had to assume a cautious attitude in that period.

Charles I's situation was delicate for two reasons: first was his incapacity to impose a powerful government to ensure political stability, and second was his image in the Romanian society. The situation became gradually more complicated, not favoring the prince. In these tense conditions, which had internal, but mostly external implications, Charles I resorted to the *abdication strategy* (Damean, 2000), in order to attract the attention of the political class and to ring an alarm bell.

Fortunately, this time the political pragmatism won and a new government, a conservative one, was formed, which reunited all the conservative groups (March 1871). In this regard, Charles I had a powerful speech at the Deputy Assembly, on June 1/13 1871: "These are moments of grief in the most abiding hearts. To see how a minority, using liberty to produce disorder and taking advantage of the good faith and the careless of the peaceful majority of the country, was trying to hinder the work I have done from the first moment I came to the throne, I thought that my intentions were misunderstood and, because I didn't wish to impose myself on the country, I thought, for a moment, to surrender the place" (Giurescu, 1939, p. 122).

Hereinafter, the prince, who had endured a series of unrighteous offenses during 1870-1871, declared that the progress meant political stability: "because it is the time, gentlemen, after all these failed attempts, to answer to the most important desire of the country, which is stability; on a land with no consistency and always flustered nothing solid can be build" (Giurescu, 1939, p. 123).

With all the political regime's lacks and difficulties, Romania had managed to chose a plain road to Europe and Charles I, its architect, gradually supported the productive actions, no matter if they came from the liberals or the conservatives.

### **3.3. A new era in the political regime – establishing the conservative government and achieving political stability**

The conservative government marked a period of political stability in Romania, a moment in which the conservative groups, as well as the liberal ones, began to consolidate and to design a possible structure that involved two great modern political parties, a development which happened a few years later: the forming of the National-Liberal Party – in 1875, and of the Conservative Party – in 1880.

The monarch played the role of mediator between the two political forces, and the hereditary constitutional monarchy became gradually an important pylon of the Romanian state. In this regard, Charles I was starting to be regarded as a balance factor in the struggle for power, as a constitutional, neutral and objective monarch. The conservative P. P. Carp had the same opinion when he said: “if I were to look at our political past and I would wonder who was more personal, the Crown or the governments, surely I will say that the governments were more personal than the Crown” (Carp, 2000, p. 322). On the other political spectrum, the liberal I. G. Duca made some remarks about Charles I: “he brought a Western spirit in a time when the country was trying to launch itself in the great vortex of Western civilization” (Duca, 1992, p. 114). The government formed in March 1871 under the leadership of Lascăr Catargiu succeeded in gradually ensuring a steady environment that enabled reforms – measures, which were vital for the consolidation of the young Romanian state.

Charles I described to his father, Karl Anton, on June 17/29 1872, the results of his government and the need to keep it in power: “you can feel every day the uses of a steady government which can alone assure the progress and the country's development” (Neagoe, 1993, p. 237).

The relationship between Charles I and the political elite gradually changed. In this remark, the liberal and conservative political leaders began to understand the monarch's role in the political regime, becoming more flexible in the political arena and the state's affairs. On the other hand, Charles I managed to impose a normal behavior in the political life, with Western values and principles, which were very useful for the state's modernization, and he became a factor of balance, keeping the distance from the politicians, be they liberals or conservatives: “he was the man of duty, working without passion and paying attention only to the interests of the country. He had no friends and therefore no camarilla and no partisans” (Tzigara, 1999, p. 62).

## **4. Results**

The rise of the foreign prince on Romania's throne produced big changes in all fields: political, social, economical, cultural etc., but was also met with resistance due to the mentality of some politicians. From the beginning, Charles I wanted to develop a constructive collaboration with the political leaders, liberals and conservatives alike, with the purpose of leading the country towards modernity; the obstacles were due to some politicians' trivial interests.

On one hand, the monarch left his country in 1866 and came to a foreign country, which was totally unknown to him and had very different habits from his original environment, but regardless, his concern was to strengthen the Romanian state's institutions.

In this regard, Charles I also had a very strong personality, which helped him over time carry out his intentions. On the other hand, the liberals and the conservatives had to give up for the moment, in May 1866, the differences between them and to make all that was necessary to reach a compromise: the local prince was an option which was no longer viable. Thus, the foreign prince was a common point for the Romanian political elite that was just forming at that time.

The second important stage in this relationship – between the ruler and the political elite – was the creation and the promulgation of the Constitution in 1866, a moment in which, during the intense and useful debates, some dissensions between Charles I and the political leaders appeared, but, in the end, a bridge was created for everyone's benefit.

The third episode is Carol I's first years of reign (1866-1871), a moment in which the governmental succession had more negative aspects than positive ones, both for the political regime as well as for the Romanian society as a whole. The climax was, undoubtedly, the threat of abdication, but reason won and the conservative government, led by Lascăr Catargiu, succeeded in gathering around him all the conservative groups and to attain the stability which was so precious to the prince and to the country. Regarding the relationship between Charles I and the political elite at that time, the political and cultural limits were overcome from both sides with the purpose of strengthening the Romanian state.

Undoubtedly, important is the idea that, in the monarch's relationship with the political class: "in the internal politics, he (Charles I) had to fight back the party interests /.../ a constitution which was made after the model of the most lax Western fundamental law – the Belgian constitution – and the wrong assumption of many men of state who put their party's interests and sometimes, unfortunately, their own interests above the interests of the nation, and had to make a huge effort to gradually put some order in these affairs" (Tzigara, 1939, p. 95).

## 5. Conclusion

The institutional and constitutional framework adopted in May 1866 allowed the creation of a new political regime; also, the relationship between Charles I and the political elite underwent gradually many changes, and a lot of political and cultural borders were crossed from both sides of the power game. Even so, in March 1871, the prince and the Romanian political elite found the common points which allowed the forming of the conservative government, which finally led to the consolidation of the liberal political regime, on its way to democracy.

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# Problems of Formation of Russian Literature in the Post-Soviet Period

Svetlana Stomatova

## 1. Introduction

The study of problems faced in Russian literature has lately been increasingly popular especially towards the process of contemporary literature and it has been increasing in value day by day. After the dissolution of the Soviet Union in the 1990's, the society underwent a great political, economic and cultural trauma; thus, as a part of life itself, literature was undoubtedly affected from this situation as well. When it comes to the Post-Soviet period, it can be perceived that a quite hard but equally necessary task falls to the literature researchers. In accordance with this task, researchers have been trying to regasp and reinterpret the literary process ranging from the old Russian literary works to contemporary, post-modern examples.

The development of Post-Soviet literature in Russia is directly connected to the characteristics of postmodernism as a literary era. Towards the end of the twentieth century, it can be observed that modernism was replaced by an artistic movement shaped by a different conception of the world. This movement faces us as a product of an epoch in which the post-industrial, or holistic world view has fallen to pieces and philosophical, economic and political systems have changed. Although postmodernism is the general term of the artistic tendency that surfaced after modernism and avant-gardism, the use of this term became widespread in 1960's, first referring to the tendency in architectural order, then effecting literature and other fields, as well.

Post-modernist works of literature do not have genuine and unique aesthetics of ideological principles which the previous literary movements had in terms of characteristic features. While the source of aesthetics/inspiration is the antique age in Renaissance and classicism and the medieval age in romanticism, it is not possible to discuss such a generalization in post-modernism. Making use of all the cultural periods, postmodernism is marginalized in this manner, and it can be seen as a new movement that gives up handling social goals on principle. In the works of postmodernism, which is also called *alternative literature*, it can be seen that there is no main theme and that it abolishes borders in spiritual cultural areas such as philosophy, art and literature in terms of aesthetics. This means that with the post-modernist era the borders between opposite concepts such as beautiful and ugly, tragic and comic, destructive and creative have been effaced, and ideological objectivity has become the goal to be practiced.

Definitely, we can talk about common stylistic features inherent in the particular art period, however, we should not look for all those stylistic features in a particular work of art or a particular artist. It is necessary to take into account the fundamental ideological and psychological attitudes leading the writer during his work (according to his personal aesthetic norms, world view, the degree of talent etc.). The world view should not take the form of the concept because, in fact, it is anti-theoretical and because of that it gets various forms of expression (Hassan, 2009).

If we talk about the features of the postmodern literature from this point of view, they are:

- 1) loss of belief in a human being,
- 2) denial of the possibility of knowing the world, relativism,

- 3) confusion of the person about his own existence,
- 4) looking at the everyday reality as the theatre of the absurd,
- 5) focus on ideological impartiality,
- 6) deep reflexivity,
- 7) irony and self-critics,
- 8) shocking behavior (from traditional narrow-minded point of view),
- 9) intertextuality, dialogism, ambivalence (as ideological positions),
- 10) emphasis on marginal (meaning 'ultimate, opposite to central') changing into central / typical etc.

The above-mentioned features of post-modernism are a generalization of the experience of Russian and foreign authors, and they will be used as a "working version" of the current state of literature. These features are universal, and they are inherent in all national cultures possessing the artistic reflection on the postmodern situation. However, Postmodernism acquires its own specific features in different countries, which can be seen in adding the original features to the world phenomenon and combining the above-mentioned features in each national literature in different proportions and variations.

## **2. The Formation Process of Post-Soviet Literature**

The literary movements that have arisen in Russia since the end of the twentieth century is mostly called the transitional period. In this period, the Russian literature escaped from the tight control of the Soviet era and entered a new period with freedom of expression and speech. In Russia, which experienced a literary boom in a way in this period, it can be seen that a myriad of works written by foreign authors were translated into Russian after the political censorship was abolished, and that Russian authors' works that were forbidden in the Soviet era started to meet the ordinary readers. Readers could now reach works such as "Doctor Zivago" (Boris Pasternak), "Heart of a Dog" (Mihail Bulgakov), "Children of the Arbat" (Anatoly Rybakov), "The Gulag Archipelago" (Aleksandr Solzhenitsyn) with ease, and the authors could speak their minds without mincing words and try out new styles tending towards whatever movement they desired. As a result, the works of different periods and movements along with aesthetic opinions appeared in books and magazines with relentless speed and laid the groundwork for the emergence of a new post-modern aesthetics that were instantly combined in a single literary period.

On the other hand, the Russian researcher, Mihail Epstein (1996) touches on an interesting matter in his article named "The Meaning and Source of Russian Post-Modernism". According to him, communism in Soviet period is a post-modern phenomenon in itself. Epstein, who uses the term "simulacrum" (Baudrillard, 2014), which the French philosopher, Jean Baudrillard suggested in his article, as base, argues that the Soviet realism consists of some kind of a simulation similar to the one in post-modernism. According to Epstein, the simulative projects of communism replaced the real life and produced simulacrum, that is, a product of imitation such as a "happy childhood", "live to reach big goals" and "the moral and material wealth of a Soviet worker". Therefore, imitated history replaced the genuine history, and the typical heroes of the socialist reality replaced the real people. For this reason, it is considered that the first post-modernist examples of the Russian literature emerged mostly as a reaction to the hyper-realistic authority of the total communism.



We can agree with the researchers considering social realism to be a kind of forerunner of postmodernism. For example, M. Lipovetsky writes that social realism "has developed to an absurd point" such generic "characteristics of the avant-garde movements as intentionality, aggressive intolerance to aesthetic dissent, pursuit of cultural monopoly" (Lipovetsky, 1997, p.6); and the researcher G. Sivach (2011) generally uses the term "post-socialist realism" to refer to the post-modern literary tendencies in post-communist countries.

As is known, the post-modern tendency in the field of literature started to form in the 1960's and 1970's. According to Andrey Zorin (1991), the first representative of this movement is Venedikt Yerofeyev, who wrote "Moscow-Petushki". It was translated into English a few different times under different names (such as Moscow to the End of the Line and Moscow Stations). The author's surname is also spelled Erofeyev or Yerofeyev, to more adequately reflect the pronunciation. However, as it went beyond the understanding of the social reality of the period, it was considered improper to be printed and subsisted as an "underground" work through "samizdat" although it was written in 1969. On the other hand, it can be seen that despite all these obstacles, this literary work had an extremely big impact on the group of authors who would later be called the *generation of the 70's* in terms of theme and style.

Firstly, it should be mentioned that the generation of the 70's which was called *the first wave* (Skoropanova, 2001) of the post-modernist tendency in Russia by Irina Skoropanova developed in isolation from both Western post-modernism and the official literary period imposed by the Soviet Union. On the other hand, it should be stated that the works written by the generation of the 70's could meet the readers at 1990's and especially started to be commented on by literary critics in this period. Among the first wave of Russian post-modern authors mentioned above are A. Bitov (Pushkin House), A. Tertz (Strolls with Pushkin), Sasha Sokolov (A School for Fools) and the first stories of L. Petrushevskaya.

The authors of *the first wave* have some common characteristics such as readdressing the stereotypes that are stuck in the collective subconscious such as Russian intellectuals, national geniuses and Russian history with a world perspective against hierarchy and trying to change the concepts such as time and setting, which are absolute and unchangeable for centuries. The protagonists of such works stand out because they are not only indecisive and ambivalent but also non-totalitarian. The settings in which these protagonists who are defined as atypical, genuine and attributive exist are also multi-layered, fragmented and non-totalitarian. The plots in the specified authors' works mostly branch off. The important point is not only one event that takes place in the protagonist's subconscious, but it is the different versions of that event. T. Kasatkina summarizes the literary understanding of the period referring to the exaggerated reactions of such protagonists as "nothing has happened, but everything has been experienced" and "the games that occur through secondary truth bring only exhaustion and emptiness" (Kasatkina, 2010, pp 201-202).

In addition, it is remarkable that the Russian literature of the 70's owns the works of art that combined the realism of the "thaw" with the elements of post-modern discourse - both in poetics and ideology (works of Yu. Aleshkovskiy, B. Aksenov, F. Iskander, A. Kim, Yu.Trifonov, R. Kireyeva etc.). According to M.Lipovetsky, the most important artistic discovery of these writers was "post-modern attitude to the present, based on understanding fortuity as a destiny" (Lipovetsky, 1997, p. 117).

In the 1980's new developments for the Russian post-modernism can be seen. While relativism and an anti-hierarchical world perspective is a product of individual conscious in

the 1970, this perception turned into collective conscious in the 1980's. It was just in this period that post-modernism became legalized, many literary works were printed, and post-modernism became a part of the cultural conscious (Potapov, 1989). Among the representatives of this period, which is also called *the second wave*, it is possible to see authors such as E. Popov, V. Narbikova, V. Epofeev, V. Sorokin, T. Tolstaya, V. Pietsuh, G. Golovin and O. Ivanchenko.

Postmodernism which appeared in the 1970's and became legalized in the 1980's manifested itself most significantly in the 1990's. The generation of the 90's, who were not content with the experience they got from the generations of the 70's and 80's and who adopted the theoretical principles of the Western post-modern aesthetics, generated a varied and diversified literary understanding in a poetic and aesthetic manner. In this generation, consisting of old and new generations, while on one side there are the representatives of the old generation such as V. Makanin (*The Underground, or a Hero of Our Time*), V. Aksyonov (*The New Sweet Style*), Y. Davydov (*Bestseller*), and L. Petrushevskaya (*Tales for Children and Adults*), on the other side there are the prominent writers of the new generation such as M. Butov (*Liberty*), A. Kabakov (*The Last Hero*), V. Pelevin (*Omon Ra*, *The Life of Insects*, *Chapayev and Void*, *Generation*), Y. Maletskiy (*Lyubyu*), and V. Sharov (*Before and During*).

When we evaluate the 1990's in terms of literary process, we can say that post-modern tendencies in Russia are divided into various branches. This literary division, which is examined in two main categories – aristocratic and collective, resulted in the formation of new movements which were derived from post-modernist ideas; thus, Russian literature could produce distinctive works.

When we consider the collective literature mentioned above, we can see that it generally addresses the ordinary readers. Literary works which fall into the categories of fantasy, which is the opposite of science fiction, detective and history were written in accordance with the post-modern principles. Aristocratic literature, on the other hand, embodies more genres than the collective literature does. It structurally exhibits a multi-layered character, and it holds numerous movement and several writing styles. One of the post-modernist movements that stands out in this period is conceptualism, which demolishes the myths formed with certain stereotypes in the Soviet period and handles their ideologies critically. The foremost representatives of this movement, which is derived from the concept, or idea, are L. Rubinstein, D. Prigov and V. Nekrasov.

Depending on which of the patterns the post-modernist artist "*has chosen to play*" with, the direction of the post-modernism is determined. Therefore, when the post-modernist tendency in Russian literature in the 1990's is considered, two main versions, *Sots-Art* and *Ros-Art*, can be identified. The first of these versions, *Sots-Art*, has developed as a sequel to conceptualism and produced many literary works that take the social realism as base ironizing and parodying the Soviet culture and conscious. In other words, when Pop-Art, which has emerged as a reaction to the *abstract expressionism* in the West, accommodates comic books using images, themes and texts from advertisements, *Sots-Art* embraces the images and themes of social realism especially in Russia and manifests itself as a reaction to total ideology. It is possible to see *Sots-Art* in V. Sorokin's stories, Y. Aleshkovsky's "Kangaroo" and Z. Gareev's "Park". On the other hand, as N. Ivanova (2000) mentioned, it can be observed that towards the end of the twentieth century *Sot-Art* started to burn itself out and *Ros-Art*, which depends on the classical Russian literature, replaced it. *Ros-Art*, which

borrowes themes from the classical literature, comes through in V. Sorokin's "A Novel", E. Popov's "On the Eve of the Eve", and B. Akunin's "The Seagull".

In conclusion, in the Post-Soviet period Russian literature, as a whole, there were a variety of literary styles. Apart from the ones that are mentioned above, Russian critics also see tendencies such as "chernuha (the movement in literature that shows the darkest sides of life)", "schizoanalysis", "carnivalization of language", "absurd bricolage", "ecological post-modernism", "post-humanism", "post-realism" and "post-post-modernism" as a part of the Post-Soviet period (Īvbulis, 1989; Kulakov, 1999; Kuritsin, 2000). Needless to say, each of these styles is developed from the style of a particular writer who prefers to follow a similar method or concept in his or her literary works. The most valuable ones among the works of this type are considered to be the ones that do not adhere to a specific scheme or method but go beyond them. According to V. Kuritsin (2000), a strong writer determines new tendencies demolishing the theoretical rules while an ordinary writer abides by certain tendencies.

Thus, when we consider the literary variety in the Post-Soviet period, it is possible to say that Russian literature after the Soviet period is comprised of many independent and genuine writers, and this presents numerous alternative research topics for the researchers of literature.

### 3. Considerations and Results

Considering all the ideas above we can say that the thematic and problematic formations expressed by the post-Soviet Russian literature are the universal postmodern themes inherent in postcolonial cultures. As mentioned before, these are the problems of human leveling, marginal attitude, deviation from the norm and blurring of any rules in general etc.

One of the most powerful sources of Russian postmodernism is the simulative communist reality of post-war years which revealed itself in dehumanization of the society and ideological and aesthetic eclecticism.

The Russian post-modern literature is represented by the works of at least three generations of artists displayed in two "waves" - the end of the 60's - 80's and the late 80's - 90's. The common view they have is the rethinking of the present in favor of non-hierarchical world view and accepting the elusiveness of the real world and the reality of the absurd. Deconstructing the myths of the Russian intellectuals and national history takes the leading role in the subjects of these literary works.

In the 90s the Russian postmodern literature divided into mass and elite. The mass literature basically spreads the principles of postmodern poetry in the genres of fantasy, detective stories, "historical" best-selling novels etc.

Elite Russian postmodern prose has different genres, many structures and levels, with numerous "tendencies" and styles - from the already well-known social art and conceptualism to the "chernuha" and absurdist bricolage and to "postrealism".

According to provided benefits in the subjects of the national postmodernism, various genres and styles dominate it: in Russia one of the most powerful tendencies became conceptualism (in its different versions). Besides, the dominant intentional vector of the Russian posmodernism, which is the result of the actualization of national cultural complexes, is simulative mythology and the problem of the "randomness of the Russian soul" (V. Petsuh).

Even early in the development of postmodern tendencies in the Russian literature we encounter the uncertainty in genres and instability of genre definitions, and in the early XXI century the genre is defined by the author's wish. The novel, the most popular of the genres, becomes a method, and later on convention and simulacrum. Creating the separate literary reality according to the laws of the literary presentation, in which the experience of other representational practices is combined and recoded, is one of the main targets of the postmodernists.

The prior position of the literature, textuality and searching for new forms later remain the main stylistic features of formation of the Russian postmodernism, and the best works of the period become the material for theoretical reflection, literary studies and the source of multidimensional "pleasure in the text", which is considered for further research.

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## Русская постмодернистская литература

# **Comparative Description Of The Ideological Functions Of Art From The Beginning Of Twelfth To The End Of Nineteenth Century -West And The Ottoman Period**

Nuray Gümüştekin

## **1. Introduction**

Art is an activity that an object entreated is transformed into something new and is given a world-view carrying an intentionality. Art is a social phenomenon, and artists are those who are insubordinate. Art is a social fact. An artist is a necessity for a community, however the people in the society has the liberty to apprise of the artist on his social duty. Filled with thoughts and lives of his era, the artist not only expresses the reality, but also pursues the goal of casting and forming it. Taking into account a society getting corrupted and decayed, the art is obliged to reflect that corruption, and as long as sticking to its social duty, it has to prove to the world that it is possible to change, and assist it on this alteration. The explication of the plastic arts in the West and the Ottoman correlatively may possibly be given by identifying the cognitive elements for both sides. Our European understanding distinguishes from the people's in the West. To us, Europe is the name of the world order, a spesific lifestyle and a way of thinking, and the whole that will never be undivided, while their European understanding is a scattered conception in terms of its diverse conditions in time and space, of its past and present, of its south and north, and of its religion, nation and politics. According to Europeans, the words we frequently use such as "living just like an European," "thinking through an European-like mind," or "Europenization" are immensely strange and definitely an easy way out. And it seems strange to us that they prefer not to see their own similarities, and always think they're quite different from each other. The statements such as European art, European music and European painting that we so readily say just like "European goods," are commonly unfamiliar words in the Western languages.

Our painting art, in particular, is tightly and closely associated with the "European" concept since it has become westernized by changing and revolutionising radically. The most distinctive characteristics of the European art differently from ours could be seen primarily in the paintings, in the lifelike human figures. The aim of this article is to try to make a comparatively explanation in terms of the plastic arts of how the conceptions of both art and artist in the West and the Ottoman have been changed by depending upon the social structures, and have constructed and transformed the society from the twelfth-century through the nineteenth century of the historical period.

## **2. Art and Ideology in the West and the Ottoman in the Twelfth and Thirteenth Centuries**

The Northern sculptors of the twelfth century have worked for the cathedrals, while the painters have illustrated the manuscripts at that time. It has been strongly placed emphasis by these artists to the emotional expressions giving meanings to the figures of the images. The artists of the thirteenth century have not only copied the stereotyped, rigid patterns and models and transformed them in conjunction with their own purposes, but also passionately attempted to liven those forms up by not disrespecting the traditional manners of the sacred expression.



Image 1. Judge St Joshua from Hosios Loukas. (12-13th century, New Roman)

Considering the architecture in the Western plastic arts, it is evident that the cathedrals of the late twelfth and the early thirteenth centuries have been constructed at the gigantic dimensions at which all of the humanly transient and worthless matters has been dwarfed. “Along with their strength and power, these early churches had represented “the church of the earth,” shielding and defending against the attacks from the evil and darkness completely. New cathedrals consisting of the golden and transparent windows and doors adorned with gemstones, however, have represented a different thought of the world to the believers hearing the celestial city’s voice. And now this scene was landed on from the sky to the earth. All of the heavy, worldly and ordinary elements in these structures was destroyed.” (Gombrich, 1986, 140) Light, delicate and graceful ornamentations of those structures combined with the co-existing the rhythmic and peaceful components could have made the weight and massiveness of the stones secondary and insignificant. These featheriness and weightlessness have also been prominent in the statues embellishing these spaces. It has been given great importance on physical expressions of the figures; the curves of the bodies are not in the curlycue-like manners as in the Medieval era. During the thirteenth century, the artists have walked on further in their attempts of giving lives to the stones. The statues of male and female figures have been sculpted through an extraordinary kinesis and strength.

Nurturing and training of a painter of the Medieval era begins with the apprenticeship accompanied with a competent and experienced master. Along with the guidance of his master, he learns all the details and presicions of his profession, and eventually he achieves the ability to depict a scene without practising upon a model. When he has been asked to portray someone, he would has not concerned about what we call as “resemblance” today. The portraits were not like today’s. The artist was depicting a figure in accordance with the tradition. To portray a king, for example, he was including a stone and a rod of royalty to the image and perhaps writing down his own name under it to avoid misunderstanding.



Image 2. Pietro Cavallini. The Most Holy Mother of God. Basilica di Santa Maria in Ara Coeli. Roma ITALY. late 13th century

France has been the wealthiest and the most important country of Europe during the thirteenth century when the major cathedrals have been typified the period, and the University of Paris was the cultural centre of the West. Yet Italy has been making gradually progress. “Cities such as Venice have been in close relation with the Byzantine Empire, and the Italian artists have tended to seek for inspirations and guidances in Constantinople rather than Paris. During the thirteenth century, the Italian churches still have been ornamented with magnificent Greek mosaics. Such dependence on the conservative manners of the East could have prevented all kinds of changes and so indeed, it has delayed the improvements in the country. The alteration has become apparent by the thirteenth century, and it was Byzantine art that has revolutionized in not only the architecture, but also the painting art.” (Gombrich, 1986, 140)



Image 3. Byzantium, Constantinople, Hagia Sophia, South Gallery or Catechumena, The Deesis, third quarter of the 13th century, mosaic, Istanbul, Turkey.

Considered the Anatolia of the twelfth and thirteenth centuries, the Anatolia could not have adopted an individual sense of art like in the West, because the individuals have been socially hard-pressed, and therefore they could not have criticised the society. It is obvious that there are no conceptions of “art” and “artist” in the Ottoman period. Because, what was at the forefront was the society, and anything related with the individual was meritless, although art has to have the individual characteristics. What have been conceived as important during this period when the anonymity has primarily dominated, were social interests. Because the individuals have believed that their labors for the society were also for their own interests, the anonymity has ruled over the art.

The prohibition of representational painting has orientated Muslim artists to two manners of depicting by escaping from figures or devitalising them. The artists using the former manner have begun to use directly abstract forms. The tendency to devitalise figures, on the one hand, has provided the forms inspired by the nature to transform into abstract styles by remodeling and fully estranging them to their original references, and on the other hand, has allowed these forms to become independent by purifying them from some traditional elements.

Especially, regarding the writing sacredly has allowed the art of calligraphy to achieve an aesthetical level as a consequence of avoiding figures in images as well as miniatures in the Ottoman culture. Various compositions with Arabic letters have been created onto panels and other surfaces, and they have been hung on walls as a painting.



Image 4. Framed inscription



Image 5. This single panel praises Prophet Muhammad's son-in-law Ali and his famous double-edged sword Dhu al-Fiqar.

### 3. The Fourteenth Century

The Europe of the fourteenth century was a period that individuals have disposed of adhering strictly to the traditions in assessment and thinking, and attempted to enlighten values and norms leading their lives through their own wisdom, experimentations and observations. To be able to achieve that, the Europeans have tried revivifying the elements of Ancient Greek. This attempt is named as Renaissance; “Rebirth”. Conscious and reason take the place of faith. It is essential in this thought to head towards the nature firstly and to conceive it through an objective attitude in which the observations are evaluated by reason; not the subjective notions of religious imagination. To put it more explicitly, in addition to its various contributions to history of man, the Renaissance Italy also introduced a type of man which we may name as a ‘Renaissance man’, versatile, elegant in every aspect and with superior abilities starting from the 15th century. This *l'uomo universale* (Universal Man) who absorbed all the elements of the culture of his age is versatile: he had not a shallow or thinly knowledge on arts, sciences, linguistics, classical culture, religion and technology, but was a

master and competent on all those areas. The most well-known character of the age is Leonardo da Vinci... (And, 2006, 225)



Image 6. Leonardo da Vinci, Drawings of Water Lifting Devices 1480-82  
Drawing, Biblioteca Ambrosiana, Milan



Image 7. Garment study for a seated figure, 1470-84, Brush and grey distemper on grey canvas, 266 x 233 mm. Musée du Louvre, Paris

#### 4. The Fifteenth and Sixteenth Centuries

Proto-Renaissance of the fifteenth century has only become prevalent in the boundaries of Italy, and in the meantime, the Post-Gothic art has developed in the North. Merely observation has become a method of research and examination both in the South and North. Those who have ordered and requested the artists to produce works of art were the trade guilds in the Northern Europe and the patrons of art in Italy. Great and significant pieces of art have emerged in South owing to “The Last Supper”, while in North, trivial handicrafts have appealed to the bourgeoisie.



Image 8. Da Vinci's Last Supper has become one of the most widely appreciated masterpieces in the world.



Image 9. Jan van Eyck, [early Netherlandish](#) painter one of the most significant [Northern Renaissance](#) artists of the 15th century. “The Betrothal Of The Arnolfini” 1434 AD

The first half of the sixteenth century is regarded as the maturity age of Renaissance, and the values described in fine arts during this period have lasted until the mid-nineteenth century. Innovations accompanied with the sixteenth century have included much more larger figures, soft and fluent gestures, the images with the element of light and the observation of the reality. The most important feature of the 16th century was that it has been created awareness of works of art and so that the artist has become important.



Image 10. Albrecht Dürer (German painter), Self-Portrait in a Fur-Collared Robe 1500

It obviously seems that the Ottomans has become a powerful emperors by the 15th century, and this strength is apparent in architecture as well. As a result of progressive social and economic structures, much larger and greater sized mosques have been constructed. By the sixteenth century, the most powerful and ruling crown of the period was the Ottoman Empire. This strength has reached its apogee not only in the architecture, but also in every branches of the applied and visual arts ranging from miniatures and calligraphy to ceramics and the art of ornamentation. Therefore, it is called as “The Classical Era” in the Ottoman art of the sixteenth century.



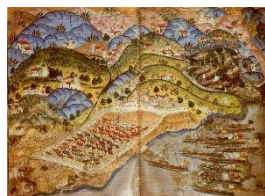


Image 11. Matrakci Nasuh,



Image 12. Nakkas Osman, The Ottoman army besieging Vienna (1529). Huner-nama, Vol II. 1588.

**Nice, Süleymanname, İstanbul, 1543**

As seen that all of the universal and fundamental meanings has come together in the mosques themselves: The northern courtyard represents a forceful and real life; the inner of the mosque is a spiritual and unworldly space and raises a human-being up to the sacred under the guardian dome, a sign of both the God and the Sultan; the cemetery in the south symbolizes the garden of the dead.” (ERZEN, 1999, 63)

The art of miniature has become significant in the era of Süleiman the magnificent by the sixteenth century. “The key to understand the aesthetical principles of the Ottoman culture of the sixteenth century essentially lurks in that it had persistently put emphasis on lively, experienced and performing aspects of the arts.” (ERZEN, 1999, 65)

It can be purely mentioned a tangible and substantial Ottoman art only at the turn of the fifteenth century.

“When examined closely the compositional characteristics of the Ottoman miniatures and architecture of the sixteenth century...the theatrical atmosphere draws attention prominently... and this can be grounded on the artist’s world-view: his job is to do something on a prearranged scene, to assimilate and relate with his design to a flawless order. The God would be keeping an eye on him like the Sultan is.” (ERZEN, 1999, 58)



Image 13. Selim II receiving the Safavid ambassador in the palace at Edirne in 1567. Nehzetu'l-Ahbar der Sefer-i Sigetvar, Nakkas Osman, 1568.

In miniatures, “the conception of imagery is not a three-dimensional illusion, yet two-dimensional. The relational orientation of figures based on a radial composition rotating around a focal, defines their positions in events... Such designs in arrangements are not different from the ones of spaces in the architecture of the sixteenth century.” (ERZEN, 1999, 59)

## 5. The Seventeenth and Eighteenth Centuries

Along with Mannerism in reaction to Renaissance, new art forms including still-life and interior paintings have been emerged in the Western art of the seventeenth century. The artists have begun to discover new values and features of the nature they had never seen before until that time. Just like figurative painting, the landscape has been regarded as an independent art form. The artists have interested in the current events and lives. The objects that had been considered as symbols in the period when the world had been perceived religiously have been appreciated through their own realities and have become the art themes. Branches of art have been diverged separately; the artists have specialized in specific fields.



Image 14. El Greco, Penitent Magdalen, 1605-10, Oil on canvas, 118 x 105 cm El Greco (1541 - April 7, 1614) was a painter, sculptor, and architect of the Spanish Renaissance. During his stay in Italy, El Greco enriched his style with elements of Mannerism and of the Venetian Renaissance.

The Renaissance and the Baroque, subsequent to Manierism, are the periods that sense of art has been in the ascendant. In the history of humanity, subjectivity starts with the Renaissance, and the Baroque is a new phase in developing it. In contrast to the Renaissance's rational people considering themselves as the focal of the universe, the Baroque's regards themselves as an unparalleled, unique part of the universe.



Image 15. Caravaggio (Milan, 28 September 1571 - Porto Ercole, 18 July 1610) Supper at Emmaus, 1601 Oil on canvas, 141 x 196 cm. Caravaggio was an Italian artist active in Rome, Naples, Malta and Sicily between 1593 and 1610. He is commonly placed in the Baroque school, of which he is considered the first great representative.

By beginning of 18th century, when the cultural relations with Europe have increased and the period we call as 'Westernization' has begun, the Ottoman art proceeded on a balance built between the traditional and the new ... It has been given opportunities in every area to art. (İrepoğlu, 2006, 237)

The miniature remaining unchanged during the seventeenth century has had its last shining time with the Tulip era in the early eighteenth century, and come to the close through the end of the century when the Ottoman painting has been impressed by the Western influences. In the Tulip era, the political and economic relations with the West have improved. At the same time, the Westerns have become interested in the East. So, the world of Islam has played a crucial role in getting known the ancient culture by the West.



Image 16. Abdulcelil Levni or Abdulcelil Çelebi (died 1732) was an Ottoman court painter and miniaturist. Procession of the guilds. Shown are the bakers with an oven, bread, and in the lower part farmers with wheat. Ottoman miniature painting, from the Surname-ı Vehbi.

All in all, what we conceive of 'art' today is utterly the artwork 'having aesthetic concerns'; those dated before the 18th century, however, are simply 'visual texts'. (Turan, 2006, 175)

## 6. The Nineteenth Century

French Revolution as a sign of collapsing the older traditions and of initiating a brand new era in art also allowed changes and developments. In contrast to the Rococo philosophy, such

## West and The Ottoman Period Comparative Description

pieces of art that reflected the spirit of the revolution and devoted to the French Republic have been produced. Classical traditions of the ancient period were adopted.

An art environment being directed by the art movements such as Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism that emerged in the West by the century and included the twentieth century as well has been appeared.



Image 17. Jacques Louis David (August 30, 1748 - December 29, 1825) was a highly influential French painter in the Neoclassical style. The Death of Marat (1793)



Image 18. Francisco de Goya (30 March 1746 – 16 April 1828) was a Spanish romantic painter and printmaker. The 3rd of May 1808 in Madrid or "The Executions" 1814. Oil on canvas, 268 x 347 cm.



Image 19. Gustave Courbet (10 June 1819 – 31 December 1877) was a French painter who led the Realist movement in 19th-century French painting. View of Ornans, 1850s, Oil on canvas, 73 x 92.1 cm.



Image 20. Claude Monet (14 November 1840 – 5 December 1926) was a founder of French Impressionist painting. "Impression, Soleil levant" 1872, oil on canvas, 48 × 63 cm.



Image 21. Paul Cézanne (19 January 1839 – 22 October 1906) was French artist and Post Impressionist painter. Mont Sainte-Victoire and the Viaduct of the Arc River Valley, 1882–85, Oil on canvas, 73 cm

When considered the Ottoman from the beginning of the nineteenth century, especially from the Tanzimat Reform, a number of rapid or slow changes called as reform or revolution have occurred in the cultural nature. "When our art revealed itself to the West, Europe had already embraced the nature and even begun to have done with understanding the visible in art...Our painters of later the Tanzimat Reform who revealed themselves to Europe and the nature have started with admiring the nature where Europe had started from." (Eyüboğlu, İpşiroğlu, 2013 p. 12.) "All in all, when we spreaded to Europe and the nature, Europe had already begun to recede from its own naturalistic understanding and desire the art of the world we abandoned." (Eyüboğlu, İpşiroğlu, 2013 p. 13.)



Image 22. Osman Hamdi Bey (30 December 1842 – 24 February 1910) was an Ottoman administrator, intellectual, art expert and also a prominent and pioneering painter. Turtle Trainer, 1906, Oil on canvas, 221.5 x 120 cm.



Image 23. Ahmet Ali (Seker Ahmet Pasa) (1841-1907) Self Portrait of Seker Ahmet Pasa, Oil on canvas, 118 x 85 cm.



Image 24. Jean Baptiste Vanmour (9 January 1671 – 22 January 1737)<sup>[1]</sup> was a Flemish-French painter, remembered for his detailed portrayal of life in the Ottoman Empire during the Tulip Era, *The Ambassadorial Delegation Passing through the Second Courtyard of the Topkapı Palace, 1725*, Oil on canvas 90 x 121 cm.



Image 25. Fausto Zonaro (18 September 1854 – 19 July 1929) was an Italian painter, best known for his Realist style paintings of life and history of the Ottoman Empire. *The Scribe*, Oil On Canvas, 60.5 x 38.5 cm.

In the Ottoman of the nineteenth century, particularly minority artists have been effective. This coincides with the period when the relations with the West gained speed, and there are mostly the signatures of these artists in the works. Meanwhile in the West, it is seen that changes and transitions occur, the artists are in the search of something new, the abstraction is headed for, and new movements appear. These periods can be described as the ones in which the Ottoman has begun to recede from the Ottomanism and to be alienated from itself. While the activities of the minority proceed, the technological power for modernization of the army gains currency as a result of the effects of the West. Various developments have been occurred within this period such as establishing schools aiming to train in the painting field, or giving students in these schools the opportunity to go to Europe for training. At the end of the period, the Turkish community has experienced many serious and essential changes and transitions, and the Republic period and its ideology have revealed a world-view in accord with the virtues and essences of the Turks.

## 7. Conclusion

Considering the architecture, painting and sculpture in the Western art, it is obvious that the churches as architectural structures have represented a religious world-view, that physical expressions and gestures of figures in sculptures have been emphasized, and that the artists have portrayed emotional expressions of figures. A war under the leadership of Luther has been started against the religious belief of the Medieval era, and it is evident that this was a crucial milestone embarking upon rationalism throughout the history of thought. What forms lives of people in modern ages is no longer faith, rather reason. This is a perspective that examines, questions and tries to analyze the life, nature and human-being.

In the lands of Anatolia, the architectural structures include mosques, palaces and bridges. Resulting from the prohibition of depicting faces in the Ottoman art which never had been introduced or involved with the art of sculpture, Muslim artists have inclined to use two ways: disusing and devitalizing figures. Miniatures, a predominately art form in Islamic painting, is a case in this point. By the fifteenth century, the Ottomans have established a powerful emporship and this power has become clear in the architecture. During the sixteenth century, significant developments have occurred not just only in the architecture, but also in the miniature, ceramics, calligraphy and ornamentation. The art of miniature has had its latest shining era with the Tulip period by the early eighteenth century.

The reason why the awareness of individuality has risen against the restraints of the Church in Christianity whereas it couldn't happen in the Islamic world may be that the conflicts of different ideas have emerged sooner because of the Reformation, Renaissance, Enlightenment movements and the wars of religion in the West, that the problem of depicting faces has been solved in the West through the discussions on icons and the wars of iconoclasm despite the fact that they had occurred murderously and gorily, and that the dogmatic rules have been much more effective and oppressive in the Ottoman rather than the West. Unlike in the West, an individualistic understanding of art could not rule in the Ottoman; because the individual was under the pressure socially and he had no right to criticize the society. The West, however, has experienced many conflicts between faith and reason, the age of reason era, and critical thinking. Due to restraints within the way of faith, the concepts of art and artist apparently could not develop in the Ottoman for a long time.

For all intents and purposes, art is a fact, reflecting the time and getting inspired by various classes in a society, various ways of thinking and faith, and various perspectives. Being a reflection of society, art is an activity continuing its existence and effects consistently within the historical process. An artist who is insurgent and full of thoughts and lives of his time not only expresses the reality, but also has an aim to form it. Differences in economic, ideological, social and cultural natures of different societies are characteristics of sense of art in the society. Various socio-economic and cultural features of different periods in societies play a preliminary role for the following period. Furthermore, it is inevitable that developments and alterations in a society have also impacts positively or negatively on many other societies. Art, however, has a role of shaping the future of a society by criticizing, questioning and reacting to the system. No matter which frame of thought they stand up for, ruling all kind of societies, art has to be in accord with the nature of society in which that thought comes into existence.

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# An Investigation Of Flat Weaving Cicim Technique In The Samples In Prof. Dr. Turhan Yazgan Ethnography Museum

Fatma Nilhan Özaltın, Zeynep Figen Yurteri

## 1. Introduction

Flat-woven rugs refer to the ones with no pile in kilim, zili, soumak, and cicim (jijim) techniques as floor covering. The nomadic herders (*yörük*) in Anatolia living in a traditional way of life have been the most loyal producers of flat woven rugs. They have ensured the continuation of traditional weaving, using flat weaves in many places in everyday life. Today, flat weave rug making in Anatolia is one of the rare arts with traditional rules despite mechanization.

These weaves with no pile are undoubtedly different weaves in terms of weaving techniques although they have a similar weaving surface look. Therefore, they are often mislabeled as kilim by those who do not know the traditional weaving techniques (Kırzioğlu, 2001, p. 11).

The purpose of the study is to show technical discrepancy in flat weaves and to pay attention to cicim technique. Over 400 cicim rugs exhibited in Prof. Dr. Turhan Yazgan Ethnography Museum in Isparta were investigated for this purpose. The flat weave rug samples with “cicim” technique in the museum were analyzed according to the motif (design) and weaving techniques.



**Figure 1:** Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

In Anatolia, flat weaves with cicim technique have been woven for daily needs such as a pillow, floor covering, prayer rug, saddlebag, door/table/sofa cloth, oblation bag, curtain, cutlery rack, sack, and gun bag (Barişta, 1998, p. 47).

Warp, weft, and motif threads are used in cicim flat weaves and these weaves are often called as “extra-weft float brocading” (*atlamalı*) in several locations in Turkey. (Barişta, 1998, p. 43). There is no rule in the number of overlaps in motif threads. The number of overlaps in weft threads determines the number of horizontal overlaps, thus making the motif looks good. The motif in cicim weaves looks as if it were an embroidery by a needle on a plain ground. In fact, the ground and the motifs are woven during the weaving simultaneously. According to the motif intensity and ground look in cicims, various techniques are used such as cicim with scattered motifs, cicim with weft-faced scattered motifs, cicim with condensed motifs, cicim with weft-faced condensed motifs, and cicim with warp-faced.





## 2. Material And Method

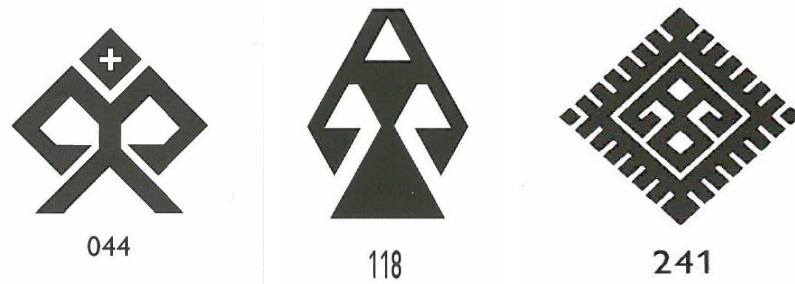
### 2.1. Motifs

Throughout the history, human beings have sometimes reflected their ideas and feelings on the cave walls, stones, and weavings by means of symbols and drawings. Motifs have often been used which show the femininity of the woman, the power of the man, the abundance and fertility of the family, the symbols which are believed to protect against evil thoughts.

The designs of flat weaves with “cicim” technique exhibited in Prof. Dr. Turhan Yazgan Ethnography Museum in Isparta were investigated. It was found that the motifs such as elibelinde, koçboynuzu, bereket, su yolu, pıtrak, muska ve nazar, kurtağzı and çengel were mostly used in these weaves.

#### 2.1.1. Elibelinde Motif (hands-on-hips or akimbo)

This motif represents motherhood, protection of children and symbolizes good luck and fortune to her house (Ateş, 1996, p. 153).



**Figure 2:** Hands on hips or Akimbo (Erbek, 1982, p. 21-23-26).

#### 2.1.2. Koçboynuzu motif (ram's horn)

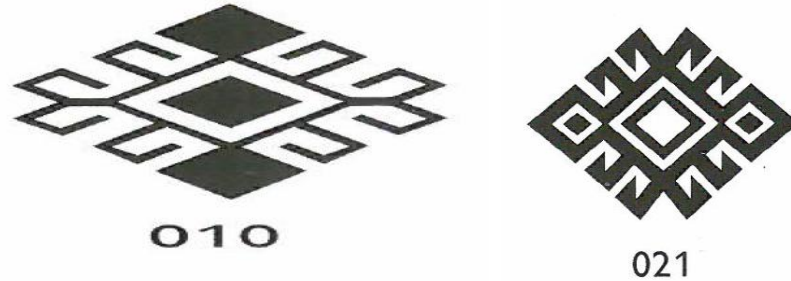
This motif is today believed to be associated with man's world and symbolizes power, health, continuation of man's fertility, and masculinity (Ateş, 1996, p. 153).



**Figure 3:** Ram's horn (Erbek, 1982, p. 38-39-41).

### 2.1.3. Bereket motif (fertility)

This is usually interpreted with the ram horn and hands-on-hips-motifs motifs, and has connotations with marriage, mating, reproduction. Using the symbols such as luck and fertility represents a wish for never-ending happiness (Erbek, 1982, p. 46).



**Figure 4:** Fertility (Erbek, 1982, p. 54).

### 2.1.4. Su yolu motif (running water or meander)

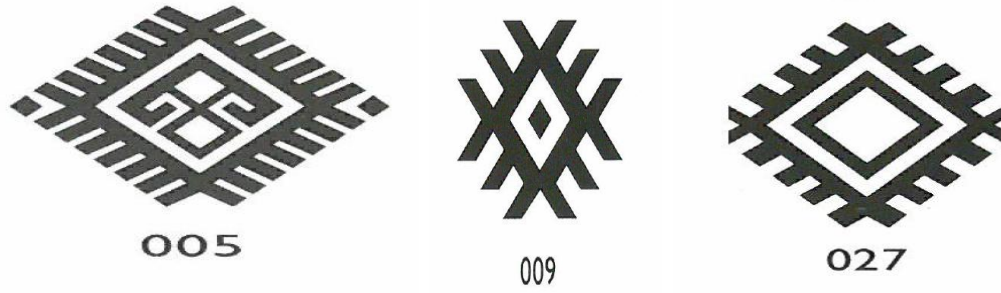
Water is a symbol of rebirth, of revival of the body and soul, of continuous flow of life, and of fertility, nobility, wisdom, purity and virtue (Erbek, 1982, p. 102).



**Figure 5:** Running water or meander (Erbek, 1982, p. 106-107).

### 2.1.5. Pitrak motif (burdock)

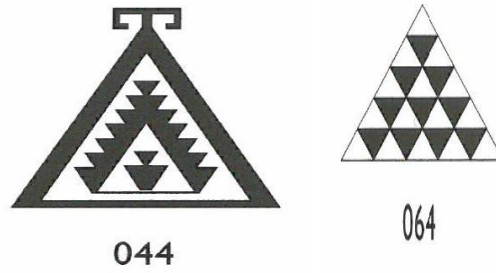
Burdock is a plant found in fields; its thorns stick into people and animals. Anatolian people believed that the thorns on this plant kept the evil eye away, and they have used this motif as a good luck charm. The Turkish saying “pitrak gibi” means abundant, referring to the fruitfulness of the trees. In this perspective, the motif has been used on flour bags, tandır (clay-lined pit oven) cloths and on earth-made containers (Erbek, 1982, p. 106-107).



**Figure 6:** Burdock (Erbek, 1982, p. 110).

### 2.1.6. Muska ve Nazar Motif (amulet and evil eye)

The evil eye may be defined as the power of certain people who are believed to have to harm people, as well as pets, property or even inanimate objects. Geometric triangle motif is the simplest stylized eye form. In Anatolian weaving, eye motifs are geometric applications of square, rhombus, rectangle, cross, and star beside the triangle (Erbek, 1982, p. 120-122).



**Figure 7:** Amulet and evil eye (Erbek, 1982, p. 127).

### 2.1.7. Göz Motif (eye)

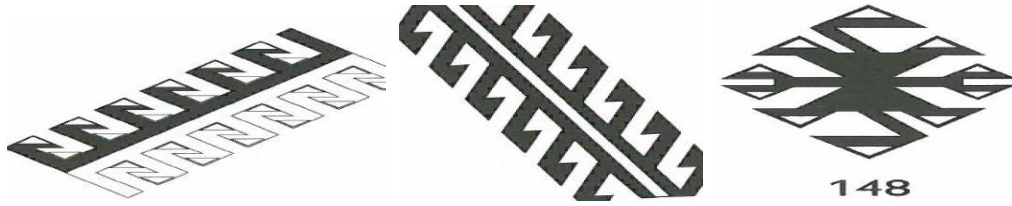
Although the human eye has good intentions, it may sometimes be used as a symbol of evil ones. it is accepted that the only real remedy for the evil effects of the eye is the eye itself again. The eye motif in the woven works can be seen around hands-on-hips and abundance motifs (Erbek, 1982, p. 128).



**Figure 8:** Eye (Erbek, 1982, p. 131-132).

### 2.1.8. Kurtağı Motif (wolf's mouth)

This motif is the stylization of wolf track and wolf mouth. Due to its ability to see in the dark, the wolf has become the symbol of the sun and light (Erbek, 1982, p. 158).



**Figure 9:** Wolf's mouth (Erbek, 1982, p. 161-164).

### 2.1.9. Çengel Motif (hook)

This motif is not only considered as a protection for evil eye but also a symbol of connection that conveys a relationship between a man and a woman. It is also related to marriage and fertility (Erbek, 1982, p. 158).

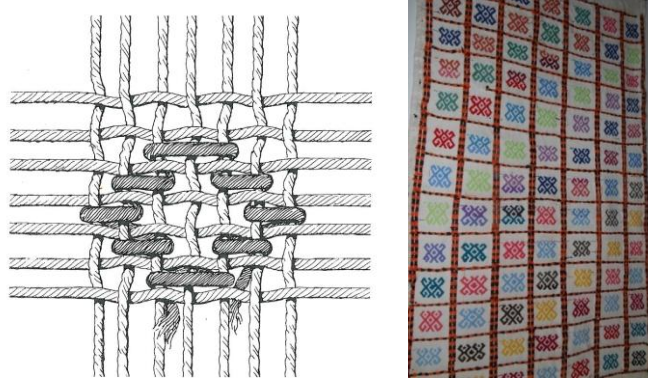


**Figure 10:** Hook (Erbek, 1982, p. 140-141).

## 2.2. Cicims are divided into five categories in terms of weaving techniques

### 2.2.1. Cicim with scattered motifs

Because motifs are scattered on the ground, these cicims are named as cicim with scattered motifs, and the ground is balanced plain weave.



**Figure 11:** The weaving technique of a cicim with scattered motifs (Acar, 1982, p. 56).  
“Cicim with scattered motifs”, archive no. 721, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).



**Figure 12:** “Cicim with scattered motifs”, archive no. 99, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 99
<b>Size:</b>	90x100 cm
<b>Usage:</b>	Table cloth
<b>Weaving Technique:</b>	Cicim with scattered motifs
<b>Motif:</b>	Burdock
<b>Number of warps:</b>	(1 cm) 5
<b>Number of wefts:</b>	(1 cm) 5
<b>Number of design threads:</b>	(1 cm) 5



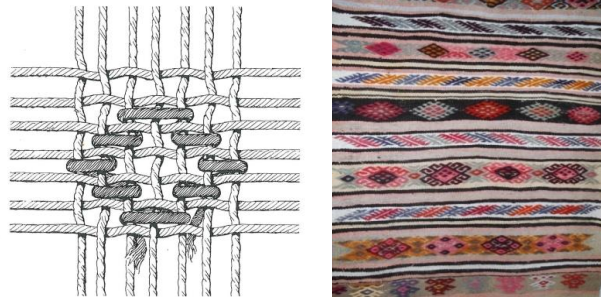
**Figure 13:** “Cicim with scattered motifs”, archive no. 721, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 721
<b>Size:</b>	80x120 cm
<b>Usage:</b>	Sack
<b>Weaving Technique:</b>	Cicim with scattered motifs
<b>Motif:</b>	Ram’s horn
<b>Number of warps:</b>	(1 cm) 4
<b>Number of wefts:</b>	(1 cm) 4
<b>Number of design threads:</b>	(1 cm) 4

### 2.2.2. Cicim with weft-faced scattered motifs

This is a kind of weaving where the wefts are tightly packed so that the warps are hidden or almost hidden and the scattered motifs are placed on this ground (Acar, 1982, p. 57).





**Figure 14:** The weaving technique of a cicim with weft-faced scattered motifs (Acar, 1982, p. 57). “Cicim with weft-faced scattered motifs”, archive no. 135, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).



**Figure 15:** “Cicim with weft-faced scattered motifs”, archive no. 410, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 410
<b>Size:</b>	80x150 cm
<b>Usage:</b>	Sack
<b>Weaving Technique:</b>	Cicim with weft-faced scattered motifs
<b>Motif:</b>	Burdock, eye, fertility
<b>Number of warps:</b>	(1 cm) 3
<b>Number of wefts:</b>	(1 cm) 3
<b>Number of design threads:</b>	(1 cm) 3

### 2.2.3. Cicim with condensed motifs

In this weaving, motifs are tightly woven where the warps and wefts are equally spaced and of virtually the same thickness and flexibility.



**Figure 16:** The weaving technique of a cicim with condensed motifs (Acar, 1982, p. 58). “Cicim with condensed motifs” archive no. 1913, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

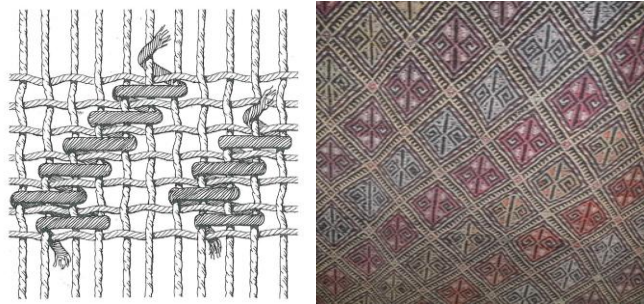


**Figure 17:** “Cicim with condensed motifs” archive no. 1875, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 1875
<b>Size:</b>	90+90x300 cm (Two fragments)
<b>Usage:</b>	Floor covering
<b>Weaving Technique:</b>	Cicim with condensed motifs
<b>Motif:</b>	Wolf’s mouth, amulet and evil eye
<b>Number of warps:</b>	(1 cm) 4
<b>Number of wefts:</b>	(1 cm) 4
<b>Number of design threads:</b>	(1 cm) 4

#### 2.2.4. Cicim with weft-faced condensed motifs

This is a kind of thick weaving where the wefts are tightly packed so that the warps are hidden or almost hidden and the condensed motifs are placed on this ground.



**Figure 18:** The weaving technique of a cicim with weft-faced condensed motifs, (Acar, 1982:59). “Cicim with weft-faced condensed motifs” archive no. 1952, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).



## An Investigation Of Flat Weaving Cicim Technique In The Samples



**Figure 19:** “Cicim with weft-faced condensed motifs”, archive no. 1487, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 1487
<b>Size:</b>	50x50x50 cm (three pieces)
<b>Usage:</b>	Saddlebag
<b>Weaving Technique:</b>	Cicim with weft-faced condensed motifs
<b>Motif:</b>	Burdock, running water or meander
<b>Number of warps:</b>	(1 cm) 4
<b>Number of wefts:</b>	(1 cm) 4
<b>Number of design threads:</b>	(1 cm) 4



**Figure 20:** “Cicim with weft-faced condensed motifs”, archive no. 1607, Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 1607
<b>Size:</b>	150x255 cm
<b>Usage:</b>	Floor covering
<b>Weaving Technique:</b>	Cicim with weft-faced condensed motifs
<b>Motif:</b>	Hands-on-hips or Akimbo
<b>Number of warps:</b>	(1 cm) 4
<b>Number of wefts:</b>	(1 cm) 4
<b>Number of design threads:</b>	(1 cm) 4

### 2.2.5. Cicim with warp-faced

Motifs are woven where the warps are packed so closely that they completely cover the wefts.



**Figure 21:** “Cicim with warp-faced”, archive no. 1890 Prof. Dr. Turhan Yazgan Ethnography Museum (2015).

<b>Inventory No:</b>	Archive no. 1890
<b>Size:</b>	150x255 cm (50+50+50+50x255 cm)
<b>Usage:</b>	Four-fragment covering
<b>Weaving Technique:</b>	Cicim with warp-faced
<b>Motif:</b>	Hook
<b>Number of warps:</b>	(1 cm) 4
<b>Number of wefts:</b>	(1 cm) 4
<b>Number of design threads:</b>	(1 cm) 4

### 3. Conclusion

The analyses are of great importance in correct documentation of cicim weavings exhibited in museum collections. It was seen that this was often inattentively carried out in many written sources, museum exhibitions, and inventory logs.

This study may raise awareness of cicim weavings, discriminating between the kilim and cicim weavings. Hence, correct documentation may contribute to not only the continuation of richness in flat weave culture but also to the next generations and researchers in this field.

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Prof. Dr. Turhan Yazgan Ethnography Museum Archive

# Music and Non-Music Skills You Should Have for Being Successful Musician

Sirin Akbulut Demirci

## 1. Introduction

Being successful in a creative profession also requires successful management of business aspects and creativity requires a multitude of skills and abilities, including personal styles (Hennessey & Amabile, 2010; Shalley et al., 2004). Which skills you should have as a musician for being successful? The study showed that self-regulation and design self-efficacy are important in studying both the creative and business-related roles in creative jobs (Hennessey & Amabile, 2010)

The aim of the study is to determine music skills and non-music skills which should musician have according their point of view.

The study was the preliminary study of the European Project “Preparing for Success in Music” (2013- Project Number: 65915). Preparing for Success in Music is a Leonardo da Vinci project whose purpose is to design a Musicians Self- Coaching Toolbox (Toolbox) for those involved in music teaching in the Vocational Educational and Training Sector and for individual musicians who feel they would benefit from a structured approach to progressing their career or their involvement with music. It represents an enhancement of traditional methods, insofar as it incorporates coaching principles and techniques in order to produce better outcomes for both teachers and students. It will enables music administrators and teachers to offer their students a short course which will bring home to them the message that in order to pursue a successful career in music it is necessary to have a broad range of both music and non-music skills. The Toolbox will show them how to identify these and how to work on them in a structured manner. The Musicians Self-Coaching Toolbox enables musicians and aspiring musicians to determine where they are in relation to their required skills and provides them with a range of exercises which will enable them to enhance their strengths and rectify their weaknesses. It is designed to be used as an integral part of a course or on a standalone basis. (<http://www.e-clef.net/>)

The survey was prepared to obtain the data of 135 musicians who answered the survey. According to the results music skills with high frequencies are *Correct and Regular Practice, Good Instrument Education* and non- music skills are *Life Management, Know What You Want*. Also the participants’ recommendations were searched.

## 2. Method

To obtain the findings the survey was prepared after brain storming section of the EU project meeting according the meeting participants’ recommendations. Bursa Uludag University Music Education Department was chosen as an example. The survey was asked to 37 1<sup>st</sup> grade university students, 25 2<sup>nd</sup> grade university students, 30 3<sup>rd</sup> grade university student, 18 4<sup>rd</sup> grade university students, 4 academic staff, 7 graduate students, 14 music teachers and musicians, in total 135 musicians participate to the survey. All data were analyzed with frequencies and percent.

### 3. Findings

According to the survey the findings are as follows.

**Table 1.** Music Skills 37 1<sup>st</sup> Grade Students Survey Results<sup>1</sup>

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Good Sight Reading</i>	12 <sup>2</sup>	%32.43 <sup>3</sup>	15	%40.54	11	%29.72				
<i>Music History Knowledge</i>	10	%27.02	15	%40.54 <sup>4</sup>	10	%27.02	2	%5.40	1	%2.70
<i>Good Voice Training</i>	5	%13.51	9	%24.31	19	%51.35	6	%16.21		
<i>Good Instrument Education</i>	20	%54.05	10	%27.02	8	%21.62				
<i>Stage Experience</i>	15	%40.54	11	%29.72	9	%24.31	3	%08.10		
<i>Song Writing</i>	1	%2.70	3	%8.10	13	%35.51	18	%48.64	3	%8.10
<i>Correct and Regular Practice</i>	24	%64.86	8	%21.62	5	%13.51	1	%2.70		
<i>Music Industry Knowledge</i>	2	%5.40	14	%37.83	16	%43.24	5	%13.51		
<i>Postgraduate Education</i>	7	%18.91	9	%24.31	6	%16.21	4	%10.81	12	%32.43

According to the Table 1 survey results of the 1<sup>st</sup> Grade students *Good Sight Reading* and *Good Instrument Education* have the higher positive frequencies. Also *Correct and Regular Practice* have the highest “strongly agree” percent with %64.86. *Postgraduate Education* and *Song Writing* have higher negative frequencies.

According to the survey results of the 1<sup>st</sup> Grade student’s suggestions for Music Skills are *Intonation* (F2<sup>5</sup>), *To Give a Sense of the Work*, *Musicality*, *Music Theory*, *Form and Structure Information*, *Music History*, *Aural Training*, *Practicing for the Target* and *Talent*.

**Table 2.** Non- Music Skills 37 1<sup>st</sup> Grade Students Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Know What You Want</i>	17	%45.94	14	%37.83	6	%16.21				
<i>Developing a Career</i>	15	%40.54	16	%43.24	6	%16.21				
<i>Business Planning and Marketing</i>	7	%18.91	9	%24.31	16	%43.24	2	%5.40	1	%2.70
<i>Technology</i>	5	%13.51	19	%51.35	10	%27.02	2	%5.40	1	%2.70
<i>Life Management</i>	8	%21.62	18	%48.64	7	%20.93	4	%10.81		
<i>Language</i>	10	%27.02	13	%35.51	8	%24.80	6	%16.21		

According to the Table 2 survey results of the 1<sup>st</sup> Grade students *Know What You Want* and *Developing a Career* have the higher positive frequencies.

According to the survey results of the 1<sup>st</sup> Grade student’s suggestions for Non- Music Skills are *Self-Confidence*, *Love of Music*, *His Interest in Music*, *Enthusiasm*, *Happiness*, *Discipline*, *Being Respectful* (F2), *Being Hardworking*, *Covetousness*, *Not Give Up*, *Be Social*, *Regular Work*, *Perseverance*, *Games to Improve Thinking*, *Keep the Body Fit Doing Sports*, *Mathematics*, *Make the Correct Decision Which Branch to Choose in Music*.

<sup>1</sup> The skills with highest frequency and percent was marked in red color in all tables.

<sup>2</sup> First numbers are the Frequency in all tables.

<sup>3</sup> Second Numbers are the percent in all tables.

<sup>4</sup> The highest degree was marked in green color in all tables.

<sup>5</sup> F is the abbreviation of Frequency in all tables.

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**Table 3.** Music Skills 25 2<sup>nd</sup> Grade Students Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Good Sight Reading</i>	8	%32	14	%56	2	%8	1	%4		
<i>Music History Knowledge</i>	3	%12	12	%48	10	%40				
<i>Good Voice Training</i>	6	%24	9	%36	8	%32	2	%8		
<i>Good Instrument Education</i>	16	%64	6	%24	2	%8	1	%4		
<i>Stage Experience</i>	14	%56	8	%32	3	%12				
<i>Song Writing</i>	2	%8	4	%16	11	%44	6	%24	2	%8
<i>Correct and Regular Practice</i>	12	%48	11	%44	2	%8				
<i>Music Industry Knowledge</i>	1	%4	6	%24	13	%52	4	%16	1	%4
<i>Postgraduate Education</i>	3	%12	9	%36	9	%36	1	%4	3	%12

According to the Table 3 survey results of the 2<sup>nd</sup> Grade students *Music History Knowledge*, *Stage Experience* and *Correct and Regular Practice* have the highest positive frequencies. *Good Instrument Education* has the highest percent of %64 (Strongly Agree).

According to the survey results of the 2<sup>nd</sup> Grade students' suggestions for music skills are *To Have Good Instrument*, *Accompaniment*, *Aural Skills* ( F3), *To Start at a Young Age*, *Predisposition to Instruments* (F2), *Know Others Type of Music*, *Domination of the Instrument*, *Listening Good Music*, *Have a Good Voice* and *Being Good Music Listener*.

**Table 4.** Non- Music Skills 25 2<sup>nd</sup> Grade Students Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Know What You Want</i>	13	%52	9	%36	3	%12				
<i>Developing a Career</i>	10	%40	12	%48	3	%12				
<i>Business Planning and Marketing</i>	6	%24	11	%44	7	%28	1	%4		
<i>Technology</i>	3	%12	9	%36	12	%48	1	%4		
<i>Life Management</i>	7	%28	11	%44	6	%24	1	%4		
<i>Language</i>	9	%36	6	%24	7	%28	1	%4	2	%8

According to the Table 4 survey results of the 2<sup>nd</sup> Grade students *Know What You Want* and *Developing a Career* have the highest frequencies.

According to the survey results of the 2<sup>nd</sup> Grade students' suggestions for non-music skills are *Entrepreneurship*, *Management* (F2), *Organization*, *Working With Good Musicians*, *Discipline* (F4), *Using Different Recourse*, *Love Music*, *Love Their Work*, *Be Good Programmed and Planning Well* (F3), *Self-confidence* (F5), *Communication*, *Being social* (2), *Search*, *Physical exercises*, *Greed*, *Patience*, *Not to Have Ego (Modesty)*, *Being Humane*, *Courage*, *Interest in Fine Arts*, *Oral Expressing*, *Knowing the Relationship Between Music and Other Art Forms*, *Literature*, *Being able to Express*, *To be Aware of Commercial Concerns*, *Rhetoric* and *Be Extroverted*.

**Table 5.** Music Skills 30 3<sup>rd</sup> Grade Students Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Good Sight Reading</i>	10	%33.33	14	%46.66	5	%16.66			1	%3.33
<i>Music History Knowledge</i>	9	%30	9	%30	9	%30	3	%10		
<i>Good Voice Training</i>	6	%20	7	%23.33	16	%53.33	1	%3.33		
<i>Good Instrument Education</i>	9	%30	12	%40	7	%23.33	2	%6.66		
<i>Stage Experience</i>	7	%23.33	11	%36.66	8	%26.66	1	%3.33	3	%10
<i>Song Writing</i>			6	%20	14	%46.66	5	%16.66	5	%16.66
<i>Correct and Regular Practice</i>	14	%46.66	7	%23.33	7	%23.33			2	%6.66
<i>Music Industry Knowledge</i>	1	%3.33	12	%40	9	%30	7	%23.33	1	%3.33
<i>Postgraduate Education</i>	4	%13.33	9	%30	10	%33.33	3	%10	4	%13.33

According to the Table 5 survey results of the 3<sup>rd</sup> Grade students *Good Voice Training* has the highest positive frequency. *Correct and Regular Practice* has the highest percent of %46.66 (Strongly Agree).

According to the survey results of the 3<sup>rd</sup> Grade students' suggestions for music skills are *Playing More Than One Instrument*, *Technical Skills*, *Know Instrument Maintenance and Repair*, *Accompaniment* (F2), *Rhythmical Skills* (F2), *Musical Memory (Repetition of the Melody)*, *Harmony Knowledge* and *Solfège*.

**Table 6.** Non- Music Skills 30 3<sup>rd</sup> Grade Students Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Know What You Want</i>	14	%46.66	11	%36.66	5	%16.66				
<i>Developing a Career</i>	12	%40	11	%36.66	6	%20	1	%3.33		
<i>Business Planning and Marketing</i>	4	%13.33	7	%23.33	14	%46.66	5	%16.66		
<i>Technology</i>	6	%20	10	%33.33	13	%43.33	1	%3.33		
<i>Life Management</i>	9	%30	12	%40	9	%30				
<i>Language</i>	10	%33.33	10	%33.33	6	%20	1	%3.33	3	%10

According to the Table 6 survey results of the 3<sup>rd</sup> Grade students *Know What You Want* has the highest frequency.

According to the survey results of the 3<sup>rd</sup> Grade students' suggestions for non-music skills are *Making Observations*, *Humanity*, *Nice to Have an Idea About the Other Branches of the Arts*, *Communication Skills*, *Initiative*, *Be able to Express Himself/Herself*, *Appeal to Different Ages Group*, *Sociology*, *Phycology* (F2), *Philosophy*, *Love Research*, *Be Curios* (F2), *Good Relationship with People* (F2), *Good Language Use*, *Body Language*, *Management*, *Ability to Convince* and *Attitude*.



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**Table 7.** Music Skills 18 4<sup>rd</sup> Grade Students Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Good Sight Reading</i>	8	%44.44	3	%16.66	5	%27.77	1	%5.55	1	%5.55
<i>Music History Knowledge</i>	2	%11.11	10	%55.55	3	%16.66	3	%16.66		
<i>Good Voice Training</i>	2	%11.11	7	%38.88	6	%33.33	2	%11.11	1	%5.55
<i>Good Instrument Education</i>	6	%33.33	8	%44.44	3	%16.66	1	%5.55		
<i>Stage Experience</i>	8	%44.44	7	%38.88	2	%11.11	1	%5.55		
<i>Song Writing</i>	1	%5.55	4	%22.22	6	%33.33	6	%33.33	1	%5.55
<i>Correct and Regular Practice</i>	6	%33.33	8	%44.44	3	%16.66	1	%5.55		
<i>Music Industry Knowledge</i>	1	%5.55	4	%22.22	9	%50	4	%22.22		
<i>Postgraduate Education</i>	2	%11.11	5	%27.77	5	%27.77	1	%5.55	5	%27.77

According to the Table 7 survey results of the 4<sup>rd</sup> Grade students *Good Instrument Education*, *Stage Experience* and *Correct and Regular Practice* have the highest positive frequencies.

According to the survey results of the 4<sup>rd</sup> Grade students' suggestions for music skills are *Italian Language Information*, *Orchestration Information* and *Technical Skills*.

**Table 8.** Non- Music Skills 18 4<sup>rd</sup> Grade Students Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Know What You Want</i>	5	%27.77	11	%61.11	1	%5.55				
<i>Developing a Career</i>	5	%27.77	11	%61.11	1	%5.55				
<i>Business Planning and Marketing</i>	2	%11.11	7	%38.88	6	%33.33	2	%11.11		
<i>Technology</i>	6	%33.33	6	%33.33	4	%22.22	2	%11.11		
<i>Life Management</i>	4	%22.22	11	%61.11	2	%11.11	1	%5.55		
<i>Language</i>	8	%44.44	5	%27.77	3	%16.66	2	%11.11	3	%16.66

According to the Table 8 survey results of the 4<sup>rd</sup> Grade students *Know What You Want* and *Developing a Career* have the highest positive frequencies.

According to the survey results of the 4<sup>rd</sup> Grade students' suggestions for non-music skills are *Communication Skills* (F2), *Chance*, *Being in the Right Place at the Right Time*, *Be able to Decide the Right*, *Success in Human Relations*, *Literature*, *Electronic*, *Information of Technology*, *Thoughts* (F2), *Money*, *Speaking Well* and *Oratory*.

**Table 9.** Music Skills 4 Academic Staffs Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Good Sight Reading</i>	2	%50			1	%25			
<i>Music History Knowledge</i>			3	%75					
<i>Good Voice Training</i>					2	%50	1	%25	
<i>Good Instrument Education</i>	1	%25	2	%50					
<i>Stage Experience</i>	1	%25	2	%50					
<i>Song Writing</i>			1	%25			2	%50	
<i>Correct and Regular Practice</i>	2	%50	1	%25					
<i>Music Industry Knowledge</i>					2	%50			
<i>Postgraduate Education</i>			2	%50	1	%25			

According to the Table 9 survey results of Academic Staffs *Correct and Regular Practice*, *Good Instrument Training*, *Stage Experience* and *Music History Knowledge* have high positive frequencies. They did not write any suggestions for music skills.

**Table 10.** Non- Music Skills 4 Academic Staffs Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Know What You Want</i>	2	%50	1	%25					
<i>Developing a Career</i>	1	%25	1	%25	1	%25			
<i>Business Planning and Marketing</i>			1	%25			2	%50	
<i>Technology</i>	1	%25	2	%50					
<i>Life Management</i>	2	%50	1	%25					
<i>Language</i>	2	%50	1	%25					

According to the Table 9 survey results of Academic Staffs *Know What You Want*, *Technology*, *Life Management* and *Language* have high positive frequencies. They did not write any suggestions for music skills.

**Table 11.** Music Skills 7 Graduate Students Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Good Sight Reading</i>	4	%57.14	2	%28.57	1	%14.28			
<i>Music History Knowledge</i>	1	%14.28	6	%85.71					
<i>Good Voice Training</i>	1	%14.28	1	%14.28	4	%57.14	1	%14.28	
<i>Good Instrument Education</i>	3	%42.85	4	%57.14					
<i>Stage Experience</i>	3	%42.85	4	%57.14					
<i>Song Writing</i>			2	%28.57	3	%42.85	2	%28.57	
<i>Correct and Regular Practice</i>	4	%57.14	3	%42.85					
<i>Music Industry Knowledge</i>			2	%28.57	3	%42.85	1	%14.28	
<i>Postgraduate Education</i>	1	%14.28	4	%57.14	2	%28.57			



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According to the Table 11 survey results of Graduate Students *Music History Knowledge, Good Instrument Education, Stage Experience and Correct and Regular Practice* have the higher frequencies.

According to the survey results of the graduate students' suggestions for music skills are *Concert, Theater, Regular Participation in Seminars, Instrument Control, Follow World Music*.

**Table 12.** Non- Music Skills 7 Graduate Students Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Know What You Want</i>	4	%57.14	3	%42.85					
<i>Developing a Career</i>	3	%42.85	3	%42.85	1	%14.28			
<i>Business Planning and Marketing</i>	1	%14.28	2	%28.57	2	%28.57	2	%28.57	
<i>Technology</i>	2	%28.57	4	%57.14	1	%14.28			
<i>Life Management</i>	4	%57.14	3	%42.85					
<i>Language</i>	6	%85.71	1	%14.28					

According to the Table 12 survey results of Graduate Students *Know What You Want, Life Management and Language* have the highest positive frequencies.

According to the survey results of the graduate students' suggestions for non-music skills are *Lifelong Research Interest (F2), Know at Least Two Foreign Languages (F2), Thinking, Questioning, Philosophy and Self-confidence*.

**Table 13.** Music Skills 14 Music Teachers and Musicians Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Good Sight Reading</i>	6	%42.85	7	%50	1	%7.14			
<i>Music History Knowledge</i>	2	%14.28	6	%42.85	6	%42.85			
<i>Good Voice Training</i>	2	%14.28	8	%57.14	3	%21.42	1	%7.14	
<i>Good Instrument Education</i>	2	%14.28	12	%85.71					
<i>Stage Experience</i>	3	%21.42	8	%57.14	2	%14.28	1	%7.14	
<i>Song Writing</i>	1	%7.14			11	%78.57	1	%7.14	1 %7.14
<i>Correct and Regular Practice</i>	9	%64.28	5	%35.71					
<i>Music Industry Knowledge</i>	2	%14.28	4	%28.57	7	%50	1	%7.14	
<i>Postgraduate Education</i>	1	%7.14			5	%35.71	6	%42.85	2 %14.28

According to the Table 13 survey results of Music Teachers and Musicians *Good Instrument Education and Correct and Regular Practice* have the highest frequencies.

According to the survey results of music teachers and musicians suggestions for music skills are *Group and Stage Experience, Improvisation, Playing More Than One Instrument, Composition Skills, Regular Practicing, Listening Music, Music Physic Knowledge, Aural Training*.

**Table 14.** Non- Music Skills 14 Music Teachers and Musicians Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Know What You Want</i>	5	%35.71	7	%50	2	%14.28			
<i>Developing a Career</i>	5	%35.71	9	%64.28					
<i>Business Planning and Marketing</i>	5	%35.71	5	%35.71	4	%28.57			
<i>Technology</i>	4	%28.57	7	%50	3	%21.42			
<i>Life Management</i>	2	%14.28	9	%64.28	3	%21.42			
<i>Language</i>	2	%14.28	2	%14.28	8	%57.14	2	%14.28	

According to the Table 13 survey results of Music Teachers and Musicians *Developing Career* has the highest frequency.

According to the survey results of music teachers and musicians suggestions for music skills are *Leading Spirit, Charismatic Character, Innovative Character, Communicate with the Audience, Information of Stage Presentation, To be able to Attract the Audience, Business Skills, Perseverance, Discipline, Be able to Target Ability to Make It, The Love of Music (F2), Curiosity to Personal Development, Interest in the Fine Arts, Being a Good Reader-Literary Accumulation, Love of Nature and Animals and Be Sensitive to Global Disaster.*

#### 4. Conclusion and Recommendations:

All data can be summarized with these two fallows tables.

**Table 15.** Music Skills Total 135 Participants Survey Results

MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree
<i>Good Sight Reading</i>	50	%37.03	55	%40.74	26	%19.25	2	%1.48	2 %1.48
<i>Music History Knowledge</i>	27	%20	61	%45.18	38	%28.14	8	%5.92	1 %0.74
<i>Good Voice Training</i>	22	%16.29	41	%30.37	58	%42.96	14	%10.37	1 %0.74
<i>Good Instrument Education</i>	57	%42.22	54	%40	20	%14.81	4	%2.96	
<i>Stage Experience</i>	51	%37.77	51	%37.77	24	%17.77	6	%4.44	3 %2.22
<i>Song Writing</i>	5	%3.70	20	%14.81	58	%42.96	40	%29.62	12 %8.88
<i>Correct and Regular Practice</i>	71	%52.59	43	%31.85	17	%12.59	2	%1.48	2 %1.48
<i>Music Industry Knowledge</i>	7	%5.18	42	%31.11	59	%43.70	22	%16.29	2 %1.48
<i>Postgraduate Education</i>	18	%13.33	38	%28.14	38	%28.14	15	%11.11	26 %19.25

In conclusion according to the data of Table 15 *Good Instrument Education, Correct and Regular Practice* and *Good Sight Reading* are a music skills, have the highest positive frequency 131. *Song Writing* has %38.5 negative percent and *Postgraduate Education* has %30.36 negative percent. According to the result for being successful in music as a musician, should have *Good Instrument Education*, should do *Correct and Regular Practice* and should *Read Sight-reading Well*. Even these you do not need to be good at song writing and postgraduate education is unnecessary according to the data.

According to the results suggestions for music skills with higher frequencies are *Intonation (F2), Aural Skills (F3), Predisposition to Instruments (F2), Accompaniment (F2), Rhythmical Skills (F2), Phycology (F2), Be Curious (F2), and Good Relationship with People (F2).*

**Table 16.** Non- Music Skills Total Survey Results

NON MUSIC SKILLS	Strongly Agree		Agree		Neither		Disagree		Strongly Disagree	
<i>Know What You Want</i>	60	%44.44	56	%41.48	17	%12.59			1	%0.74
<i>Developing a Career</i>	51	%37.77	63	%46.66	18	%13.33	1	%0.74	1	%0.74
<i>Business Planning and Marketing</i>	25	%18.51	42	%31.11	49	%36.29	14	%10.37	2	%1.48
<i>Technology</i>	27	%20	57	%42.22	43	%31.85	6	%4.44	1	%0.74
<i>Life Management</i>	36	%26.66	65	%48.14	27	%20	6	%4.44		
<i>Language</i>	47	%34.81	38	%28.14	32	%23.70	12	%8.88	5	%3.70

According to the data of Table 16 *Know What You Want* has the highest positive frequency 133 and percent %98.51. *Developing a Career* has the second highest positive frequency 132 and percent %97.76. *Life Management* has the third highest positive frequency 125 and percent %94.8. According to the result for being successful in music as a musician you should *Know What You Want*, you should *Develop Your Career* and you should *Make the Life Management*.

According to the results suggestions for non-music skills with higher frequencies are:

*Self-confidence* (F5), *Discipline* (F4), *To Be Good Programmed and Planning Well* (F3), *Being Respectful* (F2), *Management* (F2), *Being Social* (F2), *Communication Skills* (F2), *Thoughts* (F2), *Lifelong Research Interest* (F2), *Know at Least Two Foreign Languages* (F2), *The Love of Music* (F2).

Pursuing a career in music is one of the most challenging and satisfying things you can do. (Hallam&Gaunt, 2012) It was thought that this study will help musicians to be more successful in their music career.

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# **Inter-period Journey of the Graphic Design and Its Reflection on the Thematic Magazines**

İlter Alkan

## **1. Introduction**

Visual communication design creates a specific message or information by handling it as a problem and solving it in the most effective and appropriate manner for the target group determined (Becer, 1999).

The requirements of the masses entailed the communication in human life. The purposes including being effective on the masses, developing or changing behaviors and attitudes or getting informed or informing about a specific subject determine the communication channels. The collective life and production activities of the humans required the communication. One can only maintain the existing social relations by means of communication. In order to maintain and support the material relations of the society, the tools of communication including language, discourse and content and the technological devices for conveying the contents are used. The mass media, the communication type carried out via radio, television, cinema, press and internet was spread as of the end of 19<sup>th</sup> century as the capitalism reached the monopolistic stage and it became an integral part of the social production. The media has an important role in the reinforcement and expansion of the capitalism. The concept of capitalism is obliged to continue the production economically in order to survive; therefore the media is the sector that ensures its continuity and permanence both economically and ideologically.

One of the channels to reach the masses via the media organs is the magazines. The magazines have gained wide currency with the purpose of reaching different types of the masses after 1920s. The Industrial Revolution in bearing the modernism and the French Revolution completely changes the expectations and consuming habits of the society. As the technology started to develop in mid-19<sup>th</sup> century, the magazines had important roles both in human life and every part of the society. Esquire, Good Housekeeping, Bazaar, Vanity Fair and Vogue are some of the magazines published on those days. Although the target groups of the aforementioned magazines were different from each other, they all had a common aspect during the days they were publishes, which was the positive effects of the modern art and visual culture in the magazine design and they were unique. However, as far as today's design and content approaches are concerned, the fact that the ownership structure of the media merged with the global capitalism led the increase in the importance of the magazines in the media. The commodification, the homogenous type and the standardization seen in the content of the mass medium are the results and fruits of the policies supported by the capitalist economy.

## **2. Literature Review**

In the environment of relations of production formed in accordance with the capitalism, not only the products for the daily use of the people but also the products appealing the feelings and consciousness of the people started to be produced. The operation of capitalism based on the return and commerce affects all sections of human and social life; and it turns to account anything regarding human by placing them in the commercial relations. According to

capitalism everything and everyone has a material cost; therefore they serve somehow for dealings of capitalism.

Adorno and Horkheimer coined the term Culture Industry in order to emphasize the commodification of the cultural forms of the leisure industry becoming popular in America and Europe in late 19<sup>th</sup> century and early 20<sup>th</sup> century. According to the theorists aforementioned, the advancement in the leisure industry leads the standardization and rationalization of the cultural products. The cultural or art products produced are served for the consumption of the masses in accordance with the purposes of capitalist accumulation and gaining profit. These products infuse a life style and a point of view to the individual consumer. As they are adopted by the numerous people within different social classes, the advertising values create a life style. Therefore, unidimensional ideas and behaviors are formed.

Adorno argues that the information produced in the cultural industry atmosphere and presented to the consumption of the people shall not completely correspond to the knowledge and consciousness forms. The matter is not what the masses want, like or need but what they could buy easily. Thanks to the marketing and advertising methods developed within the scope of commercial relations of capitalism, there had been important progresses (Güngör, 2011). The matter here is not that the people really need something to buy but that they feel as if they needed it.

The concepts of the mass society and mass culture were developed by the spreading capitalism in the Western Europe. With the development of capitalism, the production for the market emerged, the production increased and the cultural production emerged by means of the technological advancement. The folk culture arouses from the need of the people. However the mass culture is the result of commercial production and consumption. The folk culture was created by the needs of the people, whereas the mass culture was produced by the industrialists (Yaylagül, 2010). The mass culture has always been evaluated as monotonous and standardized culture. As this type of culture has been imposed vertically by the industrialists, the consumers have passive roles. The mass culture spreads every part of the live in the capitalist societies and threatens the elite culture.

The mass media has the intermediary role for the masses to buy the products produced within the industrial environment. The images conveyed by means of the mass media create a specific image climate in the society. The people's propensity to consume is promoted, even provoked in this climate. Following the provocations and incitation, the cultural products created in the industrial environment are presented to the people. The products manufactured in mass within the scope of industrial world are imposed to the humanity; the societies are standardized and become homogeneous in time with the effect of the mass culture (Adorno, 2007).

The term of popular culture is used for expressing the culture becoming popular as a part of the mass culture by means of the mass media. The popular culture is an artificial, commercial and consumption culture created by the capitalism with the mass media for the taste of the masses (Yaylagül, 2010).

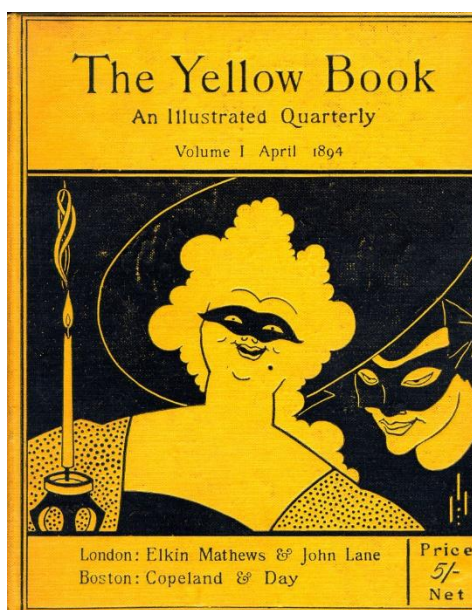
The cultural and art production has transformed with the capitalism. The cultural and art products were rich in terms of meaning before the capitalism. Those were the products of the personal creativity, genius and authenticity of the artists. The hand-made products were single and original (Benjamin, 1999).

On the other hand, the capitalist system caused by the industrialization has destroyed the spirit of the art and culture. Therefore, today's works are ordinary, standard and routine. In other words, they are not the product of the creativity and authenticity.

Adorno and Horkheimer, the Frankfurt School philosophers state that the industrialists and media boss dominate the field of culture, which standardizes the culture. Adorno had negative ideas about the popular culture, because according to him, the popular culture is low-quality, ordinary and dangerous. He affirms the modernist approach based on the high and leading work of art.

### 3. Data Collection and Analysis

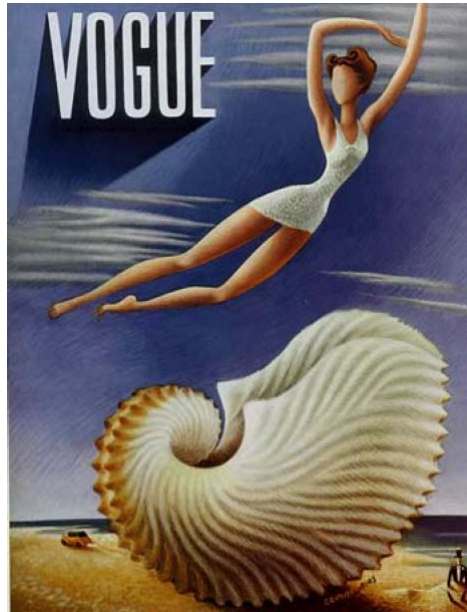
It could be said that the designers like Morris, Beardsley, Bayer, Brodovich and their magazine designs considerably affected the developments in the post-revolution press methods. The magazine design emerged with the Arts and Crafts movement under the leadership of William Morris after the industrial revolution. *The Yellow Book*, designed by the art director Aubrey Beardsley with an exotic approach in 1894 struck all of a heap during those days (Figure 1). “*The Yellow Book, a work of literature and art, became the symbol of innovation and immorality in London with its light yellow cover*” (Bektaş, 1999, 25).



**Figure 1.** The Yellow Book Cover, April (Beardsley, 1894)

Although the topics in the magazines consisted of the current issues after 1920s, they were different from the newspapers. The magazines were flourished in terms of content with the description, stories and commentaries; moreover, the photographs as one of the visual elements were included in the pages of magazines in time. In the 19<sup>th</sup> century the art movements brought new approaches in various field (architecture, music etc.) including graphic design. The images of Surrealism bringing the depth to the two-dimensional pages and attaching importance to the subject and the effect of the subject more than the form affect various designation fields (Becer, 2010) (Figure 2).





**Figure 1.** Vogue Magazine Cover, February (Covarrubias, 1937)

The theories argued by Bauhaus are sometimes summarized with the motto Functionalism. According to it, if something is designed in compliance with the purpose, the beauty comes by itself (Gombrich, 2002, 560). Herbert Bayer, Australian graphic artist, painter, photographer and architect who had an important role in the expansion of the European advertising principles in the USA created a different design sense from the interaction between the writing, photograph and pictures by means of the ‘grid’ system (Becer, 2005) (Figure 3).



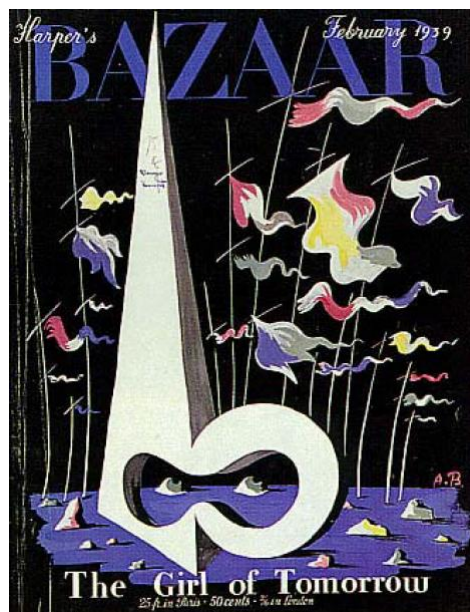
**Figure 2.** Bauhaus (Bayer, 1928)

Another name creating difference in relation to the design during that period was Alexey Brodovich. “The giant pictures, dynamic use of the space and the colorful and textured papers introduced a new atmosphere to the magazine” (Bektaş, 1992, 110). Brodovitch emphasized the importance of the composition and the spaces creating room for the design in his works and the aesthetic they create. *Harper’s Bazaar*, the owner of which is Brodovitch is a fashion magazine and the recognition of the importance of transferring the philosophy of the



## Inter-period Journey of the Graphic Design and Its Reflection on the Thematic Magazines

magazine and the content constructing the magazine to the style/form during the design process increased the importance of the visual identity for the magazine (Figure 4).



**Figure 4.** Harper's Bazaar Magazine Cover, February (Brodovitch, 1939)

In the light of all these developments, the innovations in the magazine design caused the change in the social dynamics and in the search of the producers for the consumption; and it became a different branch. The development paved the way for a new phenomenon in the concept of magazine design. It has created the designations depicted based on the consumption away from the standardization, Fordism and aesthetic concern.



**Figure 3** Good Housekeeping Magazine Cover, February (Phillips, 1917)

The magazines, gaining in popularity between 1920s and 1930s tried to affect and appeal the readers by means of their original designs, typographies and stunning drawings. The magazine covers designed by the art directors including Alexey Brodovitch (Harper's Bazaar) and Elenor Treacy (Fortune) seemed like toiles beyond being just a Figure.

Good Housekeeping magazine is an actual magazine for women published since 1919. The magazine designs designed during the first times had artistic integrity (Figure 5).



**Figure 4.** Good Housekeeping Magazine Cover, March (Murphy, 2002)

However, the media had tabloidization due to the unification of the media and the capitalist system as far as the today's design and content sense is concerned. Therefore, the communication tools have been standardized. During the process, Housekeeping taken as the example has become the magazine which could explain and describe the case we carried out in a best way as it is a thematic magazine. Here is the remarkable point in terms of graphic design is the both Figures - Figure 5 (1919) and Figure 6 (2010) had female figure as the main object on the covers.

As analyzed in detail, it is observed that the female image used in the Figure 5 sends less message, whereas the cover in the Figure 6 is depicted by the image identity attributed to the woman by the society. The reason is there is a huge difference between 1919 and 2010 in terms of economic, sociologic and politic systems. The position of woman is one of the most important elements here. After the sociologic analyses of the issue argued in the article named "Inter-period Journey of the Graphic Design and Its Reflection on the Thematic Magazines", it is required to be analyzed in terms of graphic design. As the graphic design is a phenomenon that includes various elements and fractions as mentioned above and depicted with the sense communication at the same time. As the examples, Figure 5 and Figure 6 are analyzed within the scope of this sense; it is examined in specific points in terms of graphic design.

Starting with the typographic analysis in the Figure 5 (the reason is the color and the logo are the most important element to appeal both subconscious and over conscious of the consumers as buying a product), the correct use of the typography, the space that the woman image holds, being the main object, lack of the contents on the cover make it a whole magazine cover design. The reason for it is that the golden ratio is used in the cover and the message to be emphasized is transferred in a simple and effective way.

As far as the Figure 6 is concerned, unlike the Figure 5 in which all the elements which should be seen in a graphic design is used correctly, it is seen that there is a humiliation to the female object due to the popular culture and consumption sense and there is simplification and standardization in terms of the graphic design.

All these tendencies, the ineffective typography of Figure 6, color chaos, the female image shadowing the typography show the cultural and political change that the magazine experienced during the process (1919-2010).

## 5. Conclusion

It could be said that the economic and politic structures have changed and transformed across the world following the Industrial Revolution. The graphic designs concept has lost its identity due to the turmoil it is included, which paves the way for the creation of the products, which are popular and marketable without any graphic elements. This caused the deformation for the graphic design and due to the deformation graphic design is no more a branch of art and it has become one of the marketing criteria.

The study named “Inter-period Journey of the Graphic Design and Its Reflection on the Thematic Magazines” aims to underline the deformation by means of examples in the light of the references. All the explanations, descriptions and exemplifications are carried out within the scope of this sense.

Regardless of the system running the world, the graphic design is an art. The elitist and aesthetic sense that it has should never be deformed. As a result of this, the designs created by the elements only for consuming and advertising emerged. There is an important fraction here which is that the magazines founded on the basis of the graphic design could not survive (low circulation rate); and contrarily the emerge of the thematic magazine emerging, developing and growing in the media sector creating the designs with the purpose of consumption in order to survive within the capitalist system.

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# **Eighteenth Century Relations between the Ottoman Empire and the Republic of Dubrovnik: Questioning Dubrovnik's Eighteenth Century Decline Paradigm**

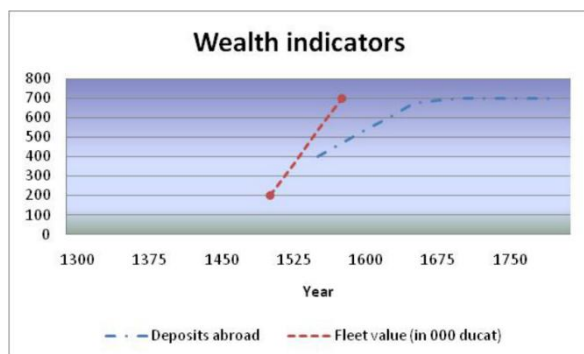
Zeynep Arslan

## **1. Introduction**

Many historians believe that the political, military, and trade relations between the Ottoman Empire and the European city-states reached their pinnacle throughout the 15<sup>th</sup> and 16<sup>th</sup> centuries. This consensus is likely the reason why in the historiography concerning Ottoman 18<sup>th</sup> century affairs Dubrovnik is so rarely discussed, but the affairs of the Ottoman Empire in the 18<sup>th</sup> century merit more study and review than one would believe. This era of Ottoman history witnessed not only drastic shifts in dynastic power, social changes, and cultural reform, but also a series of events that would radically alter human society.

Many academic works about European-Ottoman relations focus on major Italian city-states, such as Venice, Genoa, and Florence. However, the Ottoman Empire was also active in the Republic of Dubrovnik, a small city-state whose prowess in trade and diplomacy kept it afloat, and even the documents that catalogue their relationship often neglect to mention significant aspects of their relations in the 18<sup>th</sup> century, instead focusing on the 15<sup>th</sup> and 16<sup>th</sup> century. Additionally, the conclusions drawn in these papers—especially ones originating from Turkey—are hardly in agreement with one another. It is thus pressing for modern academia to present more detailed, objective accounts of 18<sup>th</sup> century European-Ottoman relations such that reliable references can be available for those interested in the subject.

The historical literature written so far about 18<sup>th</sup> century Dubrovnik toted the era as a period of decline for the small city-state. However, the up-to-date chart below indicates no signs of financial decline throughout Dubrovnik's history (Chapin, 1973). In fact, the graph demonstrates a gradual increase in the city's wealth until the second half of the 18<sup>th</sup> century, followed by stability until the end of Dubrovnik's status as a republic (Figure 1). The city even underwent a strong revival period between 1750 and 1800, but academics have scarcely noted the Republic of Dubrovnik's prosperous final years for two main reasons: one, this portion of the city's political and economic revival is largely misunderstood, and two, Dubrovnik is no longer considered a noteworthy city within modern society. Even in the much-vaunted work of Francis W. Carter (Carter, 1972), Dubrovnik's revival period is limited to between 1800 and 1806, whereas the entirety of the 18<sup>th</sup> century is presented to the reader as a period of decline.



**Figure 1.** Source: <http://www.hnb.hr/dub-konf/18-konferencija/havrylyshyn-srzentic.pdf>. Accessed December 5, 2015.

Although this inference—which has been supported by many studies up until this point—might be accepted in regards to Dubrovnik's trade relations in the first half of the 18<sup>th</sup> century, we wish to offer a different analysis of the events that occurred both inside Dubrovnik and in its surrounding areas during the second half of the 18<sup>th</sup> century. Dubrovnik was remarkable in that it was different from most other city-states; as Stuard aptly says, it was “a state of deference” (Stuard, 1992). Despite its relative decline in the 17<sup>th</sup> century, the city was prominent enough to make its mark within the minds of the century's writers, allowing us to approach Dubrovnik's purported periods of decline from numerous perspectives.

One of the two main concerns of this study is Dubrovnik's economic activity in the 18<sup>th</sup> century. Dubrovnik would become a crucial player in the economic and political landscape of its surrounding areas, and despite the fact that 18<sup>th</sup> century Dubrovnik was a period of decline for the city-state according to many scholars, Dubrovnik experienced its most prosperous era during this time (Carter, 1972). 18<sup>th</sup> century Dubrovnik's political events are referred to in the context of Ottoman involvement and attitudes, since the Ottoman Empire had a large impact on the Republic of Dubrovnik's success. Contrary to popular belief, the 18<sup>th</sup> century was highly significant in regards to Ottoman-Dubrovnik relations; the peak number of Ragusan ambassadors in Ottoman lands during the 18<sup>th</sup> century (Glavina, 2009) supports this argument.

Examining the two polities' 18<sup>th</sup> century relations in detail will not only overcome any ambiguities and falsehoods surrounding the issue, but also allow us to more accurately assess the political, economic, and social phenomena in Dubrovnik's last century. It has also stimulated my interest that nearly no Turkish historians have produced any studies about 18<sup>th</sup> century relations between the Ottoman Empire and the Republic of Dubrovnik. Although this was initially a problem—given, of course, the lack of resources relevant to the topic—the issue was solved by retrieving foreign literature and Ottoman archival documents written about the history of Dubrovnik.

## 2. Materials and Methods

Since the beginning of the 20<sup>th</sup> century, Dubrovnik has been attracting historians from all over the world. This is presumably not only because it has managed to preserve its archives so effectively, but also thanks to the multilingualism of its archival documents. Greek is among those many languages. These Greek documents came about not only because of a large Greek settlement that existed near the city-state Epidaurus (present-day Cavtat) until its Slavic invasion in the 7<sup>th</sup> century (Biegman, 1967), but because Greek was used as a *lingua franca* in the Balkans during the 16<sup>th</sup> and 17<sup>th</sup> centuries, particularly by the Orthodox population. Educated Serbs, for example, wrote in Greek so often that they adapted their own Greek names for use in correspondence. It even became fashionable to speak and write in Greek, particularly classical Greek. When the Slavs settled in Dubrovnik and gradually Slavicized the town, Slavonic became another commonly encountered language while researching Dubrovnik's archives. Documents in Latin are also prevalent; Latin, in Roman times, was the primary language of trade and administration until Italian replaced it. This replacement occurred due to the strong Italian influence—primarily Venetian—in the region.

After the 1204 Venetian conquest of the Byzantine territories in Balkans, Dubrovnik remained under Venetian control for over half a century. Starting from this period, the Italian documents in the Dubrovnik archives began to grow. Although Italian was widely used, it did not prevent the progress of Croatian literature (Jelavich, 1983). The number of archived Ottoman documents is also noteworthy. From the 14<sup>th</sup> century onward, Turkish presence in

the Balkans fostered a relationship between the two polities that would last for a long while. The Ottoman portions of the archive therefore include numerous letters between the Ottoman lords and princes, treaties between the two sides, trade and travel permits, and charters. Although all official correspondence had been made in Ottoman Turkish since the time of Suleiman the Magnificent, Slavic was also used for over a century between the reigns of Murad II (1446-1451) and Selim I (1512-1520). In the 15<sup>th</sup> century, correspondence between Ottoman Sultans and Dubrovnik were even written in old Serbian. The charters of 1442 and 1458 were also written in Serbian in Cyrillic letters (Zlatar, 1992).

There is much to decipher from the Ottoman archives that detail Dubrovnik's issues. First, we should mention *'ahd-nâmes*. An *'ahd-nâme* is defined as a "treaty" or "agreement paper" (Şemseddin Sami, 2010); it is "an official paper signed by two sides which includes the terms of an agreement" (İnalçık, 1971). In the Ottomans' case, *'ahd-nâmes* are documents comprising peace treaties or trade concessions granted to foreign states (Kütükoğlu, 1988). When the Ottomans and the Republic of Dubrovnik began their relations, there emerged a need to determine the course of their alliance, and *'ahd-nâmes* played a decisive role in this endeavor. They provide scholars with extensive information on social context, enforced rules, and the progress of relations concerning the Ottoman Empire and Dubrovnik. They cover political and commercial issues, as well. In general, the political matters are brief and constitute the first part of the agreement. After stating the annual tribute amount that Dubrovnik was to pay to the Ottomans, a list of their political rights followed. The sections on trade, however, are far longer and more comprehensive, most likely because most of Dubrovnik's population were traders.

Other documents in the Ottoman archives regarding 18<sup>th</sup> century Ottoman-Dubrovnik relations that one would expect to be indexed are, unfortunately, not logged. All the Dubrovnik-related 17<sup>th</sup> century documents were classified under the *Ecnebi Defterleri* catalog (Düvel-i Ecnebiye Defterleri) and mostly logged in the same registers as documents about Venice. However, these are merely the documents that are accessible by following the guides in the aforementioned catalogues, meaning it is still entirely possible that uncharted archival documents could emerge upon further research.

Documents containing a summary in the digital system can easily be searched using keywords, but if one knows that a specific document exists—whether digitally or on paper—and still cannot find it, one may have to rely on *Dosya Usulü*<sup>1</sup> (a procedure of perusing physical files in folders that don't have digital copies). This process allows researchers to access hard-to-find yet valuable archives. While in the long run all documents in The Prime Minister's Ottoman Archives will be digitally organized for researchers' convenience, some have yet to be uploaded to an online database; until they are, they will remain on the physical shelves of the archives. Although using this method may require more work, it is worth doing if a large amount of material is required.

Researchers seeking particular 18<sup>th</sup> century documents ought to be aware that the catalogues may not list them as *'ahd-nâmes*. Instead, they are combined with Venice's registers under the name of *Venedik-Dubrovnik Defteri* (Venice-Dubrovnik Register), which consists of two separate books. The first register is concerned with years 1779 through 1806, while the second one acts as a completely separate text detailing the events between 1788 and 1806.

While we initially only planned on analyzing Ottoman-Ragusan relations in the context of 18<sup>th</sup> century trade practices, we decided to examine all aspects of their relations to review them from both political and military perspectives. For historiographical purposes, we



refer to 1667 as the “beginning” of 18<sup>th</sup> century Dubrovnik instead of referring strictly to numerical time classifications, since the city’s economic conditions in the last quarter of the 17<sup>th</sup> century directly and heavily impacted Dubrovnik’s events in the bona fide 18<sup>th</sup> century up until 1770. The last three decades in 18<sup>th</sup> century Dubrovnik, however, are treated as a different time period, as the republic saw a remarkable increase in gross national product during this time.

Being aware that such studies should be carried out using archives and resources from the two parties in question—and those of others, if possible—to come up with reliable information, this study assumes a modest tone, since it was based mainly on Ottoman archival documents. Nevertheless, it still seeks to put forth a comprehensive, multi-layered analysis on which future studies can be based, and it accomplishes this by sourcing a plethora of relevant literature, cohesive essays, various Ottoman archival materials, and travelogues. However, the Registers of Foreign Affairs (Düvel-i Ecnebiye Defterleri) classified under the numbers A.DVN.DVE.d 19/7 and 20/8 are the main sources for this study.

### 3. Findings

The analysis of the registers yielded the discovery of pertinent and dubious information alike. In the registers, for instance, the establishment of the first ‘ahd-nâme between the Ottoman Empire and the Republic of Dubrovnik dates back to the reign of Orhan I (1326- 1361). Although these registers have confirmed Evliya Çelebi’s allegations (Kahraman & Dağlı, 2010)<sup>2</sup>, the writings of whom historians seldom respect, we also believe that Evliya’s claims should be regarded with skepticism due to not only the physical distance between the two polities at that time, but the contemporary political conditions surrounding them. That being said, the notion commonly accepted by historians that Ottoman-Dubrovnik relations began in 1430 during Murad II’s reign is still valid—more so than the date suggested in the registers, that is.

The registers also shed light on the last ‘ahd-nâme granted to Dubrovnik<sup>3</sup>, which had been arranged as a separate text and referred to as one of the only valid decrees by the end of the 18<sup>th</sup> century. We found this document in The Prime Minister’s Ottoman Archives, which led us to examine nearly 500 years’ worth of history concerning Ottoman-Dubrovnik relations, the starting date of which remains uncertain. However, it is certain that although the quality of their relations fluctuated, they remained intact until Dubrovnik’s end as a republic.

During our literature review, we had the chance to study the tasks that Dubrovnik performed for its commercial and political partners through the centuries and determined the nature of Dubrovnik’s relations with the rest of the world. When examining the registers, we also developed a good understanding of changes in Dubrovnik’s political customs throughout its history. Most of all, we learned of Dubrovnik’s role as a neutral zone between eastern and western nations that were, most of the time, hostile towards one another (Karman & Kuncevic, 2013). While this arrangement caused some trouble for Dubrovnik, it was mostly beneficial and conducive to the city’s growth.

Particularly in times of war, Dubrovnik became very effective both politically and economically since its allies provided it with so many benefits. However, it appears that Dubrovnik lost its political influence by the end of the 18<sup>th</sup> century and was no longer a mediator between the Orient and Occident. However, the city-state was still prosperous in the region thanks to its neutral stance, which it maintained until its very end; in fact, the end of the 18<sup>th</sup> century was when the republic profited the most in its history. From the 16<sup>th</sup> century



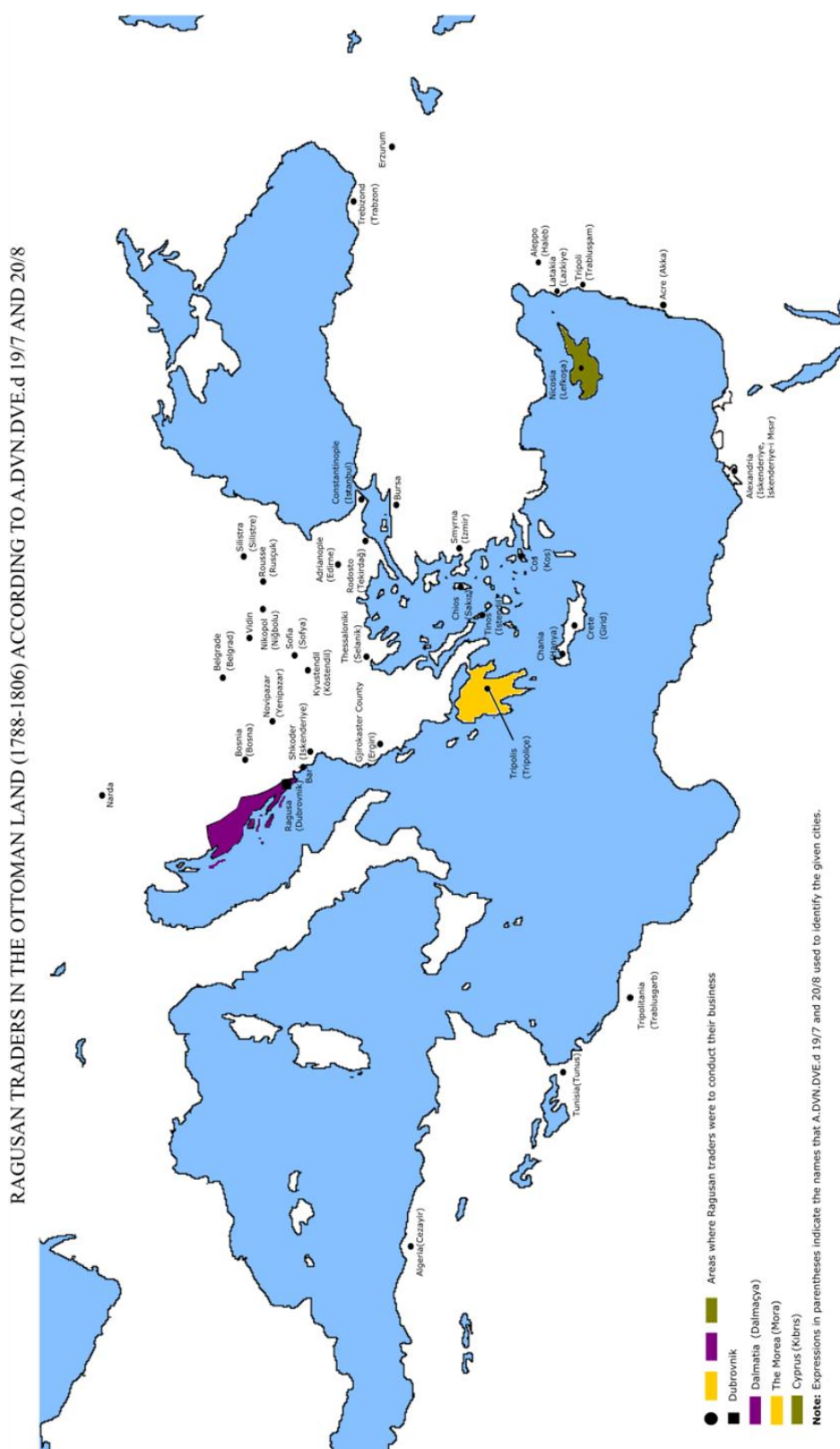
onward, the Eastern Mediterranean witnessed the growth of a novel multilateral political system, and geographical discoveries reoriented main trade routes that ended the Ragusans' privileged position on trade between the East and the West. England had also completed their industrial revolution, and they became an important economic and political power by establishing their eastern colonies. Russia also strengthened its economic status at the time and wished to trade in the south to further increase the nation's cash flow. After France overcame its internal conflicts, it became another claimant to the regions under Ottoman rule. At the end of the 18<sup>th</sup> century, economic competition between nations reached its apex, and Ragusan trade would thus re-emerge as a loyal servant of the Sublime Porte among the Christian enemies.

Although it is extremely likely that Dubrovnik was an intelligence hub for the polities in its surrounding areas, we could find no mention of Ragusan spy activities in the registers, whether for the Ottoman Empire or for other states. No other 18<sup>th</sup> century archives indicated this, either. It would thus be wise to avoid making assertions about the topic, but since it is not this thesis' primary concern, making speculations is harmless; given that Ragusan diplomacy was so advanced and Dubrovnik had a vast array of connections, it was likely that they conducted espionage for their 18<sup>th</sup> century allies. Even so, this topic has yet to be researched at length and conclusive arguments about it cannot yet be made.

The Ragusans also tactfully supplied skilled laborers and material goods for Dubrovnik's surroundings prior to the 18<sup>th</sup> century<sup>4</sup>, but from the 18<sup>th</sup> century onward, Dubrovnik did not provide goods and services to its addressees as frequently as it had before. It is likely for this reason that the only 18<sup>th</sup> century decree regarding this issue refers to the Ottomans' request for Ragusan ships and skilled captains. Apparently, Ragusan fleets were used for transporting both cargo<sup>5</sup> and passengers<sup>6</sup> in the 18<sup>th</sup> century; when high-ranking government officials had to venture to Ottoman lands, Ragusan vessels were used and the sailing of these ships was entrusted to Ragusans, as well.

Although Ottoman traders charged Ragusan captains to move their goods by sea at some points during the 18<sup>th</sup> century<sup>7</sup>, the Republic of Ragusa did not heed the Ottomans as they might have in years prior. Dubrovnik maintained its neutrality, but the city did not require a mediator since states in the Eastern Mediterranean had already integrated—moreover, they had extensive diplomatic networks with these states. By the end of 18<sup>th</sup> century, the Republic of Dubrovnik was not as active in its relations with other states, but it continued to be commercially effective in the Eastern Mediterranean. In return for this trade activity, Dubrovnik's wealth increased more than it ever had before. This increase in trade towards the end of the century was reflected in A.DVN.DVE.d 19/7 and 20/8—nearly all the decrees in these documents are related to commerce, including what to do in commercial disputes and how to make trade more efficient.

The registers A.DVN.DVE.d 19/7 and 20/8 provide us with detailed information about the locations in which Ragusan traders conducted their business (Map 1). The registers also highlight that the Ragusan merchants' activity extended from the Mediterranean Sea to the Aegean islands—from Balkans and Rumelia to the Black Sea and Syria—meaning they traveled everywhere in the sultan's lands. The high number of decrees addressed to these regions also suggests that Ragusan trade was as intense in the early 19<sup>th</sup> century as it was during the end of the 18<sup>th</sup> century. Although Ragusan traders were absent from the Black Sea during the 17<sup>th</sup> and 18<sup>th</sup> centuries, a specific decree from the end of the 18<sup>th</sup> century marked their return to the region.<sup>8</sup>



Map 1. Source: Arslan, 2016, pp. 51

Information about non-commercial matters regarding 18<sup>th</sup> century Ottoman-Ragusan relations are also accessible through the registers. Accordingly, the Ottoman Administration was interested in the religious affairs of the Ragusans residing in Ottoman land.<sup>9</sup> The Empire sought to protect Ragusan religious living in Ottoman territory through various decrees, most of which were issued after events that targeted or disadvantaged Ragusan religious in the

Empire. The sultan even swore to guarantee the lives, security, and property of his Ragusan subject, despite this promise being fundamentally unfeasible. As we mentioned before, many decrees in the registers handle inheritance rights, as well as special rights that pertained specifically to Ragusan traders doing business in Ottoman lands. Thanks to the sultan's decrees, Ragusans were also protected from those who would commit fraud, theft, and other similar injustices against them, and anyone found responsible of these wrongdoings suffered grave punishment.<sup>10</sup>

Examining the registers enabled us to learn about Dubrovnik's bureaucratic process, as well as about the officials who pioneered political relations in the 18<sup>th</sup> century. The most senior Ragusan official on the Ottomans' side was the ambassador, whose most significant task was delivering Dubrovnik's yearly tribute to the Ottoman imperial treasury. Ragusan plenipotentiaries, who had full power to take administrative action on behalf the state, were also very important to the Ragusan Republic. The Ragusan officials with the second highest level of authority in Ottoman lands were the consuls, who oversaw the various businesses of Ragusan traders and represented the Republic of Dubrovnik from wherever they found themselves. Through analyzing the *yol emri* (trade orders)<sup>11</sup> in the registers, we have also determined that the dragomen were instrumental in maintaining healthy relationships with other states.

At the beginning of the 17<sup>th</sup> century, Dubrovnik changed once again. Ragusa's political and economic climates heavily affected the city, and both factors were subject to great volatility. However, the city's economy drastically worsened in the last quarter of the 17<sup>th</sup> century. An earthquake in 1667 wrought heavy damage upon the city and yielded a challenging 100-year-long reconstruction of Dubrovnik; all the while, the city had to be wary of their political tensions in the wider environment. This depressed situation would continue until the last quarter of the 18<sup>th</sup> century with some minor revivals.

Contrastingly, the last three decades of the century saw an increase in Ragusan trade that caused considerable economic growth; this led to the republic's prosperity in the years before its Napoleonic seizure. For historiographic purposes only, we added the years 1667 to 1699 in our references to 18<sup>th</sup> century Dubrovnik to highlight the impact of those years on the city's future economic conditions (specifically the earthquake of 1667). Despite this period of weakness, Dubrovnik's gross national product achieved a high in the late 18<sup>th</sup> century. Although certain times within 18<sup>th</sup> century Dubrovnik are technically periods of "decline," these declines laid a solid foundation for which Dubrovnik's affluence gradually increased.

#### 4. Conclusion

The 18<sup>th</sup> century has often been referred to as a declining period for the Republic of Dubrovnik, but because this notion has been viewed so uncritically by modern historiography, this study seeks to challenge it. Since the Ottoman Empire was a driving force in Dubrovnik's growth since the city-state began, we can safely make conclusions about Dubrovnik's economic and political progression in the context of Ottoman involvement. We have thus focused primarily on Dubrovnik's relations with the Ottoman Empire in order to reach our objective. Through analyzing their relations, we have not only been able to better understand the historical processes—whether detrimental or beneficial—that made Dubrovnik unique and important, but draw novel conclusions about its state in the 18<sup>th</sup> century.

The Registers of Foreign Affairs (*Düvel-i Ecnebiye Defterleri*) classified under the numbers A.DVN.DVE.d 19/7 and 20/8, dated from 1779-1806 and 1788-1806 respectively,

informed us not only of Ottoman-Dubrovnik relations in the Republic of Dubrovnik's final term, but also gave us clues about the economic and political climate of the city-state at the time. Using these registers, we can understand the affairs between Dubrovnik and the Ottoman Empire in a much larger scope, and we can also see the influence that the two polities had on the contemporary surrounding world. These documents, along with other related archival documents and available literature, thus allowed us to craft a well-informed argument about the decline paradigm surrounding 18<sup>th</sup> century Dubrovnik. In the last three decades of the 18<sup>th</sup> century, Ragusan trade revived and spurred considerable economic growth for the republic, which allowed it to prosper in the years before its end at the hands of Napoleon.

Since we had the opportunity to examine Dubrovnik's 18<sup>th</sup> century decline paradigm with a different perspective, we were able to assert that this "decline" was simply a foundation for which Dubrovnik's increasing affluence was laid. Despite the questions that have yet to be answered in future studies, this study has not only reconsidered the history of 18<sup>th</sup> century Dubrovnik based on information obtained from official registers, supporting arguments, and other data, but also concluded that the difficulties the Republic of Dubrovnik experienced during the 18<sup>th</sup> century were not the signs of the decline, but rather a stepping stone to prosperity that lasted until the republic's end. The Republic of Dubrovnik itself may have ended, but this was not due to the city's political or economic failure. Instead, Dubrovnik was strong enough to use its tribulations as agents of growth; rather than steadily declining at the first sign of trouble, the city managed to enjoy great prosperity at the end of the 18<sup>th</sup> century and, in turn, end in a manner that was far from catastrophic. The Republic of Dubrovnik's end, against all odds, was quite spectacular.

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<sup>1</sup> A term used in the Ottoman Archives that refers to the aforementioned research method.

<sup>2</sup> "...ahd-nâme-i mezkûr merhûm ve mağfûrun leh Sultân Orhan Gazi hazretlerinin zaman-ı saltanatlarından berü sūd-de-i şeref bahşâ-yı sudur olub..." (meaning, in brief, "mentioned 'ahd-nâme granted in the reign of Orhan Gazi (Orhan I) is still valid"), A.DVN.DVE.d 20/8, 2 (fî evâsıt-ı Safer [1]217). Evliya Çelebi also dates the beginning of the relations back to the term of Osman I (Osman Gazi-1299-1326) and mentions an agreement containing 150 provisions of peace signed by Dubrovnik and Orhan I.

<sup>3</sup> TS.MA.d 7018 0001, (Cemâziye'l-evvel 1073), 31.

<sup>4</sup> A.DVN.SMHM 007, 1218 (9 Şevvâl 975).

<sup>5</sup> See A.DVN.DVE.d 20/8, 248 (fî evâhir-i Cemâziye'l-evvel [1]209).

<sup>6</sup> C.HR. 176/8772 (fî 22 Zilkâde 1194).

<sup>7</sup> See for example A.DVN.DVE.d 19/7, 75 (fî evâhir-i Cemâziye'l-evvel 1195).

<sup>8</sup> A.DVN.DVE.d 20/8, 2 (fî evâsıt-ı Safer [1] 217).

<sup>9</sup> A.DVN.DVE.d 19/7, 108 (fî evâsıt-ı Rebîü'l-evvel 1196).

<sup>10</sup> See for example A.DVN.DVE.d 19/7, 56 (fî evâsıt-ı Şevvâl 1194).

<sup>11</sup> For example A.DVN.DVE.d 19/7, 299 (fî 22 Muharrem [1]206).



# Self Portraits of Frida: Mexican Cultural Context Between the Accident and Diego

Tugba Batuhan

## 1. Introduction

Magdalena Carmen Frida Kahlo y Calderón was born on July 6, 1907. Frida Kahlo's mother was born of Mexican-Spanish and Indian parentage, and her father was of German descent. She looked to Europe and the Americas in search of her roots because she understood that her own lineage could either be the blended or Mestizo culture of colonial Mexico (Dexter, 2005). Frida Kahlo expresses her family root and nation best with her own words:

*"My mother, Matilde Calderón y Gonzalez, was the oldest of the twelve children of my Spanish immigrant grandmother Isabel, daughter of a Spanish general, and my grandfather Antonio, a Native American from Morelia in Michoacán. My grandmother and her sister Cristina were educated in a Las Vizcaínas convent, where they were taken when the general died. So when Isabel left, she married Antonio Calderón, a professional photographer who made daguerreo-types (Tibol, 2000, p.30)."*

The family roots were important for Frida. Frida Kahlo used one of her names Carmen to uncover her German origin. Later she used the name Kahlo, which was of Jewish origin (Conde, 2008). Frida Kahlo began the National Preparatory School in 1922 in Mexico. The school was one of the many reasons that she became a nationalist artist. She changed her birth date in 1922 to 1910 for two reasons: first, she did not want her classmates to know that she was older than them and second, because 1910 was the year of the outbreak of the Mexican Revolution which was extremely important to her (Herrera, 1991). The National Preparatory School possessed thirty-five girl students one of whom was Frida Kahlo who became a political elite and sought a pre-Columbian Mexican past for the roots of the new nation (Dexter, 2005).

Frida did not have an ordinary life. She faced a blow on her right leg in 1918 and she had an accident in 1925 that caused her three months of bed rest at the hospital and immobilization with plaster corset that ended up being nonstop pain for her entire life (Tibol, 2000). Frida Kahlo got married to Diego Rivera in 1929. After the marriage, they came to the U.S. in 1930 and stayed until 1933. When Frida Kahlo married Diego Rivera, she was twenty-two years old and he was forty-two years old. Frida and Rivera lived in Rivera's apartment in Mexico City when they first got married. After returning from the U.S. to Mexico, they lived in two international style houses until their divorce in 1939. From this time on Frida led the rest of her life until she died in her childhood home, even though Rivera and Frida remarried in 1940.

Rivera was the mentor and inspirer for her painting because of his artistic experiences and the huge age gap between the two. Rivera was the only person that helped Kahlo defeat physical suffering and gave her self-reliance to paint and draw (Tibol, 2000). While Painting was a way to earn a living at the beginning of her artistic life, later on, painting became a life style for Frida. She lost three children and had different health problems which made her life worse but, she fulfilled her life with painting. Frida Kahlo wanted to paint a portrait each year and she started this project in 1932 (Herrera, 1991). She was sometimes uncertain about her painting so she began to think about painting a mural around 1934 (Tibol, 2000). Because Rivera's work impressed Frida, her adoration occurred even in her artistic manner. Rivera was

never disregarded or an unchangeable figure in Frida's life, and just like him, nationalistic elements were extremely important to her. Consequently, in this paper, I will discuss what the parallelism is between nationalism and Rivera's effects on Frida and how they influenced her self-portraits.

Each self-portrait is different explanation of Frida without repetition. The self-portraits show an identity of entirely herself with each point of her face. Kahlo made herself as an art object in her art works such as in front of the camera. Frida Kahlo, who painted her first self-portrait in 1926, and continued painting them until she died in 1954, produced more than one hundred images. Frida Kahlo's own self-images point out an interconnection between herself and political messages. Furthermore, two turning points changed Frida's life and that is the car accident and Rivera. Mexican cultural context is placed between these two turning points.

## 2. Mexican Nationalism and Frida's Early Works

In 1921, the Movimiento Muralista Mexicano (Mexican Muralist Movement) and the improvement of the Escuela Mexicana de Pintura (Mexican School of Painting) brought Mexican nationalist culture to Frida's artwork. The new style of the cultural landscape of the post-revolutionary Mexico was also prevalent in her work (Matuta, 2013). Frida Kahlo began the National Preparatory School in 1922 in Mexico. The school is one reason for her nationalist artistic aspect in her works. The National Preparatory School's teachers were prominent as well as students, both being the best of Mexico's young people. The school also provided the best education and was a heart of ideological and political ferment in the post-revolutionary years in Mexico (Herrera, 1991). Teachers of the National Preparatory School not only encouraged the students to see Mexico's traditions, history and culture but also to draw these elements into their paintings.

Mexican arts and crafts became a source of national pride in public education programmers. Progressive magazines committed to Mexican arts and crafts during the post-revolutionary cultural renaissance, searched for Mexicanidad. Aztec, Olmec, and Toltec imagery and myth was used as political acts, part of the movement of *Mexicanidad*, in Kahlo's paintings to deconstruct attitudes of mind of the cultural weakness that was the tradition of colonialism (Dexter, 2005). Frida personalized the images with in a wide range of Mexican, European, and North American cultures within narrow aspect of her paintings.

Italian Renaissance painting had an effect on Frida's self-portraits especially Botticelli and Bronzino whose portrait, *Elenora di Toledo*, is seen in Frida's first self-portrait from 1926 in which a hint of the line clarification of the English Pre-Raphaelites and of Modigliani. Additionally, she was impressed by the Mexican painter Adolfo Best Maugard based on pre-Columbian design which was adopted in Mexico in the 1920s (Herrera, 1991). Frida's early works are perceived as being from European and Western tradition. She and the other students in the National Preparatory School saw Europe as a cultural leader in the art world because of its cultural history and avant-garde. As well as Europe, the students tried to draw Mexico's past (Dexter, 2005). *Self-Portrait Wearing a Velvet Dress*, 1926, is a good example to represent the influence of a Renaissance and near-Mannerist style (Dexter, 2005). These descriptions render the Mexican Cultural Revolution as a mixing of European enlightenment traditions and pre-Columbian cultural motifs between all class, race, elite, and economic problems.

At the beginning of the 1930's, Frida Kahlo started to use the language of popular Mexican naïve painting instead of her earlier European style figuration influence (Dexter,



2005). She used the naïve painting style in *The Bus*, 1929, to show an epigrammatic picture of Mexican society from a countryside to a modern industrial future. Kahlo also almost hints towards her accident in this painting as well (Dexter, 2005). In *The Bus*, Frida Kahlo tries to give a sense of modernism and capitalist development in the New Mexico from city to rural side.

### 3. Frida Steps into National Identity

Kahlo represents her self-examination and self-definition paintings after the revolution in two aspects. The first is Mexican cultural context. This context includes and strengthens the elements of the developing state with its institutions. Institutions aim to accomplish the intended union power. The second aspect is the female victim or sufferer. Self-portraits do not only show her power but also clarify herself discouragement. Sexuality and death out of the consciousness pressured on Frida's paintings. In Frida's self-portraits, her historical memory and cultural background are demonstrated piece by piece. She defied the borders between the personal self and the artistic self through the historical individual that used both the brush and the fictional individual in her paintings (Høholt, 2013). Political meaning and symbols began to appear in Kahlo's works in the 1930's. During this period, Mexico and the U.S. possessed a problematic relationship. After the Mexican – American war between 1846 and 1848, Mexican territory decreased by 50 percent due to the victory of the U.S. In addition, American participation in the sudden and hard modernization of the country, as well as outside ownership of mineral sources of the country effected Kahlo's paintings. Even though Frida Kahlo was in the United States between 1930 and 1933, which was a personally traumatic period for her, she still represented neo-colonialist brutality in her culture such as *Self-Portrait on the Borderline between Mexico and the United States*, 1932 (Høholt, 2013).

In 1937, Frida drew *Memory* as an expression of her unhappiness of Rivera and her sister Christina's love affair. In this painting, Frida is in the middle of a love triangle. Her dress is European style, which is her favorite after the divorce (Herrera, 1991). Her

right-hand on her Tehuana<sup>6</sup> cloth and her left-hand is on her school-girl dress. Frida is standing without arms or a heart. Instead, her heart is bleeding into lands next to her feet. Tears are on her face she is without a facial expression. One of her feet is in the sea and resembles a sail boat which refers to her recent foot operation (Herrera, 1991). In this painting, Frida demonstrates her mental and physical pain. A stick is in her heart and two angels sit on its two sides, and they probably Rivera and Cristina. The angel sitting close to the schoolgirl outfit is most likely represent Christina and another angel near to the Tehuana costume is Rivera because he is the one who encouraged her to wear this costume and he is a nativist. Rivera and Christina are presumably represented as angels because they are the dearest sister to her, and husband in her life, even though they deceived Frida. This painting also shows that nationalist thought disappear in Frida's art works without Rivera. Nativism only becomes clear by Rivera's influence on her works.

Frida Kahlo represents national identity and indigenous spirit with her manner of dressing and its exhibition in the paintings. She does not only wear the traditional costumes to camouflage her orthopedic shoes and enfeebled leg, she also wears it to straighten recover her spine with corsets. The Tehuana costume exhibits her love of revolution and politically coded forms. This dress code is the sign of Mexican identity and downtrodden Mexico (Dexter, 2005). Frida pointed out how she started to wear Tehuana, "In another era of my life I dressed

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<sup>6</sup> Tehuana is a region in the southwest Mexico.

as a boy, in pants, boots, jacket... but when I went to See Diego, I wore a Tehuana outfit. I have never been to Tehuantepec, nor has Diego wanted to take me there. I have no relationship with its people, but among all of Mexican dress, the Tehuana costume is my favorite, and that is why I dress like a Tehuana" (Conde, 2008, p. 33).

Stylistically old fashioned, regional, and handmade Tehuana skirts and *huipiles* are Indispensable clothing for Frida in daily life and public life as well as her haute couture clothes which are probably handed down through her mother or maternal grandmother (Conde, 2008). Because this dress is related to economically and socially dominate women of Tehuantepec, her nationalist attachment is also about her family and ethnic background.

One of Frida's self-portraits is *The Two Fridas*, 1939, which represents her divorce with Rivera. Its origin is in her imaginary childhood friend that recorded misery at being separated from Rivera (Herrera, 1991). In the painting, one side of Frida still loves Rivera, and the other does not have love anymore. Yet clues do not appear about her feeling on the two faces because they have no facial expression. The woman in the painting with the Tehuana dressing is Frida, who had loved Rivera with her whole heart (Herrera, 1991). The other Frida has a broken heart and cut her relationship up with Rivera with a scissors, even though her connection is still fighting for being alive through the women's hand. The clouds are probably demonstrating her inner anger about Rivera. She could have painted two Fridas in the painting to look inward on the Frida she used to be.

Frida was the first woman in Mexican art, who wore regional clothes (Herrera, 1991). "Tehuana costume embodies a public statement of allegiance and opposition" (Schaefer, 1992, p. 25). Frida's clothing is a presentation of her relationship with Rivera. "She considered her apparent nativism as a concession to Rivera" because when Rivera and Frida divorced, she did not find her nativism in herself and had a boy's haircut and began wearing male clothes in her self-portrait (Tibol, 2000, p. 25). *Self-Portrait with Cropped Hair*, 1940 shows "masculine attire defines her as an alternative, androgynous" (Ankori, 2005, p. 42). Frida's nationalism and femininity might seem to depend on her lover, Rivera.

Frida Kahlo expresses herself with paintings and also represents herself via dresses, hairstyle, and jewelry. She combines both genders –female and male- and appears as a man at the age of nineteen (Dexter, 2005). Kahlo did not hesitate to present herself within man dress; perhaps she wanted to reveal her homosexuality. It is also possible to think that she might have wanted to describe paternalistic Mexico in a female body to represent her inside female-fighter against men because the Revolution is relevant to women as well as men. Representing herself in masculine dress also describes her depression situation. This is because the same pose would be seen in her self-portrait after she got the bad news about her personal life. From this point of view, Frida's personal life has an important effect on her paintings.

Rivera came into Frida's life in 1929. Rivera changed Frida's painting and she adopted nativist faith when she married to Rivera (Herrera, 1991). Rivera is also the first one to suggest that Frida paint herself (Schaefer, 1992). Rivera was the only person who helped Frida to overcome the psychical pain and to give self-confidence to her painting. He is the heart's blood for her. She wanted him to love her which she explain it with her own words: "I began to paint things that he liked. From that time on he admired me and loved me" (Tibol, 2000, p. 66).

Frida demonstrates Rivera's meaning for her in her dairy within her own words:  
*"Diego the beginning*

*Diego the builder*  
*Diego my child*  
*Diego the painter*  
*Diego my lover*  
*Diego my husband*  
*Diego my friend*  
*Diego my mother*  
*Diego my father*  
*Diego my child*  
*Diego me*  
*Diego the universe"* (Tibol, 2000, p. 28).

Rivera and Kahlo remarried in 1940 and following their marriage Kahlo painted herself in *Thorn Necklace and Hummingbird*, 1941. The hummingbird is a symbol of her successive experiences of loss through love instead of its real meaning luck in love in Mexico (Barson, 2005). Kahlo's Mexican roots appear with Rivera and she is able to find her national identity with his presence. In addition, Rivera and Frida did not have sexual life after their second marriage because of Frida's health problem. From this point, the hummingbird found meaning within her symbolism.

Eastern influence, ancient Aztec folklore, and religious elements are represented in Frida's late works. The third eye became an important figure in her self-portrait and other paintings. Mexican cultural connection of self-portraits and women's suffering are the main topic of Frida Kahlo's paintings. While Kahlo demonstrated the cultural context of Mexico in artistic perspective, she also represented herself within reality as a real pained human being. From 1943 to 1949, Frida used Rivera to represent her "mind's eye" in whom she wants to find her own identity such as the painting, *Self-Portrait as a Tehuana* and *Diego and I* (Schaefer, 1992). The third-eye is an important figure in Frida's paintings that links her memory, and her body to the world.

During 1950 and 1951, even though Frida wanted to help the Communist Party by her painting for the Revolution, she believed the self-portraits were as an honest expression of herself but were unable to help the party. For this reason she wanted to change her painting style to something useful (Tibol, 2000). Frida's political beliefs were emphasized in her late works, such as an unfinished portrait of Stalin in *Marxism Will Give Health to the Sick*, 1954 (Barson, 2005). This late work of hers presents "her desire to fuse her interest in healing with the egalitarian socialist project that seemed all but dead in her native Mexico" (Dexter, 2005, p.27). In this complex work, Kahlo is able to equalize social and political forces, while she reveals the notion of healing and self-portrait together with political figures.

#### 4. Conclusion

Frida Kahlo succeeded in making her works versatile to represent the democratic Mexico's search for a national identity (Dexter, 2005). Kahlo's works are political, being that they carry a political message. The painting in her works do not only represent Mexican nationality but also weaknesses of her own body mirrors Mexican liberation and revolution as well as her "achilles heel" about Rivera. Her health problems, Rivera, and Mexican cultural context make up a triangulation of her art.

Furthermore, the feminist art history movement deals with her work, especially her autobiographical painting and the style and the site of confession that relates to the politics. Self-portraits accomplish political art and literature as well as feminist art practice (Dexter, 2005). Baddeley and Fraser (1989) mention that her achievement in integrating popular art and modernist innovation was because of this “elision of the difference between the personal and the political which allowed her to identify her concerns as a woman with those of Mexico’s peasantry”(p. 122).

Post-revolutionary ideas are parallel to Frida Kahlo’s paintings such as between customs and change, and between national and supranational interests (Schaefer, 1992). Between the 1920’s and 1940’s, care for the abused and seeking *la mexicanidad* or *lo mexicano* were important issues in political, social, and art structure as well as the involvement of women in political and social awareness. Frida’s life was changed by the accident and the second crash was Rivera himself. Her life became paralleled with her love and her suffering. She did not break up with Rivera completely in her entire life despite the fact that he cheated on her. Even though, Frida is an egalitarian woman, she might have wanted to be protected by a man and feel belonging to someone in such a land. Due to her family roots being a mix of different cultures, Rivera might have been the one homeland she felt that she could belong to.

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# **The Semiotics Analysis Of Film The Commercial “Doritos”**

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## **Introduction**

In the progress of media, free market economy and enhancing competition, which gets much crueler, play a big role. The basic material source of media such as television and radio are commercials. The emergence and spreading of the concept “commercial” began in the first half of the 19th century where written material could be produced cheaply. “Commercial” which we may define roughly as the introduction of a product transcends today the introduction of a product and becomes a mechanism which makes the product more desirable among other products, which enables the product to be re-used where the consumer believes that his/her needs, which have nothing to do with the product, are fulfilled, moreover it has a broad spectrum of functions which make him/her need even he/she does not need. And the methods in fulfilling these functions of commercials are developed considerably first of all due to communication and solid relations it builds with the discipline.

Commercial film establishes symbolic ties between the habits of the consumer and his/her life styles. This study is an analysis of the symbolic language of the chosen commercial film. According to Stevenson there is no difference between encoder and decoder in a semiological analysis. The interpreter (reader) is a mental concept, which describes the user of the sign. Decoding is an activity as creative as encoding (Stevenson 2002, s.42). Ferdinand de Saussure’s *Course in General Linguistics*, which was published in 1916 and Charles Sanders Peirce’s writings are two important sources, which semiotics bases on. “Semiotics” was first used in John Locke’s “Essays Concerning Human Understanding” (1690) in the sense we use it today (Berger 2004, s.3). The most famous representatives are Roland Barthes, Umberto Eco and Mikhail Bakhtin. Code, culture, diachronical /synchronical, receiver/transmitter, sign/signified/signifier, mediation, ideology/discourse reference/presentation, primary meaning/secondary meaning, intertextuality/intermediation, inferring/interpreting, icon/index/symbol are basic concepts of semiology (Irvine, 2005). Saussure’s structural linguistics theory and semiology, evolved thereafter, are the basic methods of this commercial film analysis. Besides these some signs are analyzed with a diachronical approach.

### **Name of the Product: Doritos / Fritos Shots**

This commercial film is about chips, which introduces the product “Fritos Shots”, one of the new products broadcasted within an ad series established around the concept “Doritos Academy”. This commercial film for this new product consists of two parts. First part gives the information that the firm Doritos launches a new product and that for the presentation of this product a new model would come, but it does not publicize the model and the product in order to arouse curiosity. On the other hand, the main commercial film where the product and the model show up is the second part.

## **The Fiction Of The Film**

### **I.Part**

The film opens with the classical catchword “Doritos Academy” and the picture of the product. The setting is the film set. Huysuz Virjin, walking between the rails and between them, is talking to them. Many employees around are working hard. The conversation is about the model, who will be summoned for the launch of the new product. The Doritos Academy invited Huysuz Virjin for the presentation of the inauguration ceremony which will be inaugurated for the launch and the presentation of the product.

## II.Part

In the stage being set for the inauguration ceremony there are the director of the school, Huysuz Virjin and a chorus of girls in front of the public. With the announcement of Huysuz Virjin “We will satisfy you on behalf of Fritos Shots, the most fashionable chips of the year” world-wide known model Megan Fox comes to the scene, Huysuz Virjin does not like her dress and Fox transforms by eating the chips on request. Now there is a red dress on Fox instead of jeans and t-shirt. With the accompaniment of the chorus, lights and the screams of the audience Fox walks, introduces the product in a sexy manner according to the order of Huysuz Virjin, after the audience wishes for repetition Huysuz Virjin gets angry, the film finishes with the slogan “the most fashionable chips of the year”, while Fox and Huysuz Virjin dance with classical canto moves.

### The Analysis Of The Codes Of The Commercial Film

Considering other chips commercials, this commercial film presenting the product, does not give any idea to the audience about the qualities of the product. The most explicit message in the film is that an ordinary woman consuming this product may transform into a hot, sexy and beautiful woman. We may group the signs used in the film as following:

**1-Verbal expressions:** Words “Fashionable”, “crispy”, “hot”, “open” “shot”, “pompousness”, “academy” “fritos shots”, “beep” call as the signal used for censor, idioms “be satisfied”, “the most fashionable of the year”, “god damn your “beep”” “to be self-confident” are the most distinctive verbal expressions used in the film.

**2-a-Objects and atmosphere:** Film set and the stage setting, inauguration/show activity, colorful and lively lights, confetti, microphone, pearl necklace, satin accessories, red dress, two-piece dress/trousers, jeans/t-shirt, school uniform, eye glasses, academic gown, briefcase.

**b-Human types:** Queer character, teacher, director(headmaster), model, student, employee, wise and mature woman, hot and sexy woman, shabby and ordinary woman, audience.

**3-Sound effect and musical expressions:** The song called “Ben Kalender Meşrebim”, the jazz version and the electronically version of the song, electronically effects, polyphonic chorus effects, jazz motive, the screaming and applause of the audience and the sound effect of the chips in mouth.

### 1-The Analysis of Verbal Expressions

The analysis of the words in the film is both examined on the basis of a diachronic examination and analyzed on the basis of the structural linguistics theory of Saussure (1857-1913). According to the theory Saussure “proposes to analyze the language synchronically, as a self-sufficient and independent system by handling it on a definite point of time.” For



example, if we examine the Turkish of the 16th century and the Turkish of the 20th century separately and synchronically we find two different systems. (Moran 1994, s.189). If we follow the development between these two systems we will make a diachronic examination. On the contrary, according to the structural linguistics what really matters in a language system are their functions within the system and the connections among each other rather than their being dependent on the past. The second important difference of the structural linguistics is the difference between the signifier and the signified. According to this difference words are signs because they signify something and there are two aspects of a sign, first vocal image and what this image signifies is the signified.

<b>signifier</b>	<b>signified</b>
Crispy	= young woman
Hot	= sexy, willing woman
Open	= opening the legs for sexual intercourse
Beep	= slang or swearing to be censored
Academy	= prestige, Harry Potter academy.

As it should be understood from the abovementioned examples, actually almost all of the words imply a sexuality reaching almost to the degree of pornography. Though all these words do not imply these meanings by themselves, they are encoded in different meanings with the connections and differences with other signifiers and within the recent language system and the atmosphere created in the commercial. The commercial plays an active role in elevating the signifier and signified to the domain of sexuality thanks to the image of Huysuz Virjin, which is combined with relax attitude and talks with sexual content.

The verbal ideefix of the commercial is the expression repeated on every occasion “the fashion of this year”. Fashion “is a temporal, seasonal fact embraced by consumers along a specific period of time. Being in harmony with theoretical products of life times it changes. This change develops with the stages, which will become obsolete; the inevitable fall awaiting every fashion, and mass harmony, being embraced by the pivots of fashion and being introduced by them.” (Naskali & Altun 2010). The expression of dressing of people who are admired, the imitation of their life styles and the spreading of this image of imitation to the degree of mass of fans is the situation called “primitive idealization” for human psychology. Today this situation concerning imitation presents itself mostly within the concept “fashion” socially (Günel, 1999).

After industry, fashion is industrialized with mass culture and urbanization. And media are tools used for spreading fashion. Understanding the aesthetical codes of consumer products and the change in their social meaning requires understanding the change in fashion and while media are improving they create its own consumer mass being conscious of the aesthetical value and the social meaning of the product. In Turkey the contest for being chic in Western dresses in Republic and Kızılay balls, the attempts of small scale officers to represent the “Chicness of Republic” by adding some part of their wage to the sustenance for Sümerbank dressing may be indicated as the most simple examples concerning its role within the process of modernization of fashion. The concept fashion beginning with the representation of the officers in Western dresses in 1925 spreaded in 1940’s with the dressing

of French, Italian and even Hollywood artists and in 1950's "Turkish Fashion" began to be used in magazines. With the Republican era fashion firstly became a fact being studied by "Technical School for Girls" (Naskali & Altun 2010).

The expression "the most fashionable of the year" used in the first part is distinctive in the second part as well. The second part is opened with the motto "We satisfy you for Fritos Shots, the most fashionable chips of the year." The word "fashion" and the verb "satisfy" have the association primarily with the "beauty of a woman". We may say that the universal rules of female beauty began to come up with the beauty contests in Ancient Greece. However, the first beauty contest, in its recent sense, was organized in the town Folkstone in England in 1908. And the first World's Beauty Queen Contest was organized within the scope of London Festival in 1951 (Naskali & Altun 2010).

Beauty contests and fashion sector that have been evolved with modernity put dressing aesthetics and right after the female aesthetics and this disposition may be explained with the "Rationalization Theory" of Max Weber<sup>7</sup>. And the period of Enlightenment and the coming to the fore of science brought rationalization. The most distinctive feature of rationalization is the disposition of developing a value system measurable in every sphere. This provides standardization. The evaluation of the canonical values of art history and the improvement of the aesthetical value systems constantly for the search of the answer of the question "what is beautiful" is a result of rationalization. Today as everything is standardized and becomes suitable for serial production certain standards concerning the beauty of the female and male beauty are set. The representatives showing these standards to the society are models. Today "fashion" is a sign in fact determining the aesthetics of women, displaying the female body rather than the dress via models. The fiction of the commercial film is based exactly on these signs and by introducing the product through a worldwide known model representing the standards of female beauty, the idea that the relevant product has similar qualities is the signified.

## **2- Atmosphere and the Analysis of the Objects/ The Way the Objects Construct the Human Typology**

All cultural objects use signs because they mean something and all cultural practices depend on meaning. Thus, they have to be subjected to an analysis using Saussurian concepts of linguistics, by being processed as language. Semiology, semiotics developed right after structural linguistics as a model of structuralism, is a mix science composed of semantics, sociology, linguistics, phonetics, psychoanalysis and many disciplines. Cultural codes, traditions, everything defined as sign systems arranged according to the meaning processes belong to the sphere of examination of semiotics. (Berger 2004,)

In the semiological approach sign, sense-making, icon, index, denotation and connotation imply various ways of sense-making. This approach is a structuralist approach. It has the object to show the relations between the elements located in the creation of the meaning. (Stevenson 2002, s.41). With this approach all of the elements in the film should be taken into consideration. The objects used in the foreground in the commercial film and the atmosphere created are the third analysis group composing the visual base of sense-making from the angle of verbal and musical expressions.

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<sup>7</sup> Rationalization Theory has been studied in Alan C. Turley's "Max Weber and Sociology of Music" article.

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“Some studies display that the musical perception decreases while watching TV under the strong influence of visual elements, in contrast with listening to absolute audial devices such as radio, tape etc. The audience in the television programs is focused on the visual with a ratio of 81% and on music with a ratio of 19%; it has also been clarified that images/view activate the analytic perception and music the emotional associations.” (Kalyoncu 2009, s.44)

The visual objects in the foreground we may enumerate as film set and the stage decor, inauguration/show activity, colorful lively lights, confetti, microphone, pearl necklace, satin accessories, red dress, two-piece dress/trousers, jeans/t-shirt, school uniform, eye glasses, academic gown, briefcase are used in order to create human typologies. It would be more proper that these two groups may be analyzed together for the analysis of the human typology in the film.

In the first part of the film, the film set and the scene where there are many people working in the set give the expectation that a big show is coming. The fact that the first part does not give any information about the product and about the person invited makes the audience curious, and this scene of hard work and the suspicious approach of a finicky character like Huysuz Virjin imply that this curiosity is worth for waiting. In the second part the scene, lights and confettis attempt to give the feeling of a big show by reminding inauguration ceremonies or award ceremonies in Western culture. Today show business is also spreading in Turkey and the show concept replaces ritual and ceremony, which have been pushed aside by modernity. The significance of the signified depends on the size of the show.

At the first part, glasses are seen on three characters; the two men talking to H. Virjin and Fox’s first appearance on the scene. The glasses worn by the man (teacher-a) on the right of H. Virjin are used to make up the typical teacher character because of their appearance. Because of their old design, the glasses worn by the man (teacher-b) on the left of H. Virjin are used to compose not the regular teacher character but the academician, at a university, who comes from long-established family. That Fox comes to the scene is a helping indicator for the hardworking (ragged as H. Virjin says) student character. At first part, we see teacher-a with a bag known as civil servant’s briefcase, a gingham jacket, white shirt and his lisping speech and this makes him one of us. So, the target audience is getting wider including “middle class”. The aristocrat effect of teacher-b is composed with traditional vest, shiny satin neckerchief and his perfect diction. In order not to have bad influence on the audience, this aristocrat teacher is characterized with beard and his over self-confidence face expression is mitigated. The contrast between these two teachers and inner confusion of teacher-b compose a parody here and with this parody, it crystallizes in the entertaining atmosphere of the movie. H. Virjin is portrayed in far and separated place with her sarcastic manner and with the help of rail system of video camera. This location tells she is not one of us.

With her ensemble and pearl necklace, H. Virjin composes a noble character. This entire teacher, aristocrat, noble people characters and many people working at the back of the stage constitutes the nobility of the academy which is broadcasted as “Doritos Akademi”, series of advertisement. Because of the symbol of academy which is at present time composed as a package of powerful meanings by Harry Potter movies, it is very sensible that Doritos firm makes an investment on these concepts.

At the second part, while Fox coming to the stage with jeans, t-shirt and sneakers constitutes the student character, this indicates a “ragged” woman with Virjin’s objection. After Fox’s transformation, it is obvious that the meaning behind it is sexuality with her red and low-cut

dress. The white blouses and blue skirts of the chorus constitute the student characters with its similarity to the school uniform.

Throughout the movie, the microphone is seen on H. Virjin and Fox, which are the most important figures of the movie. While Fox's microphone being mobile and her sexy moves highlight pornography, H. Virjin's attack on a man audience with her microphone is a phallic emphasis. All these indicators show the public perception of woman which is widely used in advertisements.

That images are being created according to the way of seeing crystallizes place of woman and man but especially the woman in the tradition of painting. The image of woman is objectified and she is approached as an object of the man. This way of woman assessment is accepted with the beliefs coming from holy books and social values and that continues from generation to generation. In the course of time, being an object seen and watched by men and appreciated by others shapes her personality (Berger J. , 2006).

Taking a part in the advertisement as a queer role gives many opportunities for both masculine and feminine expressions. H. Virjin in the presenter role of the show "features as the figure of smart aleck, sophisticated, riposte having foul language sister/mother by internalizing the roles of woman and recreating masculine viewpoint"(Canbulat, 2013). As a sign of competition between women in male-dominated societies, Virjin with feminine aspects intervenes when she realizes Fox takes more attention than the product. On the other hand, Virjin represents man with his masculine, commanding and managing attitude and Fox represents woman. So, woman is coded passive to man as in many advertisements.

Although it was really strict not to recognize different identities in Turkey, the identity problem had chance to be argued out responsibly and appropriately after Zeki Müren and it was easier to talk about queer identities in 1990s (Stokes 2011, p.113). Huysuz Virjin character of Seyfi Dursunoğlu made it easier with his queer character. Just like Zeki Müren, Huysuz Virjin is respected and watched by Turkish society without any prejudice. Though Huysuz Virjin is just a character and, he is widely accepted and loved by the society. In the advertisement, Fox and Virjin character allying creates an impressive situation in which gives many messages like mother/daughter, masculine/feminine, agent/passivity, power/obedience.

### **3- Analysis of Sound Effects and Musical Expression**

"Ferdinand Saussure thinks that he is indicative and indicator in music as well. The expression of 'We do not see any cause for not associating an idea with a phonetic sequence,' and similar expressions of Jacques Derrida, saying 'There is no music before language,' are expressions showing that music is symbolic. However, according to Attali, 'Different from words that refer to the signified, in the field of music, codes in the method of language are never approached consistently. The point in here is 'Language without meaning.' The meaning of the music is not a story, but unity of senses." (Attali 2005, p.37). With this context, musical elements are accompanying to the visual in television programs either in the background as a means of expression or as a signal and by this way, carry out certain functions: Jingle of advertisement, news or series; advertisement music, or music which increases psychic effects or strengthens the message are most prominent ones." (Kalyoncu 2009, p.44)

The known relationships between music and certain emotions are, broadly, based on culture. A musical sentence or a sound is a reminder of the emotions it indicates. As in all

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indicators and indicatives, this reminder is shaped with traditions and is arbitrary. Music and sound effect have an important role in creating realistic effect in television shows and films. Musical choices and sounds are in the function of clue about the emotions audience feels while watching (Berger 2004, p.12). When aforesaid music used in advertisement is examined, if it belongs to social relativity, to which signified one music and sound effects points is being examined easily.

Music used in the commercial film of Fritos Shots is chosen among popular music. Canto, Jazz and Electronic music are the genres used in the commercial film. As for effects, chorus is at the forefront. The main soundtrack in commercial film is ‘Ben Kalender Meşrebim.’ This song is edited with intense bass and drum, as in the marches of football fans, and in arouser, cheering, energetic and disco music style. Also, this song is vocalized with different lyrics.

‘Doritos Akademi’ slogan which is used as an opening tune is vocalized by a two-toned chorus that goes with quartet-raged tonic (ideefix 1). This vocalization is the most famous musical cell that emphasizes ‘the rest’ in the best way in classic harmony. Two-toned melodic structure that reaches from tonic to the dominant is a classic melodic cell used in many commercial films with the effect of saying the last word decisively. The same ending effect which is heard with the ‘beep’ syllable in main theme of song, which we will hear after the entering with this cell, is used with a cell that is formed with a three tones, diatonically, from dominant to tonic (Ideefix 2). This second cell, as being a diversification of the first cell and classic ending expression which creates the same effect, both supports the first slogan cell melodically, and also prepares the audience for the next song with ‘beep’ syllable. Ideefix 2 is coding that the product is at the final point against other similar products by coding the effect of that something perpetuating has ended and there is no more thing to say left. Afterwards, the main theme of canto begins to be vocalized by chorus with again ‘beep’ syllable and before the theme ends, the stem of the ceremony is interfered by Huysuz Virjin. Tension which is stem from the song interrupted before reaching the tonic and the silence after the interruption underline the emotion of wonder and keep the interest of the audience on.

The electronic effect which we hear when Fox holds the product, generally used in science fiction movies when a digital door is opened or the sound is swung, continue to underline the tension. This effect, which is coded to us by science fiction movies and which means technological advancement, is heard when the product is seen first and when the product meets with the model, Fox. By meeting with the packaged image of the product, the effect, even for a fraction of a second, forms a perception telling the product is beyond perfection in our unconscious mind.

The electronic sound effect, which is heard afterwards and which in general is acquired from cymbal acoustically, is heard simultaneously with the scene of Fox’s eating the product. This effect is an old and classical sound element that tells about a magical, mystical and important moment which is generally expected to appear. Also, it tells that a spiritual moment is about to come, in eastern mystical culture. Although it can be seen in different styles, in western cultures, it is used as ceremonially. At the same time, this effect usually is used for emphasizing important moments in circuses and illusionist shows with percussion instruments such as, cymbal, bell or gong. Effect, with this usage, points that an important moment is about to come by making the scene mystical, spiritual, magical or important. This expected moment is the usage of the product and the metamorphosis experienced by Fox. Because of this change’s impracticability in logical world, the explanation coded by the magic explains the logical fragmentation to the audience.

Later on in the commercial film, the effect of chord, which is clanged with the crescendo dynamic by way of choir's dominant and tonic voices with digital sound effect in accompaniment of the 3D animation of chips pieces which appears in slow-motion and close-up, comes. The resonance of choir formed with stretchy sounds is a mystically and religiously coded expression. This resonance is the vocalized version of stretchy sounds in organ which can be seen in Renaissance and, especially, in Bach's work. This expression presents the moment in which we can see animation of chips pieces as mystical. With the crunch sound formed by chips' eating which is added at the end of effect, the moment of metamorphosis is completed; the magical situation has passed, and the reality is back. With this transformation, the 'b' theme of canto is vocalized electronically. The using of 'b' theme, which is followed by 'c' theme constituting the chorus part of the complete canto, is the messenger of the joy's onset. Vocalization of this theme electronically with pretty childish sound creates an atmosphere which can soften the sharp transition from mystical world to amusement world.

The scream and applause effects in the subsequent of metamorphosis codes that the given message is accepted by the audience, and those effects are heard with choir's dominant and tonic ending (ideefix 2). In this time again, the image which is focused on Fox and the heard choir effect create similar effect, which is created for the product, for Fox. Canto starts enthusiastically with the choir's beep syllable and the ending cell going from dominant to tonic we heard at the beginning. The audience will be able to listen the complete canto in the accompaniment of the slow-motion walking performance of Fox.

After the silence which is formed by the Huysuz Virjin's angry interruption and her request for introduction from Fox as the song is ending, one beat theme which does not show similarity with the melodic structure of canto performed by the piano and saxophone is heard while Fox is viewed with her sexy words and body movements. It is not a coincidence that this theme is in the style of jazz. Beside from the popular music's association with sex, the obvious coinage of sexual implications or expressions into the music starts, firstly, with jazz genre. In the onset of XX century, the lyrics of jazz and blues songs stood out with their sexual intensity and they were exposed to harsh objections. Being one of the pioneers, Mamie Smith's songs with lyrics "You can't keep a good man down" was held widely despite those objections and its sexual content. After jazz, with the formation of rock and roll, Elvis lead the sexuality of Little Richard and the others. Afterwards, sexual themes, 1960's onwards increasingly affected all genres of popular music in a way. Description of sex in popular music started to be presented in a much ruder and more explicit way (e.g. George Michael 'I want your sex') and the graceful and implicit attitude of jazz and blues was started to be abandoned (Brown, Steele and Childers 2008, p. 254). Sex, which is only one of the meaning codes that Jazz carries socially, had an integrated social code with jazz because jazz is the first genre shouldering this burden.

While Fox is continuing the advertisement of product with her sexy manners, we hear a jazz theme, after a while mixing the sound of jazz and canton. Our hearing canton patterns as jazz makes us ready to move to the entertaining part. Upon the desire of audience, canton starts enthusiastically while Virjin getting angry and the sexy atmosphere turns into a funny atmosphere. "Beep", the beginning pattern of canton finishes with the slogan "Doritos Akademi" (idefix2). "In general meaning, canton is a brisk, easily remembered song usually sang by a woman when the orchestra and dancing are going on at the same time, having the good qualities of its own time (Özbilen 2006, p.6)."

R. Ayangil describes canton as example of "lower culture music" that contributed to change of the sexual culture when society longing for "the modernization" starts to change

their values at the time of competition of western style theatre and tuluat theatre (Ayangil 1994, p.4). Canton is one the oldest types of music that has the impact on formation of Turkish popular music. “While Mızık-ı Humayun was established in Ottoman Palace, theatre rooted canton and operetta became popular in cities. With republic era, tango, rumba and jazz were added to nightlife. These kinds which were sung in original language at the beginning were translated into Turkish, localized and formed the repertoire of nightlife places (Dürük 2011, p.36).

Canton has four different periods according to place of performance. Tuluat theatre period, (1880-1920), 78. 45 and 33 rsm discs period, casinos period (1950-1980), revitalization of old traces period (1960-1965), Ramadan entertainment period (1980-...). The oldest record of “Ben Kalender Meşrebim” canton belongs to Agopos Efendi (192?-193?). This song, which many canton singers sang were recorded by Aylin Aslım in the tunes of rock music. A widely known song used in the advertisement is one of the most distinct hooks which make it easily remembered. Because of its historical development in Turkish history, canton, coded as a music genre with woman and sexuality, overlaps with general characteristic of the advertisement which stresses sex and show business. This helps advertisement to be remembered easily.

#### The Rewritten Lyrics of the song and Its Form

**ideefix 2** bip bip...

**A a** We were great with Fritos Shots, we have brought Megan Fox.

**b** We wished a favour for everyone, and it happened.

**B c** Took a few steps, looked around.

**d** It has been a little [BEEP!]. [BEEP!] [BEEEEEP!]

**A a** She has Fritos Shots'd, haters hated.

**b** We all felt weird here and now.

**B c** Her body is a knockout, her gaze burns.

**d** It has been a little [BEEP!]. [BEEP!] [BEEEEEP!]

**Final Phrase a1-b1-ideefix1** [ bipbiri bipbiri bip....] commercial

**İdeefix2** - II: A(a,b) B (c,d) :II - Final Phrase A1 (a1,b1,ideefix2)

#### Result

Communication tools developing with communication technology are in the effective position for both social and cultural effects. Mass media giving messages about how to describe the world, how to live is nowadays far from giving messages but finds the language of affecting, persuading, manipulating and dictating. The expression language formed with repetitions and connotations becomes the most widely used language of advertisement. Repetition makes people realize, learn and dictate extremely. And this dictation manipulates audiences while

focusing on subconscious mind with connotations. "The use of advertisement, especially repeating soundtrack of the advertisement or generalizing it to the other ones creates this impact. The interest level of the brand boosts with repetition of the advertisement. Certain symbols, words, slogans become elements which boosts the interest level" (Elden 2008).

In this advertisement, it harmonizes the product and woman body in terms of sexism with the help of public motivators, reproduction and sexuality. The moment of Fox's changing, which can be called as the climax of movie, attributes a meaning to it "you may have the same effect." Although mature audiences watch it smiling and knowing it is not going to happen in logical sense, women who are affected by connotations of the scene internalizes the messages about beauty and sexuality. Apart from this sexism approach, the advertisement combines elements masterfully in regard to music and editing. It can be said this advertisement takes the attention of Turkish society and is successful with funny characters, fruitful editing, show effect with much light and many colors, known and moving music, perfect performance of actors and actresses.

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### The Semiotics Analysis Of Film The Commercial “Doritos”

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# **Yazmas' Effect On Turkish Painting Art**

Mehmet Erim

## **1. Introduction**

Bedri Rahmi Eyuboglu is one of the leading artist, who investigates and evaluates the yazma works in Turkish painting. Bedri Rahmi Eyuboglu have created his art pieces in Istanbul, after his education in Academy of Fine Arts and his studies in France and America. Within that period he has been interested in motives used in yazma works and has used them in his art pieces and has defended benefiting from motives of folk art. In 1936, Cahit Sıtkı Tarancı has been quoted the following statement of Bedri Rahmi in his article in Tan newspaper, "European culture is a school, it is read, learned, trained, grown in this school, then is gone to homeland from school" (Tarancı, 1936, Tan Newspaper)

Turan Erol, in his book on the subject of this artist, sheds light on the search for the motives in the art pieces of the artist by saying "The more he respects for the masters of western art, the more he is fondly attached to local culture and Turkish folk creativity."

This handcraft, which people have developed the constructions and transformed into motives as a reflection of people's observations of nature and events affecting their lives, named yazma works, has been transformed into an industry by being influenced by different cultures over a long period of time.

In Turkey, the first wood engraving pictures are in books. "There are wood engraving pictures in the book "Tarihi Hindi" of Ibrahim Muteferrika printed in 1730." In the first decade of the Turkish Republic, the artists who went to France and Germany to study arts came back and made many art pieces. Leopold Levy has been brought from France, the metal gravure press has been bought to the Gazi Education Institute, but in the first years it has been seen to be used for high printing from linoleum-engraved blocks mostly. The works of linoleum engraving, which was started in the Department of Painting at Gazi Education Institute after 1936, lasted until 1960. Since the linoleum was easy to find at that time, the wood was not used. The artists who were known for their unique engraving pictures after their students at that time are: Ferit Apa, Adnan Turani, Mustafa Aslier, Nevide Gokaydin, Nevzat Akaral, Muammer Bakir. It was first seen that teaching of wood engraving techniques was practiced with all means at the State College of Applied Fine Arts in 1957. Mustafa Aslier has studied in Germany, has been assigned to State College of Applied Fine Arts in 1958, has concentrated on wood engraving and has printed most of his paintings with wood blocks. Original printmaking has been developed after 1958-1960. Printmaking has been taught in Marmara University Faculty of Fine Arts, whose name has been changed from State College of Applied Fine Arts in 1985.

The history of printmaking in Turkey is very short and new, but meaningful, impressive and praiseworthy. Since 1951 there have been very few works in this area personally.

## **2. Yazma and Engraving Printing**

Within the Department of Graphic Arts, the opening of a printmaking workshop, which was well equipped for that day, has drawn the attention of artists and institutions to this field. In the same year, work on fabric printing of wood blocks has been started in the Department of Textile Arts. In this department, on the one hand traditional yazma works have been compiled and evaluated scientifically, on the other hand modern fabric printing works have been performed. Nowadays, benefiting from the wood engraving-printing techniques has taken its place in the teaching, while researching and practicing the modern original printmaking painting and modern textile printmaking design has been formed. ( Gökaydın,1987,"Tahta Baskı Tekniği Dünü Bugünü Eğitimde Yeri" Türk Alman Ağaç Baskı Sanatı, p.46)

Painters, sculptors, handcraftors, designers or architects benefit from designing elements as a expression instruments to convey their opinions. Fundamental instruments such as "line, form, colour, texture, size" in an organization are aesthetic designing elements. These elements have been brought side by side on different materials and have been related to each other on the grounds of some principles. Designing principles expressed as rhythm, harmony, antagonism, theory, domination, balance and unity play an assistant and advisor role in using the fundamental instruments such as line, form, colour, texture and size. In general, these fundamental elements are taken as criteria in every organization.

### **3. Yazma in Turkish Painting**

Bedri Rahmi Eyuboglu, was born in Giresun - Gorele in 1911 and then he became one of the most important figures of history of Turkish painting art. Bedri Rahmi Eyuboglu is one of the building stones of Turkish art with his artist personality and educator identity. In addition to the joy of life and human love in the direction of social affairs, the other important inspiration of the artist is the traditional methods that come from Anatolian culture. Bedri Rahmi Eyuboglu, inspired by Anatolian culture, has searched for various materials. At the end of this search, by studying the yazma works from the handcrafts of Anatolian lands and modern sense of art, he used them in his works. The artist who has made ceramic and mosaic works together with yazma works has seen art as a life act. With these views, he has deeply influenced many of his students at the Academy of Fine Arts. Bedri Rahmi Eyuboglu has determined the local content of his painting in Corum. At the end of 1942, the government of that time, Cumhuriyet Halk Partisi (Republican People's Party) with a new decision, has changed the administration and editorial board of Ulku Journal, published by community centers and has wanted to modernize it formalistically and to accelerate the concepts of national culture and national art. Basically, it has been stated that the subjects of articles, which were going to be published in Ulku Journal, should include national cultures and values. Ulku Journal, with the values that the intellectuals transferred, was necessary for the public to circulate a number of movements from inside to outside, like the blood in the body for the values of the people, originated, created and preserved by the people and for the health of the national life. A new national culture had to be merged by combining the values acquired from the outside with the values originated from public. For this purpose, a prize competition has been organized in the fields of literature, music, poetry, painting, sculpture and architecture. One of the important cornerstones of Kemalism, considered a political and cultural program of the new Turkish state, was Turkish folk culture along with western civilization, which had a meaning of domination of science and thought. It has been aimed to reveal a synthesis of western civilization and folk culture. In line with these aims, artists, especially painters, have been included in a formation called "Halka Dogru (Towards Public)" which covers all the cities of Anatolia. Some painters made temporary deductions from folk culture at the end of this movement. Some painters like Bedri Rahmi has put effects of public art in the center of

their artistic productions and in this direction, the artists have produced many art pieces and educated many students.

Bedri Rahmi and his wife Eren, who went to Paris in 1950 have been inspired by the local art exhibition, which is called the human museum, have said that he has embraced the yazma works more tightly with this enthusiasm "We are embracing the yazma works with a new enthusiasm. We benefit from the opportunities of this beautiful, traditional folk art. We try to give its a new life, a new taste, with our own motives and modern understanding. We learnt the technique from living artists. Yazma works fit the purpose of spreading of art and reaching the masses."

The Maya Gallery, directed by Adalet Cimcoz in 1950, aimed to connect the daily life to artistic creativity with the opportunity of exhibition to young people who are considered as pioneer artists of that time. Young artists have also exhibited their beautiful and useful works in Maya gallery, which is suitable for the movement. The density of these works have been consisted of the probations of yazma works of Bedri Rahmi. Yazma works have become popular in the shortest time. (Yalman, 1951, Vatan Newspaper)

Bedri Rahmi Eyuboglu have worked with his wife Eren Eyuboglu on the printing of wood blocks on the fabric, along with his painting works until his death in 1975. During these works, they made printings on the fabric with their own special designed blocks. They have colourized their designs after printmaking.

In his interview with Yaşar Kemal, the artist has narrated that about yazma works: "We understand that the destination of yazma works is factory but the initiatives in this direction have not reached a conclusion. Yazma has become clothing and beach wear to Istanbulite painting lover women and tablecloth and curtain to villas. Bedri Rahmi's ornaments, which were not far from the plastic bases, were not included in the serial production as a value. However, the distorted forms of these works have been used on everyday materials such as clothes, ceramics and plastics. In 1955, he has complained that the yazmas he has been working on for five years have not drawn attention, he has said, "palettes are the places where painters will return". (Eyüboğlu, Resme Başlarken, 1986, p, 213, 359.)

#### **4. Discussion and Conclusion**

Since 1957, Turkey's art has established an environment for the application of wood block printing technique, which is the art of yazma works and for the establishment of unique printing workshops in educational institutions. Art students and masters working in these workshops have benefited from this environment and have been in artistic productions. Bedri Rahmi Eyuboglu has used yazma works most intensively in his paintings for 5 years, but at the end of this time he has returned to the canvas painting. The main reason for this is the lack of financial profit of the restricted painting market. He have not given up some basic features of the yazma works' techniques in his paintings. The colours, which he has used in the colouring of the contoured painting elements, contain the contrast effect used in yazma works. He has used the elements in the ornaments of the figures with inspiration from the motives of the yazma works.

Along with the rapidly developing modernism of the 20th century, all the rules of art have changed and the artists have experienced new initiatives with original, creative, powerful

and rich expression effect by getting rid of the material-oriented vicious circle. The yazmas, which are one of these initiatives and quests, have not found much place for themselves in Turkish painting art except for a short period. However, the artists, who grew up with the workshops and training of masters such as Bedri Rahmi, Mustafa Pilevneli and Mustafa Aslier, have been in search of training, interdisciplinary interaction and in different quests and have influenced modern Turkish painting profoundly.

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# Impacts of Westernization on Turkish Painting<sup>§§</sup>Osman Hamdi Bey- Vasiliy Vereshchagin

Gonul Uzelli

## 1. Introduction

Besides political relationships between the Ottoman Empire and Russia, important developments have occurred in the arts and culture in 18<sup>th</sup> and 19<sup>th</sup> centuries. During the decline of the Ottoman Empire, the period called “Westernization Movement” started with the desire to benefit from the knowledge and technical advancements of the West with the purpose of preventing the fall of the empire and strengthening it. The first objective of westernization was to make the military reforms which will strengthen the country and prevent its fall rather than benefiting from the experience of the West in terms of culture and arts. For that reason, the beginning of western impacts in the Ottoman arts was a result of natural progress.

## 2. Impacts of Westernization

During Ahmet III’s reign, Yirmisekiz Çelebi Mehmet Efendi was sent to Paris as an ambassador in 1720. His *Sefaretname (The Book of Embassy)* in which he told his experiences and impressions in France was highly appreciated in the court. Especially his writings about manors, courts and gardens were implemented in the civil architecture (Renda, 2002, p. 17).

Western impact on the cultural structure of the Ottoman Empire started in the 18<sup>th</sup> century. In the beginning of that century, İbrahim Müteferrika established the first printing house in 1727 and the state support provided to him was the first significant step taken in terms of Westernization.

In mid-18<sup>th</sup> century, western impact has developed in the field of architecture and decoration which is related to architecture in the cultural life of the Ottoman Empire. In that period, the interest of the Westerners in the Ottoman Empire has increased and ambassadors brought along scientists and painters to İstanbul. Westerners also published books by examining the state and social structure of the Empire. As a result of tight relations developed in time, European culture and art started to become effective in the Ottoman society, especially around the court.

The first of the scheduled Westernization movements in the Ottoman Empire was that Humbaracı Ahmet Paşa was appointed to train the Ottoman Empire according to European techniques in the Sultan Mahmut I’s reign (1730-1754).

During the reign of Sultan Mustafa II (1757-1774), Chamber of Geometry, which was the beginning of Imperial Naval Engineering School, was opened in 1773. Astronomy and medicine books were brought from Paris and some of them were translated into Turkish.

In the reign of Sultan Abdülhamid I (1774-1789), Grand Vizier Halil Hamit Paşa brought a number of foreign teachers to the Imperial Naval Engineering School and reopened the artillery school which was closed by the Sultan. As a result of the pressure on France by

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Russia and Austria which do not want that Ottoman Empire gains strength with the innovation movements, French experts returned to their country.

When Selim III (1789-1807) ascended the throne, he started the reform movements again in a scheduled way. Choiseul Goffier, who was the French Ambassador in Turkey between 1784 and 1792, brought a number of painters to the capital such as Hilair, Fauvel and Kauffer. Thus the ambassadors' habit to bring along painters continued in the 18<sup>th</sup> century.

Among the painters who came to İstanbul in the second half of the 18<sup>th</sup> century, Antoine de Favray, Jean Baptiste Leprince, Richard Dalton, Amedée Van Loo yanısıra Mercati, Luciani, Tonioli, Brugnière, Carbognano, Roset and Castellan depicted İstanbul in their works and they introduced the Ottoman to perspective in painting.

In the late 18<sup>th</sup> century, painting became the second field in which western impacts were seen following the architecture and decoration related to architecture. Inclusion of paintings and maps in the books published after 1797 is a quite significant stage in this field.

While Sultan Selim III was making use of the embassy committees in İstanbul, he requested that the ambassadors sent to Europe learn the culture, arts and language of the countries they went. The Sultan had a special interest in the Western painting. Engraving of Selim III made by an artist named Lemmon was included at the beginning of the painter and architect Melling's album which consisted of İstanbul paintings. Painting was also included in curriculums at this period. Sultan Selim III's order to Constantine of Kapıdağ to draw the paintings of Ottoman Sultans was an indicator of significant changes in the Ottoman Court.

Mahmut II (1808-1839), who spent his youth observing the innovation movements of his uncle, Selim III, was also interested in arts. His reign is full of Russia, France, England and Austria's plans to divide the Empire and civil rebellions. While he was dealing with these incidents on one hand, Mahmut II continued westernization movements decidedly. In 1826, he closed the Guild of Janissaries and prioritized education. He founded Military School of Medicine, Military College and Ministries, he introduced western style of clothing to the society and he had his painting hung in state agencies.

Foreign painters who came to the country during Mahmut II's reign have reflected the daily life of the Ottoman as well as İstanbul in their engravings. Among the western painters who came in this period, artists such as Préauls, Henry Aston Barker, Frans Hegi, Thomas Allom, William Henry Barlett stood out and they paved the way for the Ottomans to learn and embrace perspective in painting.

Ferik İbrahim and Ferik Tevfik Paşa, who were sent to Europe during Mahmut II's reign for education in painting, were the first artists who learned western painting techniques. These painters who painted in western style gave importance to pattern and perspective and struggled to imitate the nature. Mahmut II made use of painting when necessary and he had a badge made with his painting on top of it. In 1838, he sent his painting to Mehmet Ali Paşa who was the Governor of Egypt in that time (Renda, 2002, p. 28-44, Cezar, 1995, p. 28-44).

When Abdülmecid enacted Hatt-I Humayun in 1839, Tanzimat Period started in the Ottoman Empire and western impact has increased compared to previous periods. British painter Sir David Wilkie made a painting of Abdülmecid during his stay in İstanbul (Germaner and İnankur, p. 1989, 89-90), French Félix Ziem and British artists Camille Rogier, Mac Bean and



J. Schranz painted İstanbul landscapes and Italian painting Presiozi reflected the daily life (Cezar, 1995, p. 121-122).

Another practice which was initiated during Abdülmecid's reign (1839-1861) was that portraits of Ottoman Sultans were sent to Ottoman embassies and European rulers. The painter named Oreker organized an exhibition of landscapes at the court for the Sultan and it passed into Ottoman history as the first exhibition (Cezar, 1995, p. 125-126).

Abdülaziz (1861-1876), who had a different education than Sultan Abdülmecid, protected arts and have plays staged in the theatre across the Dolmabahçe Palace. Abdülaziz's interest in theatre started the theatre décor studies which in fact consisted of various paintings. First theatre décor was designed by foreign artists and the most famous artist among those is Italian Merlo (Cezar, 1995, p. 144-146, Sevengil, 1962, p. 19).

During Abdülaziz's only European trip in 1867, "International Paris Exhibition" was opened and it was one of the significant developments that İstanbul images captured by Abdullah Brothers were awarded honourable mention in addition to the authentic and antique items in the Ottoman Empire pavilion. On his way back, Abdülaziz visited Wien and saw the pieces in the Belvedere Palace which was a museum on that date. After he returned from Europe, he had his sculpture on horseback made by sculptor C. F. Fuller in 1871.

Among the artists who were invited to the court during Abdülaziz's reign were Abdullah Brothers, Ayvazovski, Guillemet and Ahmet Ali Bey (Şeker Ahmet Paşa). Opening of Archeology School and first private Academy, first painting exhibitions, participation in Wien Exhibition in 1873, printing pictured newspapers and including articles on philosophy and arts which can be deemed significant for those years are significant incidents which took place during Abdülaziz's reign (M. Cezar, 1995, p. 147-154).

The most significant aspect of Sultan Abdülaziz was that he also painted. Although his works were mostly sketches, his son Şehzade Abdülmecid made large scale oil paintings.

After the Imperial School of Military Engineering and Military College which helped in training of first Turkish painters with technical courses, a school named "Menşe-i Muallimin Sınıfı" was opened in 1864 in which students who graduated from the Military College have attended to become teachers. Courses were practical and theoretical in the painting department of this school which could be considered on the university level. Darüşşafaka High School was founded in 1873 and this institution also prioritized education in painting. Among the painters who were trained at this school were Şefik, Vidinli Osman Nuri, Kasımpaşalı Hilmi, Ahmet Ragıp, Salih Molla Aşki, Necip, Fatihli Mustafa, Giritli Hüseyin Şevki, Hüseyin Lofçalı Ahmet as well as the artists whom we know from their works such as Fahri Kaptan, Eyüplü Cemal, Cihangirli Mustafa, Hasköylü Ahmet İhsan, Ahmet İhsan, Ahmet Bedri and Ahmet Ziya. The common aspect in the paintings of the painters of that era is that similar landscapes were painted with notable side lines and constant light without any interpretation and without reflecting the personality of the artist. This is because those painters used the method of painting from photographs (İrepoğlu, 1986, p. 18).

Mekteb-i Osmani was founded in 1860 as an elementary school with a teaching staff mostly comprised of French teachers with the purpose that the young people graduated from the military high schools who are sent to Paris for education are enabled to follow their courses and they are disciplined, but it was closed in 1874. Among the artists who were educated in

Mekteb-i Osmani and Paris were Ahmet Ali Bey (Şeker Ahmet Paşa), Osman Hamdi Bey and Süleyman Seyyid (Renda and Erol, 1980, p. 114).

In 1873, Şeker Ahmet Paşa organized his first public exhibition in the university building in Çemberlitaş. In 1874, French artist Guillemet opened a private “Painting and Pattern Academy” in Beyoğlu and thus the first step was taken towards painting education outside military school.

Some of the artists in İstanbul were members of “Elifba Club” and their first exhibition in Tarabya Greek Girls’ School in 1880 was open to public. Their second exhibition was in Tepebaşı Municipality Garden in 1881. Participation was higher in the second exhibition.

After the Russo-Turkish War, Sanayi-i Nefise Mekteb-i Ali was opened in 1883 and Osman Hamdi was appointed as the Principal. Teachers at the school were mostly foreign and teacher of charcoal drawing class was Warnia of Poland while teacher of oil painting class was Valery of Italia. Most of the students were Greek and Armenian, but there were also young Turks among them (İrepoğlu, 1986, p. 18-20).

Late 19<sup>th</sup> century, Pera has become the most important arts centre in İstanbul. Guillemet’s exhibition in 1875, Guillemet’s exhibition with his students in 1876, exhibition of Osman Hamdi, Süleyman Seyyid, Civanyan et al. in 1881 and Gérôme, Ayvazovski, Van Dyck, Rembrandt exhibition again in 1881, Sarkis Diranyan and Abdullah Brothers’ exhibition in 1883 and Baron A.de Fay Splenyi’s Collection in 1887 were all opened in Pera. These exhibitions were followed by Zonaro in 1892, Prieur-Bardin and Gülmez Brothers’ photographs in and Schiffi and Maison Chavin exhibitions in 1893, Zonaro and Civanyan exhibitions in the same year, Svoboda and Cite Sheikh in 1894 and Agopyan, Mardighiyan’s exhibition and a mixed exhibition in 1896 and Şeker Ahmet Paşa exhibition and Prieur-Bardin exhibition in 1897.

Last exhibitions of the 19<sup>th</sup> century were the exhibitions of Adolphe Beaume-Leduc in 1898 and the exhibitions opened in various venues by Şeker Ahmet Paşa, Emilio Della Sudda-Maison Comendinger, Prieur-Bardin, Viskonti et Stefano and Svoboda. Exhibitions were opened in this region by Theodoroff in 1899 and Şeker Ahmet Paşa in 1900 (Aksüğü, 1990).

### **3.Art Education of Osman Hamdi Bey**



Osman Hamdi Bey

Westernization movements of the Ottoman Empire in the field of arts were reinforced with the artists who were sent to European countries since the beginning. Among the Ottoman painters who were sent abroad for education, Osman Hamdi Bey stands out.

Although he went to Paris in 1860 for a different purpose such as law education, Osman Hamdi's interest in fine arts resulted in dropping out of law school and starting painting courses at Paris School of Fine Arts. In that period, other than the official school which gave fine arts education in Paris, there were workshops with Academy status. Osman Hamdi Bey worked in the private workshops which belonged to Jean-Léon Gérôme (1824-1904) and Gustave Boulanger (1824-1888). Especially the courses he got in Gérôme's workshop have a significant place in the Russian-Ottoman arts interaction as explained below.

During Osman Hamdi's education of 12 years in Paris, other two young Turks who will contribute in the development of Ottoman painting in the future were also there. These young Turks who came to Paris in 1862 were Ahmet Ali Efendi (Şeker Ahmet Paşa) and Süleyman Seyyid. Gérôme and Gustave Boulanger were teachers of Ahmet Ali Efendi as well.



Jean-Léon Gérôme

While the Ottoman Empire tried to reflect the western perceptions are reflected in painting art by sending artists to Europe, especially Paris on one hand, painting courses included in the curriculums of the Engineering School and Military College in İstanbul, the Capital of the Empire on the other hand. Although they tried to improve portraits by hanging portraits of the Sultans in the state agencies, it is striking that the first oil painting pieces of the painters mostly consist of landscapes (Cezar, 1987, p. 25, Germaner and İnankur, 1989, p. 300-311).

While these developments were taking place in İstanbul, the broadness of the study area of Osman Hamdi Bey, who was educated in Paris, could not be overlooked. Osman Hamdi painted portraits, landscapes, still life paintings and especially compositions with figures. As well as charcoal portraits and pattern works, most of his works are compositions with figures and portraits. While talking about his place in Turkish painting art, his compositions with figures are prioritized the most.

#### **4. Art Education of Vasily Vereshchagin**



Vereshchagin

During Osman Hamdi's education in Paris with the purpose of bringing western painting styles to the painting circles in the Ottoman Empire, famous Russian painter Vereshchagin was also in that city. As a result of Vereshchagin's working with Osman Hamdi in the same workshops in the same period, emergence of some common grounds in the paintings of these two artists is significant in that it opens a new page in the Russian-Ottoman painting interaction.

This process, which started when Vereshchagin (1842-1904) completed his compulsory painting education in the Academy and continued his education in Paris using the inheritance from his grandfather, continued with the artist's enrolment in Paris Academy in 1864 and participated in the painting studies in the workshops of Alexandre Bida (1864) and Jean-Léon Gérôme'un (1864-66) in the same years.

The artist decided to leave Paris and go to Caucasia in March 1865. He explained the reason for that as follows: "Paris was like a dungeon to me, I need to be integrated with people to paint freely". During his short stay in Caucasia, he visited various regions and he reflected his impressions about the life of people in his paintings in the following years.

After a short visit to St Petersburg in Autumn 1865, the artist returned to Paris and continued his education. Vereshchagin brought the sketches he made during his trip in Caucasia to Paris and he made various paintings with the inspiration he got from these sketches. These paintings in which he reflected the exotic atmosphere of the eastern people, which is not known in Europe, were honoured in the arts circles of Paris, especially with the complimentary words of Gérôme.

While continuing his education in Paris Academy in winter 1865-66, Vereshchagin maintained his work on paintings continuously. This heavy work of the artist ended when he completed his education in Paris in spring 1866 and returned to Russia (Lebedev and Solodovnikov, 1987, p. 13-16).

When he was appointed to observe and depict the military operations in Turkmenistan in 1867-69, he reflected the daily lives of the people on the canvas as well as military

manoeuvres and life in the army. These pieces which the artist named as “Turkmenistan Series” were completed in Munich and introduced to the European and Russian arts circles with exhibitions in London in 1873 and St. Petersburg in spring 1874 (Lebedev and Solodovnikov, 1987, p. 38-39).

## 5. Conclusion

It can be seen that the artist was influenced by his teacher in two paintings in “Turkmenistan Series”; “Tamerlan’s Gate” (1872-73) in which he depicted two soldier in authentic military costumes at the Tamerlan’s Gate and “Mosque Gate” (1873) which is almost an ethnographic piece of work with the people standing in front of the mosque gate in local costumes. The apparent conclusion in that context is significant in terms of Russian-Ottoman painting art interaction. As stated above, Vereshchagin was trained at the Gérôme’s workshop along with Osman Hamdi Bey who was one of the significant cornerstones in Turkish painting and museology. The experience obtained as a result of this education can be clearly observed in the common points which become apparent in the works by two artists. The success of both artists in reflecting the mystical atmosphere of the East, the brightness of the daylight, the craftsmanship in reflecting the local architectural structures on the canvas are the common points of Vereshchagin and Osman Hamdi Bey. Osman Hamdi Bey’s paintings such as “Sultan Leaving the Mosque” (1887) and “Imams Talking in front of Mosque Gates” (no date) are concrete examples of this relationship.

The most significant aspects of Osman Hamdi Bey’s paintings are that the objects consist of Turkish architecture and art pieces and they are reflected in the paintings with delicacy and an intense desire. Similarly, Vereshchagin’s depicting the monuments and daily life and clothes of local people he saw in Caucasia and Turkmenistan with delicacy and his style when reflecting his interest in the mystical atmosphere of the East are similar to Osman Hamdi Bey. The documentary aspects of the paintings by both artists today is another factor which approximates these two artists.



Osman Hamdi



Vereshchagin

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# A Writer from Istanbul Who Served Three Tsars

Zeynep Gunal

## 1. Introduction

Fyodor A. Emin (1735-1770), is the only writer of the 18<sup>th</sup> century Russian Literature<sup>\*\*\*</sup> who was in the shadow of the writers such as Kantemir, Lomonosov, Sumarokov, Novikov, Fonvizin and Chulkov and who was even not taken seriously as a man of letters by his contemporary writers, nevertheless who was both productive and mysterious. Publishing twenty-five works in the genre of novel and translation within seven years, Emin penetrated courageously into the Russian literary scene in a period when sentimentalism was blossoming as a response to the serious, statist and competence oriented aspects of classism, populist perception raised its voice and newspapers was firing at the works published so far by means of satire and prose genre was underrated.

In this period, classism supporters approached prose genre with both apathy and prejudice due to its limited theme and narrow individualism. For classists, the only exception in prose genre was Fénelon's politic statist novel "Télémaque". However, manuscripts of stories and novels were quite popular among country nobles, merchants, half rich townspeople and privileged villagers. On the other hand, translations had a very significant place in the printed prose literature. In the second half of the 18<sup>th</sup> century when the changes in the social life of the country also guided the literature, Russian translations of the leading examples of the prose genre in the world literature were published. Thus, Russian readers who were not noble and could not speak a foreign language had the chance to read pieces like "One Thousand and One Nights", "Don Quixote" and "Robinson Crusoe" and get to know writers like Le Sage, Prévôt, Scarron, Voltaire, Rousseau, Swift, Fielding, Richardson, Stern and Goethe. Original Russian novels were started to be written since 60's (Blagoy, 1955, p. 365-367).

## 2. Emin's Works

Giving the first examples of Russian novel art, Emin stepped into this environment, where inner dynamics were shaken by an invisible storm. The prose works, which became popular among the lower class people resisted against the nobles as emphasized by D. D. Blagoy and democratic tendencies were sensed, in 1763 with his translation of *Unlucky Floridor, A Story on Racalmuto Prince* (Beshchastnoy Floridor, istoriya o printse rakalmutskom) from Italian. Right after that, *Love Garden or Invincible Loyalty of Kamber and Arisena* (Lyubovniy vertograd ili nepreoborimoe postoyanstvo Kambera i Ariseni), which was doubted to be an imitation rather than a translation, but was claimed to be translated from Portuguese by the author himself, was published. Since it was appreciated by the readers, it was printed twice. According to Blagoy, it must have been written by Emin according to its all aspects and it is a "self-trial" written with the impact of the European love-adventure novels (Blagoy, 1955, p. 368).

Emin's works followed by *Unfaithful Fortune or Adventure of Miramond* (Nepostoyannaya fortuna ili pohozhdenie Miramonda, 1763), that was printed three times and read by the famous Russian sentimentalist writer N.M. Karamzin, who was a child back then; *The*

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\*\*\* For more information please see: İNANIR, Emine. (2008). *I.Petro ve II.Katerina'nın Kanatları Altında, XVIII. yy. Rus Edebiyatı*, İskenderiye Yayınları, İstanbul.



*Adventures of Femistokl* (Priklyucheniya Femistokla, 1763) the first Russian novel written on the state and politic moral teaching; *Rewarded Loyalty or Adventures of Lizark and Sarmanda* (Nagrazhdyonnaya postoyannost' ili priklyucheniya Lizarka i Sarmandi, 1763 and 1788) printed twice; *Moral Prose Fables* (Nravouchitel'nie basni v proze, 1764); *Painful Love of Marquis de Toledo* (Gorestnaya lyubov' markiza De Toledo, 1764); *Letters of Ernest and Dorovara* (Pis'ma Ernesta i Dorovari, 1766) in which the artist expressed his thoughts on slavery; translation of *Polish History Edited by Priest Solignac* (İstoriya pol'skaya, sochineniya abbata Solinyaka, 1766) from French and *History of Russia* (İstoriya Rossii, 1767-1769) in which he was able to write down the period until 1213 which is considered to be his most significant work by the Russian researchers. Emin also published a journal called *Hell's Post* (Adskaya Pochta) in which he wrote most of the articles for 6 months in 1766 (Tsimmerman, 1912, p.230).

### 3. Emin's Life Story

Emin was able to fit a quite number of translations and original works in his short literary life and some of his works were published more than once, because he was popular among the ordinary literate people. It is quite surprising to know that Emin came to Russia in 1761 and learned Russian later. What is more surprising is that Emin's life story still remains a mystery despite the unearthed archive documents. It is possible to divide the studies on Emin's life story into two as the studies conducted by his contemporaries, friends and Russian literature researchers of the 19<sup>th</sup> century and studies conducted by the researchers, who accessed the documents in the State Archives of the Russian Ministry of Foreign Affairs today. In 1898, researcher A. Lyashchenko said: "*Emin's life before emerging in Russia is unclear to us, because he tells the unfortunate events he had experienced in different ways*" (Lyashchenko, 1898, p.5). Emin presented or told some of his biography to his contemporaries by means of his works in so much different ways that even the information found in archive documents failed to answer all questions regarding his real identity and what he had experienced before coming to Russia.

First efforts to create the biography of Emin were made just after his death by the famous journalist and writer N. I. Novikov, his first publisher S. L. Kopnin and M. K. Ovchinnikov who got the publishing rights from Kopnin. The first question that concerned all of them was the roots of Emin and each one of them answered this question in their own way. According to the biography by Novikov, Emin was born in circa 1735 to a poor family in Poland, in a small town on the Poland-Russia border (Beshenkovski, 1974, p.187). Publisher Kopnin created a biography based on what Emin said as well as the information he obtained from the annex of Emin's *Road to Salvation* (Put' k spaseniyu, first published in 1806). According to this, Emin was born in a small Hungarian town called Lippa on the Turkish border in 1735 and his father was Hungarian and mother was Polish (Beshenkovski, 1974). On the other hand, Ovchinnikov used the words of a reliable person who had known Emin in his childhood days. According to this old acquaintance, Emin learned Latin and had grammar, rhetoric, philosophy and religion education at the Kiev Academy with him. In other words, Emin was actually born in either Russia or a Polish village near Kiev (Beshenkovski, 1974).

The information given by Novikov and Kopnin regarding later years of Emin is similar. According to Novikov, a Jesuit Priest taught Emin Latin and all the subjects taught at the schools in that period and took him to Europe and Asia. However, they had an unfortunate

event in Turkey and as a result of this he converted to Islam and served as a Janissary rather than being imprisoned for life. Kopnin states that Emin, who draw attention of his teachers with his '*sharp wit and success*', was trained at a Jesuit school and a teacher who would go to Asia as a missionary took Emin with him. Kopnin's biography continues same as Novikov's. Ovchinnikov, on the other hand, mentioned that Emin was trained at a religious school in Kiev and he left Kiev since he liked travelling and that they heard that Emin was in Istanbul based on the information provided by a '*reliable friend*' (Beshenkovski, 1974).

M. N. Longinov who analysed the subject in 1873 for the first time and influenced all researchers to follow, has evaluated the common data regarding the roots of Emin and information on his later years as follows: "*1. Emin's mother and father were not Russian. 2. He was not born in Russia. 3. He was not an Orthodox. 4. He obtained information on various subjects and learned a few languages since he was talented. 5. He travelled to various countries for many times. 6. Most probably he experienced an incident that dishonoured him, and therefore he confused the information about him.*" (Beshenkovski, 1974, p.189).

A. Tsimmerman who wrote the chapter on Emin in the *Russian Biography Dictionary* (Russkiy biograficheskiy slovar) published by the Russian History Association in 1912, has made a statement similar to Longinov's. Tsimmerman stated that most probably Emin was born in Poland, not Russia, his mother and father were not Russian, he had his first education at home or a Jesuit school, he learned six or nine languages since he was very talented, he had a broad encyclopaedic knowledge, he travelled to various countries and he had an unfortunate incident in Istanbul that he hid meticulously and therefore he converted to Islam and served as a Janissary (Tsimmerman, 1912, p. 228).

How did Emin come to Russia? According to Novikov, although Emin continued to live in Turkish territory as a Janissary, he was dreaming about returning to his country. One day, he met the Captain of a British ship by luck and requested his help. Thus, he left Istanbul and went to London. He had lived there for a time with the name Mehmet Emin and decided to convert back to Christianity which was his real religion and applied to the Russian Ambassador Prince Golitsin. He was baptised in 1758 and went from London to St. Petersburg in 1761. The only difference in the information provided by Kopnin was that Emin converted to Orthodoxy which he deemed just as a result of his investigation on Christianity while he was living in London under the name Magomet Emin (Beshenkovski, 1974, p.187). Tsimmerman's writings on that matter include some interesting details. After having been baptised, Emin took the name Fyodor and in the passport given to him by the embassy before going to St. Petersburg, his name was Mehmet Yemin, which was his name before being baptised, and it was written that his father and mother were Russian (Tsimmerman, 1912, p. 229). Emin's desire to live in Russia was indeed quite interesting, because he had no direct connection with Russia. About his knowledge on Russia, Tsimmerman says: "*Among brilliant abilities of Emin, what was most surprising and characteristic was that although he did not or almost did not speak Russian when he came to St. Petersburg in 1761, he became a Russian writer and started make literary criticism with Sumarokov within two years*" (Tsimmerman, 1912).

So far the information provided by his contemporaries and literary historians who lived in the 19<sup>th</sup> century gives the impression that Emin's connection with the Ottoman Turkey was not more than a country he travelled to and had to live in for a while. The evidence for that is the

writings of A. L. Shletser which state that Emin could not speak Turkish (Beshenkovski, 1974, p.189).

#### 4. Archive Materials About Emin

Today, the documents in the Russian Foreign Policy Archive which belong to Emin himself provide first-hand information in relation to Emin's origin and his life before coming to St. Petersburg. It is possible to see these documents in the studies of Beshenkovski and Arzumanova. According to the information given in these studies, Emin provided information about himself and requested to be employed within the government in his petition to the Tsaritsa Yelisaveta written in Italian and also translated into Russian: *"My grandfather was born in Poland and served the King as cavalry on the borders with the Turks. As a result of an incident, he moved to Zvornik city of the Bosnian province. Since he was wanted, he converted to Islam to save his life. Later, noticing his military capabilities, the governor assigned him as an assistant to a general and helped him to buy a farm and marry the daughter of the district attorney. From this marriage, my father was born and he was educated at the court of abovementioned general governor. After his father's death, my father went to Istanbul and struggled to take over the Bosnian governorate. He also married the slave woman who was a Christian and who gave birth to me. Having understood that he could not become the Bosnian governor, my father had to be contented with Lepanto Governorate given to him by the Ottoman Government. When leaving for Lepanto, he left me and my mother in Istanbul and took me five years later. He taught me Latin and Polish for ten years and later sent me to Italy to learn Italian. After I returned, I found my father who was discharged from the governorate as a result of aspersions and exiled on Mettelina which was one of the archipelagos. My father was able to escape there and went to Algeria after three years. Since he knew the governor there, he was assigned as the governor of the Constantine and Bigi provinces. When the war broke out between Algeria and Tunisia, he was assigned as seraskier\* or commander-in-chief of the troops fighting against Tunisia. During this military expedition, my father not only crossed Tunisia, but also captured the son of the defeated governor and sent his company and the booties to the Algeria Governor with me. When I brought all these to the court, I was rewarded by being promoted as colonel in the cavalry. Shortly after arriving in the capital Algiers, my father died because of a wound he had during war. I returned to Istanbul with the permission of the abovementioned governor. When I went to my mother with whom I spent some time, I told her about my intentions to go to Europe and convert to Christianity as she had preached when I was little. To avoid any kinds of suspicion, I left Istanbul and went to İzmir. There, I purchased goods in the value of three thousand gold and loaded on a Swedish ship and departed towards Gibraltar. However, unluckily pirates from Salatino captured the ship and took us to the city of Zummura in Morocco. As a Muslim who resorted to the laws which were applied equally to everyone, I requested my goods back from the governor of that city, but instead, they suspected that I was the protector of the ship, not the owner of those goods, he tried to arrest and kill me. By luck, I saw the horse tethered at the gates of the governor, I jumped on it and rode to the Portuguese city Marsagam which was five kilometres from there. There, I was quickly brought to the governor who wanted to enslave me as I was a Turk. I stated that I came to the Christian territory to convert to Christianity. Later, the governor sent me to Lisbon with the instruction that I should be taken to the court since the King of Portugal had a tradition to receive foreigners individually and having heard my intentions to convert, he also gave*

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\* This word was used by Emin as Turkish (saraschere) in the petition which was originally written in Italian (Beshenkovski, 1974:199).

*instructions to Cardinal Carvallo to teach all Christianity dogmas to me. Within a few months that I spent with the Cardinal, I was not only taught the traditions of Christianity, but also Portuguese and English which were spoken by the majority. After learning the differences between Greek and Latin rules, I asked permission from the King to go to France since I wanted to go to Russia and become an Orthodox. The King who promised to be my godfather if I chose his religion, allowed me to go seeing that I was determined. Thus, I boarded a British ship and set off to London. The day I arrived in London, I visited the ambassador who represented Russia and I was baptised in his presence and I was sent to Russia with another British ship. When I came here, I submitted various documents I had to the State Foreign Affairs Commission. Given my commitment to the Orthodox rules and the deep desire to take shelter in your empire, as your humble servant I hereby request that you have mercy on this poor foreigner and I was assigned in your gracious Empire because of my knowledge of Turkish, Italian, English, Latin, Portuguese and Polish languages and appointed to an appropriate task to serve your highness with enough salary to live on without being in need.”* (Beshenkovski, 1974, p.201)

In the document he submitted in 1762 and requested that his salary was increased, Emin described himself as follows: “*As the State Foreign Affairs Commission has known for long, I was born in Istanbul, as a Turkish citizen bound by the Turkish Law, I had left my homeland and colonel rank and I came to the country of Her Majesty to convert to Orthodoxy and to be loyal to Your Majesty forever. (...)*” (Arzumanova, 1961, p. 182). According to these documents, the fact that Emin spoke more than one languages, knew European literature very well, had the courage to travel to foreign countries, especially Christian countries, was engaged or would be engaged in trade if he had not be captured by pirates and his connections with İzmir gave us the right to claim that he was a Levantine. Likewise, based on L. V. Pumpyanski’s article *Life of the Polish in Turkey* (O jizni polyakov v Turtsii, 1935), in his study Beshenkovski correlates the fact that Emin was educated in Italy and he spoke Italian very well since he had compulsory courses from a high level Levantine until mid-18<sup>th</sup> century with the fact that he was also a Levantine (Beshenkovski, 1974, p. 192).

According to the letters he wrote to his mother and relatives in both Istanbul and Izmir most probably during his first days in Russia, Emin’s connections with the Ottoman Turkey were tighter than expected. From his letter to his mother, it was understood that his mother’s name was Rukiye Laden and she was living in Istanbul, she waited for good news from him and he had a few sisters and brothers. Emin wrote to his mother that his health was good, he arrived in Russia which was the place that they both wanted him to live and he was hoping to be employed in the service of state here. In addition, the beginning of the letter contains a detail which Russian researchers might not be able to notice. Emin started the letter by saying he *kisses the hands of his mother* to whom he bowed with respect (Beshenkovski, 1974, p. 191). Kissing the hands of an elder is specific to the Turkish culture and starting his letter in this way indicated that he adopted Turkish traditions despite his foreign origin. One of the letters sent to Turkey was written to his relative Emine Laden in Istanbul and the other two were sent to İzmir to Hasan and Mehmet Melement as signed by *Muhammed Ali of Algeria* (Beshenkovski, 1974).

As Russian Ambassador Obreskov in Turkey reported to his country, Emin’s letter was not delivered to his mother as she had died a few months ago. Since the Russian authorities thought that the story he told during job application was too imaginary, Count Vorontsov who

accepted Emin's application requested from Obreskov to verify Emin's story and provide information about him. In his response, Obreskov said that he had the letter that Emin wrote to his mother, he thought of giving the letter to Emin's relatives, but he gave up thinking that they might have wondered where Emin lived or what he was doing in Russia. Emphasizing that he did not know what kind of person Emin was, Obreskov warned Russian authorities to keep Emin away from any place related to Turkey, even from the borders and prevent his correspondences with Turkey if they accept Emin in state service (Beshenkovski, 1974, p. 193).

Until he was employed by the Russian state, Emin lived by random jobs and the fifty roubles given to the foreigners. As a result of the information provided by Obreskov, Emin started to work as a teacher in the Military School. Although later he started to work as a translator in the Ministry of Foreign Affairs, the higher authorities prevented him to be promoted higher than lieutenant rank (Beshenkovski, 1974). From the documents found by Arzumanova, it was understood that financial problems of Emin never ended. Emin submitted a petition to the Tsar Petro II in 1762 to request that his salary was increased. In the petition, he was complaining that he only had one hundred fifty roubles despite the fact that he translated in Latin, Italian, Spanish, Portuguese, English, Polish and Russian; that many foreigners kept the ranks that they had in their countries although they started to live in Russia recently and a Ukrainian student who could speak only four languages had three hundred roubles and he requested that his salary was increased to four hundred roubles. Emin also stated that he had left his colonel rank in Ottoman Turkey and came to Russia and converted to Orthodoxy by putting his life at risk to convince the Tsar. He also added that he could accepted to be positioned in another stated post if he did not get a salary to live in prosperity in this position. Upon his petition, Count Vorontsov instructed that Emin's salary was increased to three hundred roubles and he was employed in the public diplomacy department of the Ministry of Foreign Affairs. Thus, Emin was subjected to a language examination by Russian authorities, because the Russians wanted to be sure that this weird man from Istanbul really knew these languages.

After being called to the Ministry of Foreign Affairs, various articles were given to Emin to translate from Russian to Italian, Portuguese, Polish and Latin as well as from these languages, especially Italian to Russian. Turkish translation was rejected by Emin claiming that he could only speak that language. However, Public Diplomacy department would neglect Count Vorontsov's instruction and not employ Emin despite his success in the examination claiming that his resume, he was a foreigner and there were already other translators in the department. Emin's application resulted in continuing to work as an Italian teacher at the Military School and Fine Arts Academy which were affiliated to the Ministry of Foreign Affairs and having another one hundred roubles per year in addition to the one hundred fifty roubles he had (Beshenkovski, 1974, p. 183-184). While Emin was working as a teacher between 1762 and 1764, he wrote an Italian grammar book in French and a Russian grammar book in Italian as well as a French-Italian dictionary. These efforts provided him a fifty-rouble increase in his salary (Beshenkovski, 1974, p.194).

All these would not solve Emin's financial problems. Saying "*Merchants are the soul of the state and ornament and interest of the city*" (Blagoy, 1974, p. 370), Emin would seek the solution in this class which was born in the time of Pyotr I in Russia. While Beshenkovski depicted Emin as an *extraordinary figure* in terms of borrowing money in his article, he also

provided a long list of people to whom Emin was in debt in 1763-1765. This is a long list of eleven people most of whom were merchants. Emin owed approximately nine hundred twenty seven roubles to these people in 1763-1764 (Beshenkovski, 1974). He explained his situation in *The Adventures of Femistokl* as follows: “*My salary increased my hunger, let alone satisfying it; without knowing where to find a bite, I started to research on writing*” (Beshenkovski, 1974).

Unlike his expectations, entering into the literary world brought a new burden on Emin rather than providing financial gain; because he needed money to have his writings published that time. Selling the published works below expected price created another debt in addition to the current debt to the publisher. In his letter to Yekaterina II in 1764, he requested one thousand roubles to be returned in four years, in order to be able to publish his writings as well as paying his remaining debts. Yekaterina II approved this request in 27 November 1764 saying: “*Emin will be provided with one thousand roubles to be returned within four years and I will also be notified about each translation that he promised in order that he was paid bonus*” (Arzumanova, 1961: 185). Emin’s ability in trade and above all his fame as a writer in Russia were so impressive that a merchant Kopnin of St. Petersburg purchased the publishing rights of his works to be written for eight thousand roubles from the writer. However, Emin could not keep his promise, because he died on 16 April 1770 at the age of thirty five due to an unknown disease (Beshenkovski, 1974, p. 195).

## 5. Conclusion

As it can be understood from his biography, it is true that literature was not a solution for Emin to continue his existence in Russia easily. However, it is also a fact that Emin brought a new impulse to the 18<sup>th</sup> century Russian literature in the field of prose. Emin was able to see that the non-noble part of the Russian nation represented the majority and the dominant literary perception of the period was distant to this majority. Thus, the novel genre, which addressed to this large population, in which adventure and love were intertwined and he included his experience in the plot on the background of exotic countries that the readers might never go to, which lacked decency (Alpatova T.A., 2012, p.86) but which was enjoyable for the ordinary Russian to read, has emerged. Emin of Istanbul was one of the first men of letters who laid the foundations of novel genre in Russia without knowing with this prose genre which was underestimated by the authoritarian poets of the period.

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# George Orwell and Modernism: Reflections from *A Clergyman's Daughter*

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## 1. Introduction

George Orwell, scarcely known as Eric Arthur Blair, is one of the most prominent twentieth-century writers among whom he gained quite a distinct place. In the first half of the twentieth-century, modernist authors and their highly experimental oeuvre dominated the scene and became immensely influential on much of the literary output of the time. The condition and plight of the modern man and humanity on the whole were among the prevalent subject matters explored by modernists in their works. George Orwell also partook in the examination of such themes in his novels like modernists, albeit with quite a different style. Orwell, for instance, makes use of fabulation and deploys a fabulative style in his *Animal Farm* (1945) while he chooses to situate his criticism of the subjugation of the individual by the surveillance of the state within a dystopian atmosphere in *1984* (1949). Orwell, unlike modernists, does not employ modernist devices such as stream-of-consciousness or fragmented narration in his novels, but rather writes in realist conventions in all his novels except for part 1, chapter 3 of *A Clergyman's Daughter* (1935) in which he uses a dramatic sequence. This part is Orwell's one and only experimental attempt in all his novels which is akin to that of the modernists, especially to James Joyce's in *Ulysses*. This study aims at assaying Orwell as a modern(ist) novelist, or rather a novelist of the modern age, and evaluating his *A Clergyman's Daughter* with regard to modernist themes such as pessimism, loss of faith, frustration and disillusionment as well as the modernist formal experiment attempted in the novel, and at discussing in what ways Orwell differs from his contemporary peers and also to what extent he is in line with modernist novelists.

George Orwell was born as Eric Arthur Blair in India in 1903 as the son of a colonial official Richard Blair. After staying for a year in India, his mother, Ida, took Orwell to England where he attended an Anglican parish school, and then he won a scholarship for one of the best preparatory schools of the time, St. Cyprian's School in Sussex, England. Though he went to St. Cyprian's on a scholarship, his parents had to pay half the tuition fees. After spending for about five years at St. Cyprian, he won other scholarships first for Wellington College and then for Eton which he left in 1921 so as to join the Burma Police (Hope, 1971, p.10). Orwell was experiencing financial problems and thus had to go to Burma to make a living. He stayed in Burma from 1922 to 1927 and "worked hard in a series of provincial postings as Assistant Superintendent of Police" (Meyers, 1991, p. 7). His stay in Burma formed the bulk of his first novel *Burmese Days* (1933) in which he explored the emotional isolation he lived through in Burma. In 1927, he decided to leave Burma and returned to England.

A year later, he went to Paris to embark on his writing career and tried his hand at stories and novels though he did not publish many of them. In 1929, he was taken ill with pneumonia and had to go back to England to live with his family in Southwold. His teaching, hopping and tramping experiences there provided him with the material necessary for the writing of *A Clergyman's*. In the meantime, he began to publish reviews and articles though these were limited in number. As he set out to publish, he "wanted to hide his authorship, because he feared failure . . . [and also] found the pseudonym useful, especially when replying to readers and engaging in controversy" (Meyers, 1991, p. 9). After a while, he took up lodging in London so as to concentrate upon his literary career. With the outbreak of the



Spanish Civil War in 1936, however, he decided to join the extreme leftist POUM (Workers' Party of Marxist Unification) in order to fight on the side of the Republicans against Fascist groups (Carr, 1971, p. 66). Later, during the Second World War, he worked for the BBC as "a full-time talks assistant and later producer, broadcasting cultural and political programmes to India" (Meyers, 1991, p. 17). However, he resigned from his job at the BBC in 1943 and became the literary editor of *Tribune*. Yet, he also continued at the same time to write many articles, reviews, essays for *Observer*. During that time, he began to write one of his most celebrated novels, that is, *Animal Farm*, a satiric fable. It is a satire on the Russian revolution under the leadership of Stalin because Orwell, a democratic socialist himself, was very critical of Stalinism and its authoritarian policies. Therefore, Orwell's work, as Valerie Meyers (1991) points out, "attacks the injustice of the Soviet regime and seeks to correct Western misconceptions about Soviet Communism" and tried to "destroy the 'Soviet myth' that Russia was a truly socialist society" (p. 102). Orwell, in this novel, questions whether it is possible for people to live equally in a harmonious way. In 1949, he published perhaps his best work *1984* in which he wrote about the experiences of those who suffered under the totalitarian regimes of Eastern Europe at the time. In this novel, Orwell severely denounces the state's control and surveillance over every aspect of the lives of the individuals, which strips them of their freedom and subjugates them into obedience. Many phrases, words and concepts used in the novel were also interpolated into the standard daily English such as Big Brother, Newspeak, thoughtcrime, etc. which conspicuously evidences to what extent the novel has been influential. These two novels mentioned brought a great literary as well as financial success to Orwell which he lacked previously.

## 2. Discussion

Considering the age he lived in, however, George Orwell is – surprisingly enough – hardly a modernist writer in the sense other influential modernist writers and poets like Virginia Woolf, James Joyce, T.S. Eliot and many others are. In his novels, Orwell employs (social) realism and most of the time avoids deliberately modernist devices such as stream-of-consciousness, fragmented narration, long dramatic monologues or soliloquies because, as Anthony Steward (2003) puts it, "those devices of modernism which, to his way of thinking, had begun to make the modern novel inaccessible to the common man – books by intellectuals for intellectuals, needing a university degree in English Literature to be understood" (p. 15). Therefore, it can be argued that Orwell's target audience in his works was neither intelligentsia nor the ones with university degrees. Rather, he meant his works to be read by lower-middle class with hardly or at most secondary education. He simply wanted to reach to those audiences who are underprivileged in terms of their educational background since the literary scene was taken by the storm of high intellectual modernist writers' works.

In this sense, Orwell's deliberate choice for writing in realist conventions, instead of writing in stylistically difficult modernist form, corresponds to his understanding of what realism is. To Orwell, realism, as Michael Levenson (2007) argues, "is understood as the representation of the 'ordinary,' a term whose meanings Orwell considers self-evident; it is not one literary method among others but the only acceptable aesthetic in an epoch of self-delusion" (p. 60). Orwell was born into the *folie de grandeur* of the Edwardian era in which people tried to maintain the Victorian values and ideals and felt nostalgia for the previous Victorian era. Hence, Orwell's personality, ideas, attitudes towards society and institutions had all been imbued with and also shaped by the prevailing Victorian ideals, and accordingly, as Gordon Beadle (1975) points out, "[h]is attitude toward the great issues of . . . political reform, economic justice, individual freedom, and the decline of traditional belief is almost

always recognizably Victorian in its approach and analysis" (p. 288). Yet, Orwell gradually became aware of the delusions of this false grandeur, which were already being exposed by the modernist writers at the time, and thereby embarked on a literary career so as to critique the social malaises of the modern age such as economic injustice, extreme poverty and above all religious belief all of which are pertinent to each other. Orwell himself argued that

religious belief in the form in which we had known it, had to be abandoned. By the nineteenth century it was already in essence a lie and a semi-conscious device for keeping the rich rich and the poor poor. The poor were to be contented with poverty; because it would all be made up to them in the world beyond the grave . . . . And through the whole fabric of capitalist society there ran a similar lie, which it was absolutely necessary to rip out. (as cited in Beadle, 1975, p. 296)

Therefore, all these illusions and beliefs regarding the economic system and more importantly religious faith were shattered with the rapid erosion of the Victorian ideals and values in the early twentieth century to which Orwell was strongly committed. Consequently, this erosion of traditional values and beliefs removed the firm ground on which people stood and led to one of the most prevalent malaises of the modern age, that is, pessimism of which Orwell partook as well.

Furthermore, the chaotic atmosphere of the first half of the twentieth century and especially the tumultuous political, social and economic upheavals of the 1930s such as the economic depression in the late 1920s and the early 1930s caused Orwell to employ the very modernist themes, if not a modernist style, such as dehumanizing effects of poverty on the individuals, loss of faith, frustration and disillusionment regarding religious belief and economic injustice, etc. In this regard, hard as he tries to avoid the (formal) devices of modernism, Orwell cannot elude exploring the modernist themes and, in one case, he cannot help experimenting with the form of his novel *A Clergyman's Daughter* (1935) in its third chapter by employing a dramatic sequence – a very modernist formal device. Hence, although he disdained the modernist devices and writing style and tried to move away from this tradition through the medium of realism, Orwell made use of this modernist tradition thematic- and for once technique-wise and thus can be deemed a modernist writer.

*A Clergyman's Daughter* tells the story of Dorothy Hare, the daughter of Charles Hare, the clergyman of Knype Hill parish church. The novel consists of five long chapters each of which takes place in different settings with different situations. The first chapter opens with the waking up of Dorothy at 5.15 in the early morning. Dorothy gets up very early in the mornings so as to prepare his father's breakfast and to do the daily household work. Dorothy is observed throughout the chapter as helping other people, doing parish works, preparing costumes for the upcoming parish play, attending Communion, and performing many other chores. However, Dorothy is very strict to herself especially with regard to religious issues. For instance, if she happens to find her mind straying while praying, she pricks her arm with her hat pin so deeply that she sometimes finds it quite hard to keep herself from crying out loud. In the second chapter, all of a sudden, we find Dorothy in London wandering around. It is revealed that she has been experiencing a temporary amnesia and does not remember anything. In the meantime, since Dorothy is gone from the town, a gossip rapidly spreads around the town that she eloped with Mr. Warburton who in fact went to Paris alone.

In London, Dorothy joins a group of homeless people and goes to Kent with them to do hoppicking which would earn them little money to survive the day. After the hoppicking season ends, they return to London where the third chapter begins. Since they have no money left, they spend many nights at Trafalgar Square. This part of the chapter is given through a

dramatic sequence. In the meantime, Dorothy's father affected by the gossips about his daughter also believes in these rumors. Yet still he contacts his cousin in London to find her and get her a suitable job. His cousin arranges a school for Dorothy to teach. During this time, Dorothy recovers her memory and also finds out the rumors about herself and thus knows that she cannot go back to the town. In the fourth chapter, she chooses to work as a schoolmistress at Ringowood School where Dorothy comes to see the terrible conditions of the schools and the education system which is solely based on profit-making. At the end of a year at the school, Mrs. Creevy, the headmistress of the school, fires Dorothy. While Dorothy is about to leave, Mr. Warburton arrives and tells her that the gossips are proved groundless and untrue and that she can now return to her town. The last chapter tells of Dorothy's return to the very same duties as previously seen in the first chapter – except for a huge difference: Dorothy no longer has any religious faith.

George Orwell is deeply concerned with the issue of religious belief, and consequently with the loss of faith, in this novel. He explores this religious crisis, which pervades the first and the last chapters, through Dorothy. Michael Levenson (2007) states that "Dorothy is a recognizable portrait, from literature if not directly from life: the hard-pressed child of a selfish parent, repressed and pious, the one who carries on the real work of the parish while her father drifts in protective fantasy" (p. 63). Although Dorothy's relationship with her father is not developed fully, the narrator provides us with bits and pieces with regard to their relationship. Their mutual conversation is, most of the time, based on what Dorothy's father demands from her. For instance, Dorothy, before her father even asks for, prepares his breakfast every morning because the first thing he demands in the morning upon waking up is his breakfast. Also, Dorothy arranges his father's clothes, handles the bills to be paid, does the household chores, etc. In this sense, Dorothy, as Stephen Ingle (2006) argues, "[contrives] to come to terms with a stultifying, suffocating ritual of petty chores and physical hardship but only by practicing masochistic forms of self-discipline" (p. 147). Dorothy, more often than not, exerts this self-discipline on herself especially when she fails to concentrate on her prayers during the church service:

Dorothy pressed her fingers against her eyes. She had not yet succeeded in concentrating her thoughts – indeed, the memory of Cargill's bill was still worrying her intermittently. The prayers, which she knew by heart, were flowing through her head unheeded. She raised her eyes for a moment, and they began immediately to stray. . . Dorothy drew a long glass-headed pin . . . [and] pressed the point against her forearm. Her flesh tingled apprehensively. She made it a rule, whenever she caught herself not attending to her prayers, to prick her arm hard enough to make blood come. It was her chosen form of self-discipline, her guard against irreverence and sacrilegious thoughts. (Orwell, 1997, pp. 6-7)

As can be clearly seen, Dorothy feels extremely obliged to continue her prayers and is quite afraid of sacrilegious thoughts. The fear of committing blasphemy against God permeates her mind and at the same time implicitly foreshadows and prepares the ground for the advent of her loss of faith.

However, the preparation of the ground for such religious crisis notwithstanding, the direct or indirect reasons for it are neither explicitly called into question nor readily implied in the novel. Considering the fact that the issue of religious faith, and loss thereof, form the backbone of the novel, the absence of a full examination of the causes of such a crucial loss can be seen as a significant technical defect. As Levenson (2007) rightfully contends, "Orwell's notorious solution is to have Dorothy lose her memory and to wake up in London

not knowing who or where or what she is. When he admitted ‘an inherent fault of structure’ that he could find no way to address, Orwell was surely thinking of this awkward device” (p. 63). Ironically, Dorothy is Orwell’s one and only attempt to delineate a female protagonist and, as Daphne Patai (as cited in Quinn, 2009) argues, Orwell does not know what to do with her (p. 107). Firstly, Orwell has Dorothy experience a memory loss and then causes her to lose her faith without any valid reason: Dorothy unbelievably ceases to believe all of a sudden. After suffering from amnesia, Dorothy cannot recover her memory for a while. Yet still, even though her mind is turned into a sort of blank sheet, or rather *tabula rasa*, Dorothy is interestingly enough able to notice that she has no longer any urge to pray – which is quite contradictory since she cannot even remember what a clergyman is, as is revealed later in her conversations with the homeless people she met in London.

The issue of religious faith or crisis is totally forsaken and put aside in this second chapter taking place in London. Instead, the theme of poverty and its dehumanizing effects along with the terrible conditions of the homeless people effected by the economic system are taken up. Orwell’s preoccupation with the subject of poverty is possibly the result of his unhappy days as a poor child among the rich at the preparatory school St. Cyprian’s since he attended this school on a scholarship, as mentioned earlier. His unhappiness at St. Cyprian’s was etched on his mind to such an extent that Orwell years later observed that “probably the greatest cruelty one can inflict on a child is to send it to school among children richer than itself” (as cited in Beadle, 1978, p.189). This unpleasant memory of his childhood also explicates his preference for the novels of Charles Dickens, Samuel Butler, George Gissing, Mark Rutherford and Jack London, because, as Beadle (1978) puts it, “the literary range of this rather heterogeneous collection of writers went beyond the subject of poverty, but it was the poverty novel, or the poverty period of their work, that attracted Orwell’s interest and critical attention” (p. 190). Apart from Orwell’s personal reasons, we also have to take into consideration the fact that the Great Depression of the late 1920s in the USA affected the economic situation of the Continent in a very negative way, as a consequence of which people were stricken with extreme poverty and destitution. Orwell, therefore, directs his critique of poverty explicitly at the economic system in the novel. For example, when the group Dorothy joins upon arriving London decides to leave for Kent to find hoppicking jobs, we learn that the wages paid to the workers are lowered through the end of the hoppicking season:

It was also common knowledge that towards the end of the season, when all the pickers had a fair sum owing to them and would not want to sacrifice it by throwing up their jobs, the farmer would reduce the rate of payment from twopence a bushel to a penny halfpenny. (Orwell, 1997, p. 97)

The system works as such and is relentlessly based on making most of the labor of the workers and on paying the least possible wage to them. On the other hand, the exploration of the poverty-stricken people is pushed to its limits when these poor homeless people, including Dorothy, are gathered at night, trying to sleep on the benches of Trafalgar Square. They try to remain close to each other so as to warm themselves in the freezing night. However, as they are drawn into each other owing to the cold weather, they are stripped of their individuality and “pile themselves, in a monstrous shapeless clot, men and women clinging indiscriminately together, like a bunch of toads at spawning time” (Orwell, 1997, p.143). This dehumanizing effect of poverty which is one of the significant ills of the modern age, creates a stark contrast to the efforts of the modernist literature to emphasize the subjectivity and individuality. These figures in the Square being reduced to voices that simply utter sentences

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are unable to communicate with each other and thus their individuality is blurred in the experimental third chapter.

This third chapter, in which the subject of poverty is examined powerfully, is of great significance in terms of its experimental form. The Trafalgar Square scene is presented in the form of dramatic sequence with stage directions including information about the setting. Most of the critics agree upon that this part was chiefly inspired by the Nighttown episode in James Joyce's *Ulysses* which also follows a dramatic sequence (Fowler, 2007, p. 23). As Edward Quinn (2009) puts it, "written as if it were the script of a play or film in the expressionist style, the scene can be taken as a semidream, semihallucination, semirealistic montage, the three styles colliding with and collapsing on one another – rendered through the consciousness of Dorothy" (p. 108):

[SCENE: Trafalgar Square. Dimly visible through the mist, a dozen people, Dorothy among them, are grouped about one of the benches near the north parapet.]

CHARLIE [singing]: 'Ail Mary, 'ail Mary, 'a-il Ma-ary - [Big Ben strikes ten.]

SNOUTER [mimicking the noise]: Ding dong, ding dong! Shut your - noise, can' t you? Seven more hours of it on this - square before we get the chance of a setdown and a bit of sleep! Cripes!

...

GINGER: Come on, 'oo' s for that drum of riddleme-ree? We got the milk and we got the tea. Question is, 'oo' s got any bleeding sugar?

DOROTHY: This cold, this cold! It seems to go right through you! Surely it won' t be like this all night?

MRS BENDIGO: Oh, cheese it! I 'ate these snivelling tarts. (Orwell, 1997, pp. 123, 125)

In this sequence, Dorothy's individual voice mixes in with others' voices and is lost among them like everyone else's. Douglas Kerr (2003) points out that "[t]hese are the last people in London, and for a while Dorothy is an indistinguishable component of this human heap. They have no possessions at all except their voice, and to tell their story Orwell recognizes that he has to allow them to speak for themselves" (p. 27). In this regard, this dehumanization turns the individuals into, in Michael Sayers' (1935) words – a contemporary reviewer of the novel at the time of its publication, "a mere undifferentiated mass of human sufferings" (p. 62) and thus blurs the individual voices because each voice is immediately chased down and undercut by another's voice.

However, Roger Fowler (as cited in Quinn, 2009) argues that the voices are intended to be speaking simultaneously, not in a linear way – though the reader has no other option – because the linearity in the sequence diminishes the effect it would normally produce: "The

overall effect . . . is like the babble of a lot of people in one space, the so-called ‘cocktail party effect’ where everything is a blur except what you choose to concentrate on” (p.117). Nonetheless, it is almost impossible to pick one particular voice among the others for they are constantly undercut by each other. Therefore, though Orwell disdained modernist devices, he himself employed a very modernist device, that is, dramatic sequence, in this novel, and in fact this experimental part was the only thing he liked about this novel, as he expressed it in one of his letters to his friend Brenda Salkald: “*A Clergyman’s Daughter* is tripe, except for chap 3, part 1” (as cited in Hammond, 2000, p. 33). Through the end of the chapter, Dorothy is rescued by his father’s cousin and finds a job as a schoolmistress.

After having witnessed such an experimental part, we are all of a sudden thrown into a Dickensian world in the fourth chapter which deals with the education system and the conditions of the schools in general. Dorothy begins to work under the headmistress of the school Mrs. Creevy at Ringowood School. Orwell also critiques the educational methodology and the limited scope of the education offered to children. By analogy, Valerie Meyers points out that “Orwell . . . follows Dickens in his portrayal of schools. In *Nicholas Nickleby* and *Hard Times* Dickens attacked the schools’ neglectful and abusive treatment of children, and satirized the content and method of teaching. Though . . . *A Clergyman’s* was based on personal experience as pupil and teacher, Orwell’s satiric targets are similar [to Dickens, and thus have] a Dickensian flavor” (29). Such critique of the education system is (in)directly related to the economic injustice prevalent at the time from which Orwell himself suffered as a pupil. Mrs. Creevy in the novel gives advice to Dorothy about the pupils and her attitude demonstrates how some pupils are dehumanized and regarded as mere commodities to make profit from:

Well, the parents of that lot are what I call the good payers. You know what I mean by that? They’ re the ones that pay cash on the nail and no jibbing at an extra half-guinea or so now and again. You’ re not to smack any of that lot, not on ANY account. This lot over here are the MEDIUM payers. Their parents do pay up sooner or later, but you don’ t get the money out of them without you worry them for it night and day. You can smack that lot if they get saucy, but don’ t go and leave a mark their parents can see. If you’ ll take MY advice, the best thing with children is to twist their ears. . . . Now these three over here are the BAD payers. Their fathers are two terms behind already, and I’ m thinking of a solicitor’ s letter. I don’ t care WHAT you do to that lot. (Orwell, 1997, pp.168–69)

It is apparent that the whole school system is focused on money making. The students whose parents pay the fees timely are treated better as opposed to the medium and bad payers. In this regard, Orwell critiques this education system which leaves no room for the pupils to think for themselves but rather makes them memorize bits and pieces from a number of subject matters because the system is solely based upon profit-making. This is once more exemplified in Mrs. Creevy’ s firing Dorothy. Mrs. Creevy finds another schoolmistress who will bring along a few pupils to her school (the more

pupils are, the more money comes) if Mrs. Creevy gives her the job. Thus, she simply throws Dorothy out.

After being fired, Dorothy packs her clothes and is about to set out on a journey; however, all of a sudden, Mr. Warburton appears and tells her that the gossip about her elopement has been dispelled and proved untrue and that she can now go back to her town again. Dorothy, therefore, comes full circle at the end of the novel by returning to Knype Hill except for a huge difference: she has no longer faith in God. In this respect, the prevailing theme of the first chapter is once more revived and taken up in the last chapter. Even though the reader is still left in dark with regard to the reasons of Dorothy's loss of faith, the reader can at least observe how she feels about the religious crisis she has experienced: "Beliefs change, thoughts change, but there is some inner part of the soul that does not change. Faith vanishes, but the need for faith remains the same as before" (Orwell, 1997, p. 238). These lines provide the reader with a bleak outlook since the void caused by the loss of faith cannot be filled and the need for faith or for something to believe in cannot be eradicated completely.

Dorothy, in the end, decides to resume her previous duties, and even attend church service, and is resolved to pretend to be praying. Edward Quinn (2009) argues that "the choice of living a life imbued with Christian values, as opposed to Christian beliefs, is completely in accord with the author's own convictions. His agnosticism notwithstanding, Orwell was a strong advocate of 'religionless Christianity'" (p. 109). In this regard, one might be inclined to believe that there is still hope for improvement, as opposed to pessimism, in society through Christian mores, ideals and values, if not one Supreme Being, or God. Yet, as Ricardo Quintina (1961) states, in the novel, "there is not any suggestion of energy working against misery and defeat" (p. 33). Dorothy's case is a great example to such lack of energy. Even though she has rejected her faith, she does not display any motivation to replace the void she feels nor attempts to improve her situation: she simply takes up again her habitual duties previously assigned to her. Probably the only relief she can enjoy is that she will no longer prick pins into her arms and that she will not be anxious about her mind's straying any more.

### 3. Conclusion

Considering the various themes such as economic injustice, crisis of religious faith, disillusionment, lack of vitality, resignation as well as the formal experiment attempted in *A Clergyman's Daughter*, one might contend that Orwell can be deemed, especially due to his thematically

modernist concerns, a modernist novelist in his own peculiar terms. Though he tries hard to avoid the grasp of the modern age by sticking to the Victorian ideals and value systems, he still cannot help giving voice to the malaises of the modern age thematically and in one case technically as well.

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# **Süleyman Demirel Democracy And Development Museum” Displays Traces Of An Era In Turkish Politics**

Muharrem Zafer Çağlar, Nedret Çağlar

## **Introduction**

Having passed away on June 17, 2015, Süleyman Demirel, the 9th President of Turkish Republic is one of the most notable statesmen of Turkish political life and had served more than 50 years. Democracy and Development Museum, having been established in Isparta, İslamköy on October 26, 2014 where Süleyman Demirel was born, is the first far-reaching museum that was opened up in a village in Turkey.

Having been named after Süleyman Demirel, who had had a career as a Prime Minister and President, the museum sheds light on the half-century political history of Republic era. The museum which was established by Demirel Foundation in İslamköy, 20 kilometers far from Isparta, is the product of 25 years of work. The museum and the surrounding complex has become a significant destination center in İslamköy / Isparta after Demirel's death. The museum has also allowed İslamköy to stand out as a brand name. For these reasons; Democracy and Development Museum, which has an important place among the private museums in Turkey, has been the subject of our study.

## **1. The Concept of Museum**

Throughout history, people have had the concerns to hide and bring their valuables to the future. Therefore, the interest of individuals towards the art works and their desire to hide and exhibit them, have laid the foundations of museums (Birsin, 2015:4). Vardar defined the museum as, *"the scientific and cultural permanent establishments that give pleasure to people, raise information and awareness, educate, examine in order to instill awareness and enthusiasm; describe the contents, researches, transfer them to the future generation and have them showcasing, promoting, being non-profit and motivating the historical richness"* (Vardar, 2003: 1). Mardan defined the museums as non-profit institutions which have continuity (Mardan, 1999).

The museum, which contains concise sense of the past, is located on any type of political and relative information with the content that they offer to the society (Inel, 2005). Museums are the archive centers where researches are done and which preserve compiled local, regional or national culture for future generations and educate society in this regard (Nalçakan, 2005). Another role of the museum is to help the formation of the community's cultural consciousness (Sezgin, 2009). Museum is important in the protection of the collective memory, identity, formation and development of values that make people a "society" rather than a "community". The museums, which focus on communication and education, serve as a cultural center (Silier, 2006).

The first museum idea was put forward by the French writer La Fonda Saint Yenne. The museums and galleries established to ensure the exhibition of the works are taken under the auspices of the state (Birsin, 2015). The first Turkish museum was established by Fethi Ahmet Pasha in Abdulmecit time. He was influenced by the art and culture of Vienna and Paris and created a space where people could see and learn from the important works that he collected in Turkey (Öz, 1948). The private museums were opened in Turkey in 1980s and there came a European approach to the museums. The perception of museum changed and it

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was seen that museums served in many different ways apart from the protection function (Doğan, 2013).

It is difficult to make a classification since the types of museums are highly detailed. Sezgin and Karaman classified the museums according to their collections, the institutions they are attached, their service areas, the places where collections are exhibited and their functions (Sezgin & Karaman, 2009). Süleyman Demirel Democracy and Development Museum, which is the subject of our research, is considered as a private museum because of the institution that the museum is attached ( Picture 1, Picture 2).



**Picture 1.** Entrance to the Museum



**Picture 2.** Entrance to the Museum

Private Museums are the museums where the management of collections is done by private individuals. However, it can be supervised by government agencies. The first museum was established on behalf of Sadberk Hanım in this regard in Turkey in 1980 and this number has increased with each passing day (Sezgin & Karaman, 2009). The Democracy and Development Museum, which sheds light on 50 years of Turkish politics, will also be examined in this context. It is worth to mention the life of Süleyman Demirel briefly.

## 2. The Life of Süleyman Demirel

Süleyman Demirel was born on November 1, 1924, in İslamköy of Atabey district of Isparta city. Demirel graduated from the Civil Engineering Department of İstanbul Technical University in February 1949. Demirel specialized in dams, irrigation and electrification in the United States. He became the General Director of State Hydraulic Works in 1955 (<http://www.milliyet.com.tr>). Süleyman Demirel resumed his political life with his membership to General Administrative Board of Justice Party in 1962. He was elected President on November 28, 1964. Demirel's Justice Party came to power alone with 53 percent in the general election on October 10, 1965. Demirel entered the Turkish Grand National Assembly as the Isparta deputy and formed the 13th government as the Prime Minister. Demirel's Justice Party came to power alone again in the general election on October 10, 1969. Demirel formed the 14th and 15th governments. He resigned from his position due to 12 March 1971 memorandum.

He formed the government in 1975, 1977 and 1979. He left his position due to the military intervention of 12 September 1980 and he was banned from politics for seven years. The bans were removed with the referendum held on September 6, 1987 and he was chosen as the General Director of True Path Party on September 24, 1987. He got to the GNAT again with the general elections held on November 29, 1987. After October 20, 1991 general elections, Demirel became the Prime Minister of the coalition founded by True Path Party and Social

Democratic Populist Part. He was elected as the 9th President of Turkey by Turkish Grand National Assembly on May 16, 1993. He had continued in Presidency for 7 years until May 16, 2000 (TCCB, 2016). Demirel was banned from politics for 7 years; he left the government for 6 times and he formed the government for seven times throughout his political life.

### 3. Süleyman Demirel Democracy and Development Museum

Having been named after Süleyman Demirel, the 9<sup>th</sup> President of Turkish Republic, and established in Isparta, İslamköy where Süleyman Demirel was born, the Democracy and Development Museum sheds light on 50 years of Turkish politics. Democracy and Development Museum, having been established in Isparta, İslamköy on October 26, 2014 where Süleyman Demirel was born (He passed away on June 17, 2015), is the first far-reaching museum that was opened up in a village in Turkey. This village museum is located inside the complex established on behalf of Demirel. Occupying 17.000 m2 area, the complex consists of a private archive, information and documentation center, Süleyman Demirel University Leadership Research and Application Center, the father's house, Şehriban Hatun mosque, fountain, barn, stable, meeting rooms, Demirel Foundation, the sales center, cafeteria, mortuary, Namazgah, village hall, a heliport and cemetery. Additionally, it contains monument area in Çalcatepe where Demirel's mausoleum will be established (Turgut, 2014; Siviloğlu, 2016).



**Picture 3.** Appearance of the Complex



**Picture 4.** Demirel Statue and Pool

All the buildings inside the complex were built by Süleyman Demirel's brother, Şevket Demirel. Construction began in 1994. The buildings were constructed in accordance with Seljuk and Ottoman architectural style. The architectural project of the museum was created by Yusuf Ziya Günaydın and it was applied by Behruz Çinici and Şevket Demirel. The houses neighboring Father's House were purchased and added to the complex. These historic houses were restored in accordance with the authentic structure. They will serve as restaurant, Şevket Demirel and Ali Demirel Museum. (Siviloğlu, 2016)

Süleyman Demirel expressed in the opening of the museum that "*Süleyman Demirel Democracy and Development Museum was the product of a claim. We can see the picture of most important 50 years of the Republic era in the museum. In this picture, there are national sovereignty, the Republic, equality and the challenge against poverty and ignorance. So, what did Turkey do in these 50 years of the Republic? There are transformation and 50 years of transition. This museum tells of democracy and*

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*development. The museum is also the witness of the Republic. The basic rule of the Republic is equality. We're the prosecutor of the republic in the museum.*” (Turgut, 2014).

The photos and documents placed in the museum are evidence of this Approximately 90 thousand people have visited since October 26, 2014 the day the museum was opened. The number of visitors has increased significantly after the death of Demirel on 17 June 2015. 25 thousand people visited the Museum and grave of Demirel in June 2015 (Siviloglu, 2016).



**Picture 5.** Information and Documentation Center



**Picture 6.** Çalkatepe Mausoleum

### 3.1. Demirel Museum House (Family Home)

The house, in which Demirel was born, was built in 1920. The house is open to visit as the ethnographic unit of the museum. In this section, belongings, tools, equipment and clothes used by Demirel and his family are exhibited. The Demirel House indicate the fact that individuals from a village or a house can become the Prime Minister, President or an important business person thanks to the democracy.



**Picture 7.** Father's House



**Picture 8.** General Appearance of Father's House

### 3.2. The Barn-Haystack

The barn and haystack located at the lower part of the house was restored in accordance with the original and it is still used as an exhibition hall. Inside, the photos of Demirel and his family are exhibited.





Picture 9. Barn-Haystack



Picture 10. Barn-Haystack

### 3.3. Information and Documentation Center

1. The Information and Documentation Center consists of 46.000 books, 42.000 newspapers and periodicals, 126.000 photographs, a collection of 6.000 audiovisual materials, 4 thousand tables, 8 thousand presents (carpets, rugs, clothes, badge, models, honorary doctorates and honorary citizenship documents, objects and so on) and an archive of 6.000.000 documents that was previously owned by Süleyman Demirel.

2.



3.

4. **Picture 11.** Information and Documentation Center



**Picture 12.** Information and

Documentation Center

5.



6.

7. **Picture 13.** Information and Documentation Center

### 3.4. Democracy and Development Museum

The construction and design of the final version of the museum took about 20 years time, Süleyman Demirel and his brother Sevkett Demirel put into the final form. The museum

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building has a dome-shaped structure that reflects the Seljuk and Ottoman styles. "These domes have such a feature. In accordance with Süleyman Demirel's 'I went six times and came back seven times. I became the ninth President' saying, 7 small domes in the museum represent the Prime Ministry period, the big dome in the middle represent the Presidency period, 9 domes at the entrance represent Demirel's being the ninth President" (Siviloğlu, 2016).

8. There is Demirel statue made of wax in the preamble of the museum. The statue was made by Yılmaz Büyükerşen. The museum is composed of the following parts:

- Childhood and youth periods
- Period of his being General Directorate of State Hydraulic Works
- Entrance to politics
- Periods of his being Prime minister
- Foreign policy studies
- His studies with world leaders
- Studies of Turkish world
- Dams and the Southeastern Anatolia Project
- Education, health, culture, art and sports activities
- Leniency Section (cartoons)
- Presidential term
- After Presidential term

9.



**Picture 14.** Wax Statue at the Museum Entrance



**Picture 15.** Inside the Museum



**Picture 16.** Inside the Museum



**Picture 17.** Inside the Museum

### 3.5. Demirel Foundation

10. Foundation conducts researches in the fields of museums, library and history. The foundation also carries out joint projects with domestic and overseas research institutions. Moreover, Leadership Research and Application Center established by Süleyman Demirel University provides graduate and doctoral studies in the museum. The Foundation transmits acts of Demirel to future generations and conveys the fact that a President could be from a village thanks to democracy.

11.

#### 4. Conclusion

Süleyman Demirel Democracy and Development Museum not only sheds light on the Turkish democracy and development history of the last fifty years, but it also describes the epic life story of a smart and hardworking child of Anatolia. The museum will transfer the painful struggle and the work Demirel did for the country to future generations. The museum has the potential to mobilize the domestic and foreign tourism, which has become a major phenomenon today.

Considering the fact that museums not only exhibit only tangible heritage, but also knowledge regarding people's survival and progress (Macdonald & Alsford, 1991: 305), the importance of democracy and development of the museum is better understood.

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## **P. A. Tolstoy: The Life of a Russian Ambassador in Istanbul in a Historical – Fictional Context (1702-1714)<sup>10</sup>**

Emine Inanir

### **1. Introduction**

In addition to sacred places and relics of the Christian world, observations on İstanbul were also included in the embassy correspondences of the Russian diplomats (“**stateyniye spiski**”) and the notes of travellers who seek new lands. When political and commercial relations between Russia and Turkey densified in the 18<sup>th</sup> century, Petro I had to choose an experienced diplomat who would adapt to Ottoman administers. The ambassador chosen by the Tsar, Pyotr Andreyevich Tolstoy carried out his mission in Turkey successfully between 1702 and 1714. These 12 years which was full of dense relations and difficulties became a centre of interest for both Russian historians and writers. In this study, the time Pyotr Andreyevich Tolstoy spent in the Ottoman soil and İstanbul was discussed based on the reports of the ambassador in State Archives, researcher Nikolai Pavlenko’s historical-fiction **Vokrug Trona. Ptentsi gnezda Petrova. Strasti u trona (Around Throne. Birds of Petro Nest. Passions around the Throne)** and Y. Federov’s novel **Poruçet Rossiya (Russia is Calling for Duty)**. These two sources were written in accordance with the historical objective facts in Tolstoy’s reports to the Embassy officers in Russia and his study entitled **People’s Situation in the Ottoman Country (Sostoyanie naroda turetskogo)**.

### **2. P. A. Tolstoy’s Place in The Russian History**

In the first years of 18<sup>th</sup> century, Petro I decided to solve disagreements with Turkey diplomatically due to the war continuing in the North (with Sweden). The Tsar **gave that** important mission to P. A. Tolstoy, who had experience in overseas missions; the Tsar thought that he could adapt himself to the “delicate political ideas” of the Ottomans. This diplomat is the first Russian diplomat to appoint as the permanent ambassador in the Ottoman Empire. Historian Pavlenko, who searched the diplomacy activities of ambassador, depicts him in his historical monograph entitled **Vokrug Trona** as follows:

*While examining the content and framework of the meetings with Ottoman bureaucrats, Tolstoy leaves an impression that he was all-round person who was aggressive and prejudiced or civilized and calm when necessary and also fierce, strong-minded and relentless at the same time (Pavlenko, 1999, p. 278-279).*

In order to show Ambassador P. A. Tolstoy’s mission in Istanbul more clearly, we should briefly mention the developments in Russia in that period.

That new period started when the Russian intellectuals gave an objective and reasonable quality to the Western culture and art that they brought to their country. Petro Reforms were inevitable in order to achieve practical and effective results in technology as in cultural life. In this period, the role of European embassy trips is

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quite important. The books, publications and notes that the travellers brought have broken a new ground in Russia.

Conflicts between the “new” and the “old”, the farfetched combination of the religious-symbolic approach that enlightenment trends exhibits against the universe and the searches of the national resurrection ongoing between the East and the West are the phenomena specific to the Petro Era. In the late 17<sup>th</sup> century and in the first quarter of the 18<sup>th</sup> century, the matters at hand in the Russia were the new life style, new housing and establishing a new capital. Following the European visits and trips of the Russian ambassadors, Petro’s Summer Palace was built on the banks of River Neva between 1710 and 1714, Graf Menshikov’s palace was built between 1710 and 1716 and St Petersburg’s famous Petropavlovsk Church, Twelve Koellegium buildings and Nevski Boulevard were built in the same dates.

Petro I’s reign during which P. A. Tolstoy lived, left a mark in the Russian history as a vibrant and colourful period. Historian N. P. Pavlov-Silvanski describes this period in his **Oçerki po russkoy istorii XVIII-XIX vv. (Writings on Russian History 18<sup>th</sup>-19<sup>th</sup> centuries)** as follows:

*New clothes from Netherlands, a language degenerated with foreign words, chaos in the newly built city and works in the newly established dockyards... Petro standing in the middle of this scenery like a hero and associations of famous men around him, among them there are many people with a dark past as well as nobles and princes. Strong characters and rude attitudes which do not fit under the bright and elaborate uniforms of the Knyaz or Counts or behind their faces shaved in German style (...) Only Petro could rule these people with his strong and firm will by approaching them plainly and friendly (Pavlov, 1910, p. 6).*

It is possible to see all dilemmas of the period in the life of P. A. Tolstoy (1645-1729) which was full of ups and downs; earnest progress and turnarounds in his political career, while he was participated in the rebellion of “streltsy” (soliders) against the Tsar, he became the most vigorous advocate of the new ruler only a few years later. Turkish historian A. N. Kurat describes this “streltsy uprising” as follows:

*On 8.08.1689 (1682-E.İ.), the troops in the Kremlin were ordered to get ready for operation (by Princess Sophia to dethrone Petro)... As the days pass, the number of supporters of Petro increased. Thereupon, Sophia wanted to come to Troitskiy Monastery to talk to Petro, however she turned back upon Petro’s request. With Petro’s order, Sophia was locked up in a monastery. Thus Petro got the upper hand and took command with his sick brother Ivan. However, the real ruler was Petro (Kurat, 1987, p. 251-252).*

Tolstoy was born in 1645 as the son of a noble family which dates back to 14<sup>th</sup> century. He started his official duty in Ukraine with his father Andrey Vasilyeviç Tolstoy. In 1671, P. A. Tolstoy started to work as a “stolnik” at the court of Tsarina Natalya Kirilovna (grandmother of Petro I). Stolnik, a word which was used in Russia until 17<sup>th</sup> century; an officer at the court, an interior rank to “boyar” (Ojegov, 1989, p. 685).

According to historians, this “young, dynamic and witty” commander was able to impress Petro I and was invited to Moscow in 1696 by the Tsar to participate in the second Azov campaign. It is known that the Russian Tsar was interested in the Turkish Navy and the new Naval Law enacted in 1701 as well as the Turkish Castles on Black Sea (Arunova, 2006, p.27).

Following the Azov Campaign, Petro I sent a committee of 37 people including Tolstoy to various cities in Europe both to represent Russian and have naval education in spring 1697.

About P. A. Tolstoy’s European trip, researchers suggest various ideas. It has been thought for a long time that he willingly went abroad to show that he improved himself in line with the reformist Tsar’s innovations. The reason for this was that Tolstoy was 52 years old when he set off to Europe. However, there was no age difference between P. A. Tolstoy and his companions and there were a few people who were in their 40’s, as N. P Pavlov-Silvanski stated. Therefore, the Tsar chose the ambassadors from the officers commissioned at the court (Pavlov-Silvanski, 1910, p.12). The Ambassador states in his work *Courtier P. A. Tolstoy’s European Trip Notes 1697-1699*:

*In 30 January 205, Petr Andreyevich Tolstoy was assigned with an official letter in his name by the Embassy Officers (Tolstoy, 1992, p.6).*

Tsar Petro I introduced the new calendar. While the Russians were in 7208 AD, Europeans celebrated 1700 (Molčanov, p.123).

Thus, Tolstoy departed from Moscow on 16 January 1697. They travelled by carts and the journey was long. When the traveller arrived in Smolensk town (Poland border, E.İ.), he sent most of his assistants back and continued to Sileziya on horseback. He arrived in Wien two months later (22 May, E.İ.). After having stayed for 6 days, he set off again and reached Venice which was determined as the final destination of the journey on 11 June. He had an education on mathematics and navigation.

After having stayed on a ship in the Adriatic for about two months, P.A. Tolstoy landed in March 1698 and travelled to the Northern Italy on land. In June, the ambassador visited the Dalmatia and Ragusa Principality by sea and travelled to the south.

Later, he went to Bari and got a navigation certificate from the captain of a ship and travelled to Napoli by land. He went to the western shores of Italy on a ship and set off to Malta. On sea, Tolstoy witnessed Maltese mariners’ preparations for a battle with three Turkish ships and wrote it down in his diary:

*We prepared the ship and weapons for the battle as required and waited until 12 o’clock; we saw the Turkish ships in about 10 verst distance, then the ships slowly passed us and set sail (Tolstoy, 1992, p.155).*

A few days later, Tolstoy’s ship boarded in Malta and there the Russian Ambassador was welcomed by the Administrator of Maltese Community. He wandered around the island, and war ships, navy, the churches and places were shown to him. After taking the necessary information and documents from Malta, he went back to Napoli.

From Napoli, he went to Rome on a road “perfectly paved with grey stones” which was used in the Ancient Times and the writer had to mention.

The traveller stayed in Rome, “the capital of Pope’s province” for about one week and visited the important historic sites of the “immortal city”. According to Russian and foreign researchers (See: L. Olşevskaya, S. Travnikov, F. Otten), Tolstoy’s European Trip Notes is among the best works which depict Rome in 17<sup>th</sup> century with its objective narrative.

After having visited Florence and Bologna, he went back to Venice and stayed there for about two months. On 25 October 1698, the ambassador Tolstoy went back to his country with the written order of Ambassador F. A. Golovin who was the head of Moscow Embassy Office.

Italy memories, which would have a significant place in the later years of his life, would include Tolstoy among the first “westerners” in Petro’s Russia.

### **3. P. A. Tolstoy’s Stay in The Ottoman Empire and Istanbul**

As mentioned before, the time that Tolstoy, who was an experienced diplomat, spent in Turkey coincides with a very important period for Russia. When the Russian Army was defeated by the Swedes in Narva War in 1700, Petro I lost his allies in the west. To prevent that the Ottoman Empire had an attitude against Russia, the Tsar decided to strengthen his relations with the Ottoman. To fulfil this mission, he chose Graf (Count) P. A. Tolstoy among the “westerner” officers as ambassador. As Pavlenko stated, this mission in the neighbour country revealed the existing imagination and physical strength of the ambassador as well as his diplomatic skills and wit (Pavlenko,1999, p.42). Tolstoy, who was 57 years old when he was appointed as the Russian Ambassador in Ottoman Empire, was already equipped with sufficient military, diplomatic and administrative experience.

While Russia used to know Turkish soil and Istanbul from the irregular records of the travellers, merchants, pilgrims, diplomats, soldiers and prisoners, Russian state started show a deeper interest in its powerful neighbour in the south starting with Petro I (Jeltyakov, 1978, p.88). Before Tolstoy was appointed as ambassador with full authority, diplomatic relations between the two countries were limited to mutual visits of embassy committees.

Pavlenko tells that Tolstoy was appointed as ambassador to Istanbul with full authority on 2 April 1702 and he stepped on the Ottoman soil only 12 days later. In the letter of goodwill given to him to be submitted to the Sultan and Grand Vizier, these words of Petro I stand out: “...*May the friendship and love between you and us, the consistent peace between our states be constant...*” (Pavlenko,1999, p.280). In this letter which contains the peaceful intentions of Russia are also instructions regarding to the route to be followed and visits to be made to the Sultan, Grand Vizier and other Turkish authorities.

Russian ambassador arrived in Edirne where Sultan Mustafa II’s (1695-1703) was located on 29 August 1702. During his first days there, the ambassador started to gather information about the country, court and people who are influential in the domestic and foreign policy of the country, Turkish people and Orthodox people living here without losing time. As well as Federov’s historical

novel **Poruçæt Rossiya** (Russia is Calling for Duty), the Pavlenko's historical monograph **Vokrug Ttona** (Around the Throne), frequently mentions people who helped Tolstoy in this matter. Patrick of Jerusalem Dosifey who was commissioned in Ottoman Empire and his cousin Spiliot were the people who provided information to the Russian Ambassador in any matter. After having settled in the mansion allocated for the Russian embassy in Edirne, Tolstoy's assistant reverend Timofey finds Serbian merchant Savva Lukich Vladislavovich who was recommended to them in Moscow. The embassy decree contains recommendations that "this person was reliable, knowledgeable and ready to help the Russian" (Fedorov, 1992, p.33).

Although his official visit to the Sultan and Grand Vizier was delayed by Ottoman administrators, the Russian Ambassador continued to work on the subjects and questions in the hidden guide which contained 16 items. The Embassy officers in Russia **were** expecting information from him regarding the situation of the country and whether the Ottoman has any plans on attacking Russia. Moscow requested him to shed a light on matters such as the Sultan's and his "inner circle's" approach towards war, whether the government has a say and the financial situation of the treasury. However, given the conditions of the period, it is possible to understand the Russian government's interest in the armed forces of the Ottoman Empire. Senior Embassy Officers requested Tolstoy to obtain information whether the cavalry, infantry and artillery troops of the Turkish Land Forces were "trained in European style". The ambassador sent regular reports about the Ottoman Fleet and especially the Castles on Black Sea shores. The great majority of the subjects and questions included in the instruction were related to the political and economic relations of the Ottoman Empire with other countries.

On 10 November 1702, the Russian Ambassador visited "Daltaban Mustafa Paşa who was in his fifties and appointed upon the recommendation of the Mufti" at the court. Despite the Ottoman administrators' insistence to send Tolstoy back to his country, cunning ambassador was able to stay in Turkey by bringing forward the Crimea question.

Following the uprising called "Edirne Incident", Sultan Ahmet III (1703-1730), the brother of Sultan Mustafa II, who was enthroned after the nobles' march to Edirne, moved the court to İstanbul. Tolstoy and ambassadors of other countries in Edirne were sent to İstanbul. A few months before this incident, these words were written in the report sent to Moscow: "*The end of Shaikh al-Islam and his sons will be possible with the joint uprising of the people and military troops*" (Tsentralny gosudarstvennyy arhiv drevnih aktov, dosya 2 (1703), h. 396 ).

In 1703 which was full of tremor for the Ottoman Empire, Tolstoy also sent his study entitle **Sostoyanie naroda turetskogo (People's Situation in Ottoman Empire)** which was based on investigations of a cautious observer to Moscow in addition to his regular reports. As suggested by Pavlenko, this comprehensive study was like a comprehensive encyclopaedia which depicts the history, social order and domestic and foreign affairs of the Ottoman Empire (Pavlenko, 1999, p.289). After having lost the war against the Holy League (1684-1699), Ottoman Empire was trying to lay the foundation of a new foreign policy at that time. The fact that Tolstoy included all these developments in his "People's Situation in Ottoman Empire" enabled the Russians to have information about their neighbour in the south (Semevsky, 1884, p.104).

A policy determined in accordance with this information contributed in solving the problems between these neighbour countries.

Upon Grand Vizier's promise to the Russian Ambassador in 1704 that "*his any need will be fulfilled abundantly since the court sees him as a friend*", "a building with a wide garden and a fountain in it" was allocated to the Embassy (Pavlenko, 1999, p.291). Moreover, as Petr Andreevich stated in both his diaries and **Sostoyanie naroda turetskogo (People's Situation in Ottoman Empire)**, Grand Vizier Hasan Pasha gave special attention to him, sent fruit baskets and flowers to his house when he was sick. However, when Grand Vizier Ahmet Pasha was appointed in place of Grand Vizier Hasan Pasha in 1704, the Russian Ambassador faced a different attention. He was under supervision of the Janissaries once again as he was in Edirne. The reason of this "close surveillance" as the Ambassador noted was revealed in spring of 1705. According to the rumour that reached Istanbul, it was understood that the Ottoman Ambassador in Moscow Mustafa Ağa was "not free and he was arrested" (Pavlenko, 1999, p.296). However, later it was revealed that this claim was not true.

Although Tolstoy wandered the beaches and marketplaces of this beautiful city, the dockyards and coffeehouses in Haliç and admired vivid colours, "spring sun", "almond trees", "gardens full of scent of bay leaves", he missed his country. It is possible to see this longing in his words to the head of Embassy officers "my stay here became harder".

As of 1705, incidents took a different path in the Russian Embassy in Istanbul. Reverend Timofey was murdered in April. While it was stated that Tolstoy was forced to poison Timofey who betrayed "Russian State" and his "religious fellows" (Fedorov, 1992, p.68) in Y. Fedorov's Novel **Poruçet Rossiya (Russia is Calling for Duty)**, Pavlenko preferred to look for the cause of this death in the plots of the French ambassador.

#### 4. Conclusion

As we stated above, vibrant developments occurred in Istanbul at the beginning of 18<sup>th</sup> century. Embassy activities of the Russian Ambassador and other countries indicate that Istanbul was in a significant position in that period for both Russia and other European Countries.

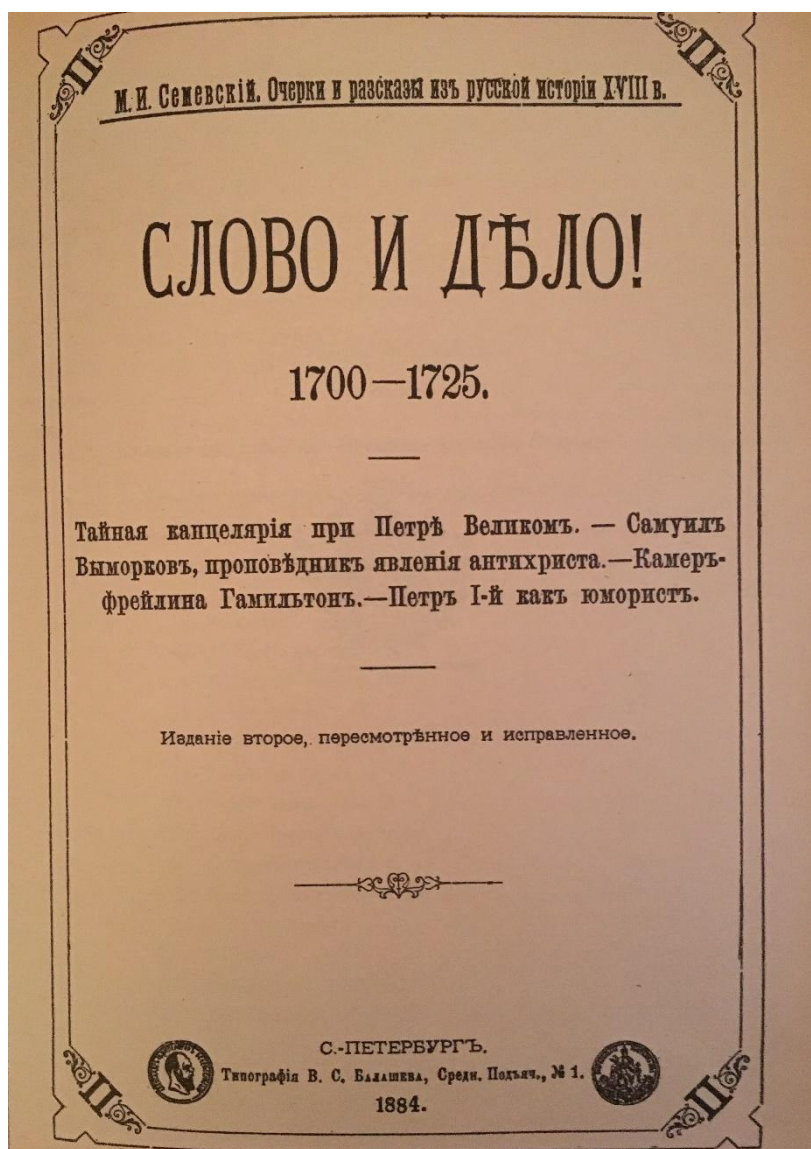
The ambassador chosen by the Tsar, P.A. Tolstoy carried out his mission in Turkey successfully between 1702 and 1714. These 12 years which was full of dense relations and difficulties became a centre of interest for both Russian historians and writers. Tolstoy's long stay in Istanbul for 12 years indicates that Russia, which came out of a long war, was in favour of peace with the Ottoman Empire. However, with the provocation of the British, French and Austrian diplomats, Ottoman Empire declared war against Russia.

When the war broke out between Turkey and Russia, Tolstoy was imprisoned in Yedikule Dungeon at the end of 1710. The Ambassador's reports to Moscow were interrupted in 1709. As Pavlenko suggested, he might have destroyed the reports of 1710 before being imprisoned and he might have not written during 1711-1713 since he was in prison (Pavlenko, 1999, p.309). Russian Ambassador returned to his country in 1714.

As it can be understood from the resources we have researched, when he was sent to the Ottoman Empire as Ambassador, Tolstoy tried to explain the situation in Istanbul by showing examples of both positive and negative developments to the instructions and questions included in the guide prepared by Petro I. The efforts and



endeavour of the Ambassador during his 12-year stay in Istanbul led to positive results in establishing peace and improving trade in early 18<sup>th</sup> century not only between Turkey and Russia but also for many other European countries.



**Figure 1.** M. I. Semevsky, *Slovo I delo*, 1700–1725. [Word and Mission,] Oчерки i rasskazy iz russkoi istorii XVIII veka (Work of documents mentioned about the secret mission of P.A. Tolstoy)

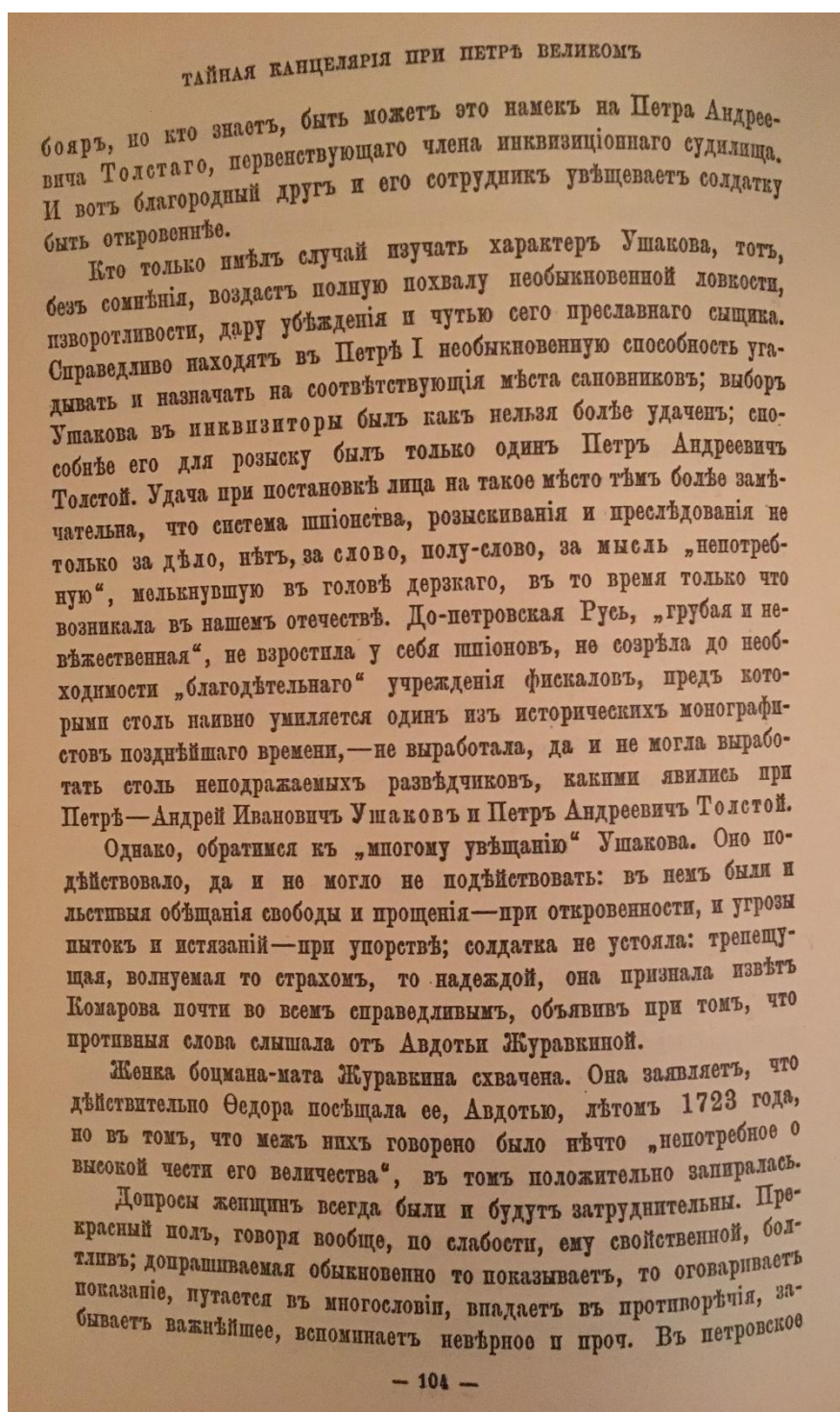


Figure 2. M. I. Semevsky, *Slovo i delo*, 1700-1725. [Word and Mission,] Sample of work

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# **Investigation of the effect of playing horon on plantar pressure distribution on folk dancers**

Ahmet Uzun, Metin Kaya, Latif Aydos, Mehmet Fatih Yüksel, Serdar Uslu

## **1. Introduction**

Folk Dance is a union of movement and music which is supported by anonymous folk music consisting of voice units and creates aesthetic effect and excitement by the way of measured and balanced movements which are regulated to be euphonic and eye-pleasing (Ekmekcioğlu, Bekar, & Kaplan, 2001). When observing the Anatolian Culture, the wealth and diversity of it is easily observed. This wealth and diversity is also reflected upon the folk dance and different folk dances includes the themes of social events, love and passion, the courtship between man and women, indigenous to the different regions of Anatolia according to the historical and geographical conditions is born. (Ekmekcioğlu et al., 2001; Ünal & Anlıatamer, 2004; Güçlü, 2004). In folk dance there is unity consisting of two themes as movement and music is present. The harmony between movements and music is always observed. Folk dances are separated into different regions by taking several general names and including different similar forms and moves. During classification this regional distribution is considered and in Anatolia some dance branches gave their names to these regions. According to the classification according to these dance varieties and geographic regions, horon is one of the most important Turkish folk dance varieties (Su, 2000; Çakmak, 2015).

Generally Horon is a dance which is formed as a result of dancers holding their arms move rightwards and according to the rhythm of the instruments bend and collects their knees and union of vivid and agile movements in which dancers dance in the company of drum, clarion, kemancha and a little bir shepherds pipe (Akyıldız, 2000; Akat, 2012; Küçük, 2015). Horon is one of the most up-tempo and based on fast movements and agility among the folk dances. It starts with a normal speed and continues in this speed a bit and then the last part of the dance is played in maximum speed. The difference of horon from the other plays is that there is very little or no rest period between plays. In horon plays, groups' furor and joyful wit is dominant. Fast and stern feet movements are frequently observed in horon which tell the stormy Black Sea and the agile movements of the anchovy fish (Gazimihal, 1997; Akyıldız, 2000; Ünal & Anlıatamer, 2004; Cihanoğlu, 2004; Kaya, 2009; Çakmak, 2015).

With the prevalence of new methods of plantar pressure measurements methods, the studies of quantitative measurement of the load per metatarsus is increasing (Birtane & Tuna, 2004; Patil, Thatte, & Chaskar, 2009; Aydos, 2011; Kaya, Uzun, Aydos, Kanatlı, & Esen, 2012; Willems, De Ridder, & Roosen, 2012; Uzun, Kaya, Aydos, Kanatlı, & Esen, 2014; Uzun, Aydos, Kaya, Yüksel, & Pekel, 2015). Pedobarography is widely used for investigation of normal feet mechanics. It allows the punctate and sensitive measurement of floor reaction force as a complementary of walk analysis (Morag & Cavanagh, 1999; Kanatli, Yetkin, & Bolukbasi, 2003). Another important aspect of the plantar pressure analysis is the determination of the pressure distribution on different anatomic parts of the feet. With the measurement of plantar pressure distribution, prevention, treatment and rehabilitation of diseases and providing the correct shoe is possible (Bennett & Duplock, 1993; Patil et al., 2009). Despite speed of development of this devices, the information regarding to the distribution of load per metatarsals are still discussed (Kang, Chen, Chen, & Hsi, 2006; Queen, Haynes, Hardaker, & Garrett, 2007; Kanatli et al., 2008).

This investigation is performed upon the dancer of horon which is one of the most popular folk dances. The idea of high tempo of horon and fast and stern foot tapings which are characteristic parts of horon may cause alterations in plantar pressure distribution is drive



us to perform this investigation. There is two purpose of the investigation. Main purpose of the investigation is comparison of peak pressure, average maximal pressure and pressure-time integral pedobarography parameters on the plantar regions of elite male horon dancers and sedentary healthy individuals. Generally shoes used in folk dance are sandal type, thin and flat based shoes. These shoes do not support any part of the feet and it is possible that this kind of shoes may cause problems in the plantar region. Besides, since horon is played by faster and sterner by male performers than female performers, this study is conducted in male individuals. Second purpose of this study is the investigation of possible plantar pressure differences aroused as a result of horon in the male individuals and determination of the load per metatarsal and usage of correct shoe and contribute the shoe development studies.

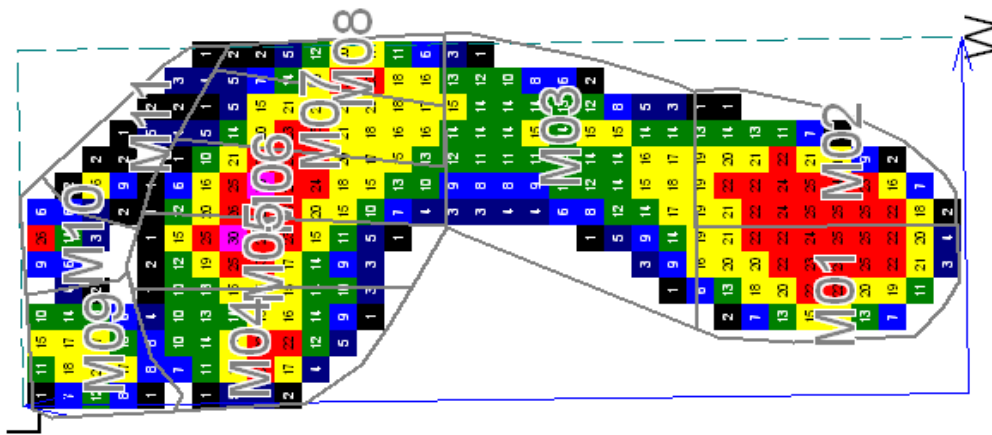
## 2. Method

18 male (average age;  $22,60 \pm 3,1$ ) horon playing folk dancers who represents Turkey in international level and 25 male volunteers (average age;  $26,10 \pm 2,4$ ) as a control group is included in the study and the ones who undergo feet and ankle surgery and ones who has a previous fractures in the area does not included in the study. Required approval is obtained from T.C. Gazi University Medical Faculty Ethical Board.

Pedobarographic (plantar pressure measurements) analysis is performed on the volunteers. Pedobarographic analyses are performed on the Gazi University Faculty of Medicine Orthopedics and Traumatology ABD laboratory by employing EMED-SF (Novel H, Munich, Germany) plantar pressure analysis system. This system is formed of a platform in the dimensions of 44.4 x 22.5 cm which includes two sensors with 71 Hz sampling speed and covered with leather and mounted upon a 7x1 m long wooden platform

Participants are asked to take at least three steps before come upon the pedobarograph and measurements are taken with bare foot. One static and two dynamic measurements is performed for each feet.

Plantar is separated 11 different regions named as mask, and peak pressure, maximum average pressure ( $\text{N}/\text{cm}^2$ ) and pressure time integral [ $(\text{N}/\text{cm}^2) \cdot \text{s}$ ] is measured and analyzed.



**Figure 1.** Mask areas in pedobarography

(M0 1: medial of heel, M0 2: lateral of heel, M0 3: midfoot, M0 4: 1<sup>st</sup> metatarsal head, M0 5: 2<sup>nd</sup> metatarsal head, M0 6: 3<sup>rd</sup> metatarsal head, M0 7: 4<sup>th</sup> metatarsal head, M0 8: 5<sup>th</sup> metatarsal head, M0 9: pollex M 10: 2<sup>nd</sup> finger, M 11: 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers)

### Statistical Assessment

Analysis of the data is performed with SPSS 18 package software. Averages are taken from the two measurements of the subject and control groups and the presence of a meaningful difference between them is measured by Mann Whitney U test, the magnitude of the linear relationship between physical structure and plantar parameters is measured with calculation of Pearson's (r) coefficient. In the measurements % 95 confidence interval and  $P < 0.01 - 0.05$  limit of significance is accepted.

### 3. Findings

**Table 1.** Physical characteristics of the Folk dancers (1) and the control group (2)

VARIABLES	Group	Art. Mean.	S.D	X1 - X2	Min.	Max.	Mann-Whitney U	P
Age (year)	1	22,60	3,118	-3,5	20,00	30,00	70,000	,000**
	2	26,10	2,403		22,00	29,00		
Height (cm)	1	177,10	6,025	-5,2	166,00	184,00	128,000	,052
	2	182,30	8,547		164,00	192,00		
Weight (kg)	1	74,20	10,039	-13,8	56,00	88,00	96,000	,004**
	2	88,00	14,052		64,00	110,00		
BMI (kg/m <sup>2</sup> )	1	23,58	2,269	-3,01	20,30	27,80	80,000	,001**
	2	26,597	3,375		19,11	30,86		

\*\*  $P < 0.01$  \*  $P < 0.05$

The differences of age, body weight and BM averages between folk dancers and the control group is found to be meaningful in the level of  $P < 0.01$ . Age, height, body weight and body mass index values of the volunteers are higher than the folk dancers in the subject group. (Table 1).

**Table 2.** Comparison of right and left foot peak pressures between folk dancers (1) and control group (2)

VARIABLES	Group	Right Foot (N/cm2)				Left Foot (N/cm2)			
		Mean	S.D	Mann-Whitney U	P	Mean	S.D	Mann-Whitney U	P
Foot - TOTAL	1	70,25	24,46	192,500	,841	65,30	20,27	145,500	,142
	2	70,52	26,29			76,35	25,77		
MO1: The medial part of heel	1	35,42	7,770	92,500	,003**	40,27	11,14	150,000	,183
	2	46,37	13,96			46,40	16,59		
MO 2: The lateral part of heel	1	34,20	8,953	98,000	,005**	37,40	7,124	183,000	,659
	2	41,87	10,00			39,20	7,836		
MO 3: Midfoot	1	14,22	4,816	189,500	,779	17,10	12,22	190,500	,799
	2	15,02	4,697			15,05	4,260		
MO 4: The 1 <sup>st</sup> metatarsal head of foot	1	26,42	12,68	151,000	,192	25,45	11,87	164,000	,341
	2	35,25	22,91			29,72	13,91		
MO 5: The 2 <sup>nd</sup> metatarsal head of foot	1	51,17	27,24	127,500	,049*	43,50	21,52	131,000	,063
	2	65,25	27,53			60,35	29,45		
MO 6: The 3 <sup>rd</sup> metatarsal head of foot	1	44,80	22,64	154,000	,221	40,82	19,96	123,500	,038*
	2	49,00	13,23			55,60	21,42		
MO 7: The 4 <sup>th</sup> metatarsal head of foot	1	27,85	8,545	189,500	,779	27,77	13,12	158,500	,265
	2	28,67	5,624			32,82	10,43		
MO 8: The 5 <sup>th</sup>	1	24,20	13,38	144,000	,134	22,72	15,26	117,500	,024*

metatarsal head of foot	2	28,50	10,36			40,85	25,30		
	1	47,35	27,49			49,35	26,93		
MO 9: Pollex	2	41,67	21,33	186,500	,718	48,55	24,02	195,500	,904
MO 10: The 2 <sup>nd</sup> finger of foot	1	24,60	12,42	152,500	,201	21,67	11,65	163,000	,327
	2	21,12	12,98			18,27	8,836		
MO 11: The 3.4.5. fingers of foot	1	14,22	6,544	181,500	,620	13,25	7,851	150,500	,183
	2	13,32	8,206			10,42	7,056		

\*\* P < 0.01 \* P < 0.05

The difference between right foot heel medial , heel lateral and beginning of 2<sup>nd</sup> metatarsal and left foot 3<sup>rd</sup> and 5<sup>th</sup> metatarsal in the right and left foot 11 contact areas peak pressure values between elite folk dancers and control group is found to be statistically meaningful (P<0.01-0.05) (Table 2).

**Table 3.** Comparison of maximal pressure on the left and right foots of folk dancers (1) and control group (2)

VARIABLES	Group	Right Foot (N/cm2)				Left Foot (N/cm2)			
		Mean	S.D	Mann-Whitney U	P	Mean	S.D	Mann-Whitney U	P
Foot - TOTAL	1	15,92	2,106			16,43	2,896		
	2	17,224	2,905	142,500	,121	17,696	3,112	145,000	,142
MO1: The medial part of heel	1	19,77	2,547			21,23	2,565		
	2	23,977	4,335	87,500	,002**	23,972	5,665	120,000	,030*
MO 2: The lateral part of heel	1	17,60	2,164			18,37	2,857		
	2	19,947	3,745	117,500	,024*	19,195	3,434	178,000	,565
MO 3: Midfoot	1	6,03	1,830			6,311	3,133		
	2	6,059	1,522	199,000	,989	6,072	1,640	179,000	,583
MO 4: The 1 <sup>st</sup> metatarsal head of foot	1	12,78	5,008			13,45	5,235		
	2	15,881	6,619	144,000	,134	14,560	4,396	183,000	,659
MO 5: The 2 <sup>nd</sup> metatarsal head of foot	1	24,22	9,056			22,30	9,685		
	2	28,642	7,638	132,000	,068	28,781	9,509	122,000	,035*
MO 6: The 3 <sup>rd</sup> metatarsal head of foot	1	21,59	7,243			19,88	7,065		
	2	23,154	4,255	169,000	,414	26,656	7,704	96,500	,004**
MO 7: The 4 <sup>th</sup> metatarsal head of foot	1	13,24	3,642			12,69	5,452		
	2	14,649	2,893	155,000	,231	16,150	4,693	152,000	,201
MO 8: The 5 <sup>th</sup> metatarsal head of foot	1	10,62	4,220			10,17	5,900		
	2	11,381	3,170	160,000	,289	14,838	6,432	117,000	,024*
MO 9: Pollex	1	16,62	5,358			16,06	6,209		
	2	14,917	4,740	163,000	,327	16,341	4,766	190,000	,799
MO 10: The 2 <sup>nd</sup> finger of foot	1	10,02	2,757			9,282	3,992		
	2	9,441	3,764	170,000	,429	7,743	2,898	161,000	,301
MO 11: The 3.4.5. fingers of foot	1	5,340	1,997			5,173	2,871		
	2	5,546	2,970	200,000	1,000	4,183	1,951	160,500	,289

\*\* P < 0.01 \* P < 0.05

The difference between right foot heel medial , heel lateral and left foot heel medial, beginning of 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> metatarsal in the right and left foot 11 contact areas maximal pressure values between elite folk dancers and control group is found to be statistically meaningful (Table 3).



**Table 4.** Comparison of time pressure integral of the left and right foots of folk dancers (1) and control group (2)

VARIABLES	Group	Right Foot (N/cm2)				Left Foot (N/cm2)			
		Mean	S.D	Mann-Whitney U	P	Mean	S.D	Mann-Whitney U	P
Foot - TOTAL	1	23,95	6,685	163,000	,327	23,16	5,589	132,000	,068
	2	27,224	8,740			27,707	8,469		
MO1: The medial part of heel	1	7,108	1,968	73,000	,000**	8,970	3,658	157,000	,253
	2	10,697	3,304			10,546	5,226		
MO 2: The lateral part of heel	1	6,847	1,905	71,000	,000**	8,414	2,928	189,500	,779
	2	9,868	2,474			9,054	3,071		
MO 3: Midfoot	1	4,023	1,514	135,000	,081	4,856	4,636	143,500	,127
	2	4,785	1,755			4,513	1,597		
MO 4: The 1 <sup>st</sup> metatarsal head of foot	1	6,848	3,065	113,000	,018*	6,554	3,227	111,000	,015**
	2	10,086	5,804			8,438	3,387		
MO 5: The 2 <sup>nd</sup> metatarsal head of foot	1	12,76	5,701	117,000	,024*	10,92	5,020	112,500	,017**
	2	16,429	5,834			15,932	6,309		
MO 6: The 3 <sup>rd</sup> metatarsal head of foot	1	12,59	6,084	133,000	,072	11,12	4,970	110,000	,014**
	2	14,463	3,957			15,766	5,548		
MO 7: The 4 <sup>th</sup> metatarsal head of foot	1	8,424	2,583	178,500	,565	8,229	3,622	149,500	,174
	2	9,092	2,564			10,253	3,445		
MO 8: The 5 <sup>th</sup> metatarsal head of foot	1	6,908	3,853	154,000	,221	6,252	3,793	123,000	,038*
	2	7,828	2,804			10,296	5,769		
MO 9: Pollex	1	11,31	8,386	195,500	,904	11,29	7,549	174,000	,495
	2	11,014	7,306			11,555	5,220		
MO 10: The 2 <sup>nd</sup> finger of foot	1	4,666	2,256	183,000	,659	4,058	2,215	194,000	,883
	2	4,949	3,711			4,020	2,164		
MO 11: The 3.4.5. fingers of foot	1	3,107	1,976	194,000	,883	2,831	2,242	181,500	,620
	2	3,420	2,612			2,451	1,788		

\*\* P &lt; 0.01 \* P &lt; 0.05

The difference between right foot heel medial, heel lateral and beginning of 1<sup>st</sup> and 2<sup>nd</sup> metatarsal and left foot, beginning of 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> metatarsal and bigtoe in the right and left foot 11 contact areas time pressure integral values between elite folk dancers and control group is found to be statistically meaningful ( $P < 0.01-0.05$ ) (Table 4).

**Table 5.** Comparison of physical structure and plantar parameters of the left and right foots of folk dancers (1) and control group (2)

VARIABLES	AGE		HEIGHT		WEIGHT		BMI	
	1	2	1	2	1	2	1	2
Right feet peak pressure total	-,292	,006	,183	,387	,154	,639(**)	,082	,484(*)
	,212	,981	,441	,091	,517	,002	,733	,031
Left feet peak pressure total	-,262	,176	,276	,426	,270	,675(**)	,206	,555(*)
	,265	,457	,238	,061	,250	,001	,383	,011
Right feet average maximal pressure	-,314	,484(*)	,213	-,094	,334	,499(*)	,342	,678(**)
	,178	,031	,367	,694	,150	,025	,140	,001
Left feet average maximal pressure	-,357	,160	-,074	,102	,336	,559(*)	,536*	,637(**)
	,123	,501	,756	,670	,148	,010	,015	,003
Right feet time pressure	-,177	,105	,060	,370	-,102	,686(**)	-,202	,560(*)

<b>integral</b>	,455	,660	,800	,108	,668	,001	,394	,010
<b>Left foot time pressure</b>	-,419	,287	,305	,446(*)	,310	,801(**)	,232	,659(**)
<b>integral</b>	,066	,220	,191	,049	,183	,000	,325	,002

\*\* P < 0.01 \* P < 0.05

The magnitude of linear relationship between the cline parameters for categorical comparisons of physical structure and plantar parameters of elite folk dancers and control group is investigated by calculating Pearson's (r9 coefficient. The comparisons age, height, body weight and BMI and peak pressure, average maximal pressure and time pressure integral is found to be statistically meaningful ( $P < 0.01-0.05$ ) and positive relationships are determined.

#### 4. Discussion

In this study the peak pressure, average maximal pressure and time pressure integral values between folk dancers and healthy individuals is investigated and differences between groups are investigated by making right and left foot comparisons and checking of the literature for related studies, possible pressure alterations ,in the plantar regions of the individuals who play horon for long term.

The differences of age, body weight and body mass index between the folk dancer and control group who participated in the study is found to be meaningful. It is observed that the average age and average weight of the folk dancers are lower than the control group. When the body mass index values are investigated the control group is found to be  $26,59 \pm 3,3$  kg/m<sup>2</sup> and folk dancers are found to be  $23,58 \pm 2,2$  kg/m<sup>2</sup> and it is determined that the body mass index of the control group is meaningfully higher than the folk dancers. It can be postulated that this situation is aroused as a result of inactive life style of the control group.

In the comparison of peak pressure in the total of 11 contact areas between folk dancers and control group, differences between the averages (Table 2) in the folk dancers are found to be % 30,91 in right foot medial, % 22,42 in heel lateral, % 27,5 beginning of 2<sup>nd</sup> metatarsal and % 36,2 in the beginning of left foot 3<sup>rd</sup> metatarsal ve % 79,79 in the 5<sup>th</sup> metatarsal lower in a statistically meaningful level. It is observed that right or left all the average values are higher in the folk dancers. In the all parameters of the other contact areas it is observed that the control group has higher values but the differences between the averages of control group are not statistically meaningful. In a study which investigates the effect of volleyball to the plantar peak pressure values, it is stated that the differences between averages of female volleyball players and sedentary individuals is found to be %38,8 in right feet total and %19,8 left foot middle part higher for the female volleyball players (Aydos, 2013). Average values determined in the study performed on the professional female volleyball players is not similar with study performed here but however when the literature is investigated it is observed that the similar studies which has similar finding is also present. In a study in which the peak pressure values of the elite middle distance runners are investigated, it is reported that the athletes right feet total is %41,04, heel medial %31,92, heel lateral %20,62, beginning of the metatarsal is %58,71, beginning of the second metatarsal is %80,34, beginning of the 3<sup>rd</sup> metatarsal %48,42 in the right foot and left foot total is %39,91, beginning of the 2<sup>nd</sup> metatarsal is %71,06, beginning of the 4<sup>th</sup> metatarsal is %58,42, and big toe is %53,98 lower and 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> toes are %38,09 bigger. In the peak pressure values of the other areas of the right and left foot (middle part of the feet, beginnings of 4<sup>th</sup> and 5<sup>th</sup> metatarsals and second toes) sedentary group have higher values but the difference is not meaningful statistically and this situation is interpreted as the middle distance runners use front part of their plantars and toes more active (Uzun et al., 2015). In this study performed on elite horon players similarly it

is observed that among the 11 plantar regions both in right and left foot only the peak pressure values in the toes are higher than the control group. This situation might be aroused as a result of the usage of sandal or slipper like shoe which does not include any orthopedically support, flat based and took the shape of the feet effectively. But the actual important reason that causes the peak pressure differences is that the horon players use the front part of the feet more actively and intensively. Because during the interviews we performed, folk dancers (horon) declare that they prefer thin based, high quality sport shoes. This situation can be explained by the direct effects of horon on the pressure distribution rather than effect of the shoe.

In the maximal pressure comparisons performed between horon players and control group, differences between the averages (Table 3) are % 21,24 in right foot heel medial, % 13,29 in heel lateral, % 12,9 in left foot heel medial, %29,05 in the beginning of 2<sup>nd</sup> metatarsal, %34,05 in the beginning of the 3<sup>rd</sup> metatarsal, %45,82 in the beginning of 5<sup>th</sup> metatarsal lower in the folk dance players. Maximal pressure values of the all the toes in the right foot and middle part of the left foot and 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> toes of the left foot is found to be higher than the values found for the control group. Other maximal pressure values of the right and left foot contact areas similar values are determined. In a study in which the effect of Basketball to the plantar is investigated the right and left foot average maximal pressure values are compared between elite male basketball players and control group formed of healthy individuals. Difference between averages is %58,92 in the beginning of 1<sup>st</sup> metatarsal of the right foot and %31,32 in the big toe lower for the elite basketball players and %17,24 in beginning of 3<sup>rd</sup> metatarsal of the right foot and %35,17 in the beginning of 4<sup>rd</sup> metatarsal is higher than the control group (Uzun, 2012). In another study performed on the 27 international level wrestlers who have an average age of  $21,90 \pm 3,68$ , the difference between averages are reported as higher for the control group in right foot total, heel medial, beginning of 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> metatarsal (Aydos, 2011). According to these values it can be postulated that the horon dance is affecting the maximal pressure parameters less than the wrestling. Made right foot medially in the mean maximal pressure parameters between the experimental and control groups in the study, heel lateral and left heel medial, 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> metatarsal values obtained at the beginning, which found significantly higher in statistically in the control group, in the region of the toes It seems to be higher than the average of the experimental group. According to both the peak pressure and the obtained average value of the maximum pressure at the pressure close to the toes of the foot and said base portion are collected toes. This may be due to having fast and hard leg kick Horon as a feature of the game.

Right and left foot totals belonging to the horon players and 11 contact area time pressure integral comparison, differences between averages (Table 4) are %50,56 in right foot heel medial, %44,14 in beginning of 1<sup>st</sup> metatarsal, %47,36 in beginning of 2<sup>nd</sup> metatarsal %28,68 in beginning of 2<sup>nd</sup> metatarsal and %28,72 in the beginning of left 1<sup>st</sup> metatarsal, %41,72 in the beginning of 3<sup>rd</sup> metatarsal and %64,64 in the beginning of 5<sup>th</sup> metatarsal higher in the horon players in comparison to the control group. All contact areas among the 22 contact areas other than right foot big toe and left foot middle part and 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers, time pressure integrals belong to the horon players is lower. When the literature is investigated a lot of studies related to foot plantar time pressure integral studies are observed. In a study performed on elite male middle distance runners who have an average age of  $20,25 \pm 3,6$  (n=18), in the comparison of time pressure integral determination study on both the right and the left foot, differences between the averages is found to be %31,56 in right foot total, %63,50 in the heel medial, %53,15 in the heel lateral, %54,71 in the beginning of the 1<sup>st</sup> metatarsal, %80,97 in the 2<sup>nd</sup> metatarsal and %35,45 in the left foot, %65,14 in the middle part of the left foot, %80,69 in the beginning of the metatarsal, %70,82 in the beginning of 5<sup>th</sup>

metatarsal and %48,84 in left foot big toe lower in the professional athletes (Uzun et al., 2015). At least played football for 10 years 18 when healthy individuals with professional female footballer pressure integral is examined in another study, the right foot total, 2 and 3, left the sum of the metatarsal heads, heel medial heel lateral, 2, 3. 4th and 5th metatarsal heads in significant levels in the control group the average value of the players is reported to be lower (Uzun, Aydos, Kaya, Kanatli, & Esen, 2013a). Similarly, athletes in ice hockey when the pressure in the study of integral average values was higher in the experimental group compared to the control group (Uzun, Aydos, Kaya, Kanatli, & Esen, 2013b). It appears to be parallel to the results of studies of the existing literature. Studies in the Horon played by individuals with sedentary lifestyle changes in the significant level statistically the parameters of plantars when the pressure integral and individuals who played Horon were found to have lower values. Lower pressure out of time integrals of Horon players is expected. In particular, high-tempo played by male individuals as a characteristic feature of the foot contact with the ground the player Horon game very quickly and seems to be cut off contact with the ground. This can be explained with the result that lead to shorter reaction times in the remaining games of the exercise carried out for many years on the floor of the foot.

According to the results of the study, in the comparisons of age, height, body weight, body mass index and peak pressure total in right and left foot, average maximal pressure and time pressure integral, a linear and positive relationship is found except between age and right-left foot peak pressure total, left foot average pressure total and right-left foot time pressure integral and between height and right foot time pressure integral and average maximal pressure total (0,01 and 0,05). When the literature is investigated, it is observed in a study performed on obese and non-obese individuals, a positive relationship between total plantar force and total contact area and body mass index and besides also in studies performed in basketball, volleyball, wrestling, ice hockey, athletics and football a positive and direct relationships are found and these studies are supporting this study. (Birtane & Tuna, 2004; Aydos, 2011; Uzun, 2012; Kaya et al., 2012; Aydos, 2013; Uzun et al., 2015).

Folk dances which are the heritage of the traditional culture is a wealth in which anonymous folk music and movements are incorporated and transmitted from generation to generation. Horon dance is one of the most fastest and up-tempo dance played by male individuals among the folk dances. For reaching the elite level in the folk dance one must practice for long years and besides develop his coordinative skills.

The alterations in peak pressure, average maximal pressure and pressure time integral parameters between the plantar regions of the individuals who play horon in an elite level is determined. Especially long term usage of special dance shoes which are interpreted as sandals may affect the plantar pressure alterations and especially may lead differences in toe areas. We have the opinion of the usage of orthopedically supported shoes in the practices and usage of special based shoes in the shows will be more useful. It can be said that, during the manufacturing of the folk dance related shoes, ergonomic design specific for this branch might be designed taking in the consideration of pressure distribution differences.

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# From Tradition to the Future Universal Language of Love: Lullabies

Pınar Kasapoğlu Akyol

## 1. Introduction

Since the ancient times, a majority of the traditional literature's oral narrative types and music's first creators were forgotten in time and they became anonymous. Previously, orally, and later these traditional products reach today through writing. According to İsmail Gökem, these texts are unthinkable without music, and mainly without rhythm. Rhythm is an important element to remember the lyrics and the music of a work of art (2009).

There are always music and accordingly the rhythm in people's lives. The basis of the physical structure of man and the nature we live in creates a rhythm by itself. Each life breathes on the world, and also the heart beats are in a rhythm. Therefore, this rhythm shows itself in every creation of people. The importance of this rhythm in our lives is stressed by Ekrem Kıracı in his article. According to him, Turkish folk literature works mainly written in poetry, which constitutes the basic element of rhythm and this rhythm has a harmony, a measure, a stop and a rhyme (1997). Also, Esat Bozyiğit adds: "The actual reason to make a baby sleep is not the simple and monotonous lullaby lyrics, the fact are that the rhythm of the tune" (1989, p. 9).

Both social and individual reasons, people always used music as a communication tool in their lives. Therefore, the transition periods of people's lives, like birth, marriage and death ceremonies also benefited from music. For centuries, singing ballads, laments, and lullabies are some examples of this anonymous works. Fundamental changes in people's lives begin with the labor of a baby. With the arrival of the baby, naturally all of the family members and all of the mothers focus are on the baby. The baby's all of the needs, such as comfort, peace of mind are always in the foreground for everybody. For this reason, lullabies are especially created for the babies and formed in order to meet these needs through the centuries.

"A mother who grew up with a traditional Turkish culture when wants to make her baby sleep, rocks the baby in her arms and sings a lullaby with a special tune. In this way, babies grow up listening to lullabies with their native languages, and create the ability to develop "beat time" and "creating harmony" (Kıracı, 1997, p. 38).

Lullabies are the traditional songs, which have soothing words and a slow melody sing by a mother or the eldest lady in the family with a soft tone of voice. Lullabies are sung to babies to cool them down and to prepare him for a comfortable and peaceful sleep (Artun, 1989). Creating the appropriate environment and singing the lullaby to the baby, he understands that it was time to sleep and he tends to comply with this condition. If a lullaby would sing a soft voice with a slow rhythm, the baby's breathing is affected and heart rate slows down and at the end of the lullaby baby sleeps. "Lullabies are not just making babies ready to fall asleep physically, but also with the effect of emotional sound indicators, the baby conditions psychologically" (Karakaya, 2004, p. 54).

According to scientific researches made recently it is expressed that babies hear the environment outside even when they are in their mother's womb and react accordingly. Even though there are various claims concerning the periods when babies start hearing and start giving reactions, according to many other researches today, babies are born by recognizing the sound of their mother. It was found out that after the birth, the baby would like to listen to the voice of their mother rather than the other women's (Güneş & Güneş, 2012).

In other words, lullabies are as "a safety blanket" to protect babies from the outside of the unknown world and give them safety feeling and confidence. Also, babies get warmth and

tenderness, evidence of care and affection. Lullabies are a useful "communication tool" between mother and baby to improve interaction between them and teach the babies their mother tongue. Lullabies are a "social and cultural codes treasure" that has a group of cultural and social messages, which are totally accepted in society. Cultural education starts with these cultural codes via lullabies (Kaya & Özkut, 2016).

Lullabies are also used as a "psychotherapy" application. Lullabies also reflect mothers' thoughts and feelings at that moment. With this way lullabies help the mother to be relaxed and to get out of everything in her. She does not think about social pressure or social control and just be herself. It is seen easily that this overlaps one of the William Bascom's functions: "maintaining conformity to the accepted patterns of behavior" (1964, p. 346). Also Hawes includes the same function in her article and adds that the American mothers also express their feelings and thoughts with lullabies. Hawes points out that raising independent, powerful and successful individuals is mothers' task in the USA. From the end of the process of pregnancy, mothers completely separated from their babies and during the "postpartum depression" period they have really hard time emotionally (Tezel, 2008, p.185). The words in lullabies that mothers say to their babies are actually the words they say to themselves. Lullabies express the feelings and thoughts of them during the time they try to adjust that big separation (1974).

Besides all of these positive functions of singing a lullaby to a baby which can be also observed easily, also in Karakaya's article it is summarized some of positive results of lullabies on babies and mothers: In psychological context, it is relaxing, reassuring, inspiring, motivating and deterrent; biologically, it helps baby to grow up; in medical sense, it blocks some of the disorders; in terms of education it contributes to socialize of the child and to have multi-faceted education; it improves the aesthetic sense of art and literature; it helps to strength the material and spiritual ties with the mother; it develops the language ability in verbal and nonverbal communication; in religious context it enhances the belief (Karakaya, 2004). Also, Karagöz and İşcan in their article add very similar results of lullabies especially in linguistic, cognitive, dynamic and social-emotional development areas (2016).

## 2. What Is *Ninni* (Lullaby)?

The term *lullaby* reflects in Turkish culture as *ninni*. Âmil Çelebioğlu defines *ninni* like this:

"It is a balad which is sung by a mother with a specific tune to at least two-three months of age to three-four years of age of a child to make him/her sleep easily or stop his/her crying. It is generally written in *mani* (a very common traditional Turkish quatrain form), also reflects mother's psychological situation at that moment" (1995, p. 9).

When the word "*ninni*" or "*nenni*" entered our language is not known exactly, but Âmil Çelebioğlu points out in his book *The Treasure of Lullabies (Türk Ninniler Hazinesi)*, that the word of *ninni* was used as "*balu balu*" in the Kashgarli Mahmut's famous dictionary *Divanu Lügat-it Türk* in XIth century and also, in one of the Karacaoğlu's stanzas as "*nen eylemek*" in the XVIth century (1995).

If we look at the other languages for meaning of *ninni*, we found out similar sounds. For example, *ninni* means *wiegenlied* in German, *nina* in Albanian, *berceuse* in French, *lullaby* in English, *ninna*, *ninne*, *nenia* in Italian, *lenes nenice*, *noenia* in Latin, *nannarismata*, *nani* in Greek, *yankanye* in Russian, and *nanni* in Bulgarian (Çelebioğlu, 1995). Also, especially in Western languages besides lyrics parts of lullabies, humming parts generally have such as *loo-loo*, *lalla*, *lullay*, *ninna-nanna*, *bo-bo*, *do-do* syllabuses (Çelebioğlu, 1995).

When Anatolia and Turkish dialects is taken into consideration, the following information also presents: The word of *ninni* in Turkey Turkish and Cyprus can be found as *nen*, *nenni*, *ninna*, *ela* (around Erzurum, Erzincan), in Azerbaijan Turkish as *layla*, *laylay*; in



Chagatai Turkish as *elle*; in Chuvash Turkish as *nenne*; in Kazakh Turkish as *eldiy, beşik cırı (yırı)*; in Kirkuk Turkish (Iraqi Turkmens) as *leyle, layle, leylev, leyley, hövdü*; in Crimean Turkish as *ayya, nany, beşik yırı*; in Kyrgyz Turkish as *alday alday*; in Turkmen Turkish as *allay*; in Uzbek Turkish as *allo*; in Tatar Turkish as *bölü cırı*; in Uygur Turkish as *allay*. In addition, derived from the same root and it is the same meaning with (singing lullaby) “*ninni söylemek*” can be found as *nenni çalmak, nenni söylemek, nenni demek, ninni çağırmaq, nen eylemek, nennen demek*. It is also common between nomads as *nenni çekmek*. (Seyirci, 1989; Üçer, 1989; Köksal, 1989; Elçin, 1993; Çelebioğlu, 1995; Yardımcı, 1998).

### 3. Turkish Lullabies' Structure Features

Lullabies' language is very plain, simple language, like the language of the regular people in streets. Generally, lullabies' are formed like the form of *mani* which is a traditional Turkish quatrain with 7-8 syllables. In quatrains of the last verses of the lullabies it is common to repeat some words or sounds like “*e, e, e*”, “*e bebeğim eee*”, “*puşş puşşş*”, “*hmmmm*”, “*huu huu*”, “*kışşş kışşş*”, “*ninni ninni*”, “*ninni yavruma (oğluma/kızıma) ninni*”. Sometimes even some words with no meaning can be said like “*dandini dandini dastana*”. Lullabies have very rich sound and rhyme schemes. Mostly it is in the form of these (Bozyiğit, 1989; Çelebioğlu, 1995; Karakaya, 2004):

**Table 1.** Examples of Turkish Lullabies' Structure Features

Hu der de gider idim, ninni, - <b>a</b>	----- <b>a</b>
Zikrullah eder idim, ninni, - <b>a</b>	----- <b>a</b>
İsmail Peygamberin, ninni, - <b>x</b>	----- <b>x</b>
Devesin güder idim, ninni! - <b>a</b>	----- <b>a</b>
Dandini dandini dastana – <b>a</b>	----- <b>a</b>
Danalar girmiş bostana – <b>a</b>	----- <b>a</b>
Kov bostancı danayı – <b>b</b>	----- <b>b</b>
Yemesin lahanayı – <b>b</b>	----- <b>b</b>

In general, in Turkish culture lullabies are called as “cradle songs” or “baby songs” (Üçer, 1989; Gözaydın, 1989) and Çelebioğlu analyses them in subject matter. According to him lullabies can be categorized in nine subjects: Religious lullabies; Holy content lullabies; legend and lament type lullabies; good wish, hope, love and interest expressing lullabies; praise and satire content lullabies; complaints and sorrow type lullabies; separation and homesickness lullabies; promises including lullabies; threats and intimidation including lullabies (1995, p. 20).

Most of the religious lullabies written for the purpose of “Thanking to the God” and “praying”, however some lullabies include complaints, bad wishes and even curse (Çelebioğlu, 1995).

Also Şükrü Elçin analyses lullabies in subject matter. According to Elçin, lullabies are about “the joy of the birth of healthy babies; physical beauty, and family; a good temperament; circumcision; education; engagement; wishes for the future, such as marriage and also the loneliness; the father at abroad; guardian angels; Holy spirits (veliler) like Hızır” (1993, p. 271).

Mothers can sing some folk songs or parts of speeches as well as traditional anonymous lullabies by keeping up with the tune of a lullaby. In fact, this feature of a lullaby,

distinguishes it from other folk songs. While singing the folk songs, generally people try to stay connected with the words and melody of them, but this feeling is not show itself while singing lullabies. For example, every mother can add special words for her baby in the lullaby. If we look at the lullabies in terms of performance, it is seen that lullabies are more convenient than folk songs for improvisation. Also, to note that every mother is an artist and each lullaby should be viewed as a unique, original art work (Kasapoğlu Akyol, 2014).

#### 4. Lullaby Examples from Different Cultures

According to oral sources from different countries and to the literature review, it is known that most cultures around the world have lullabies. Lullabies are generally created by mothers in the first hand, but in time the first creator's identity is forgotten and transferred from generation to generation, become anonymous. Also, there are not determined and sharp rules for lyrics and the music of lullabies.

In the *Standard Dictionary of Folklore, Mythology and Legend*, lullaby is explained by Theresa Brakeley, she points out that in terms of structure and the issues, lullabies are similar throughout the world. Usually in lullabies similar things are told to a baby like: the baby is safe with his mother and everything is all right. If the father is out for a whatever reason (such as hunting, fishing, etc.), also that reason is told. In addition, with lullabies by creating a peaceful, quiet environment, it is believed that baby's safety is provided by the angels, saints and holy souls. In this kind of lullabies, there are some topics can be seen such as: prayers for the baby to have a better future, awards will be given a good behavior is encountered, complaints of the mother, father absence, neglect, and also there are some issues such as alcoholism (Brakeley, 1950).

Moreover, Bess Lomax Hawes in her article *Folksongs and Function: Some Thoughts on the American Lullaby* (1974) seeks to answer the question that "Is a lullaby a song about going to sleep, or is it any song on any subject that is used to induce slumber?" Hawes states in her article that many mothers sing at her baby not just traditional lullabies, as well as the familiar songs and songs with words can be considered fun and silly as a lullaby (1974, p. 2-3). According to Hawes, the lullabies that are sung by American adults to their babies have three similar stylistic qualifiers unlike the lyrics: rhythm, humming or in the use of nonsense syllables and the relationship between singing and a larger pattern of social intercourse. As a result, it incorporates the common features of all the songs show the same effect (1974).

In addition, Lomax's research on the relationship between music and culture, it is found out that folk songs are the tools for expressing frustrations, the unconscious fantasies, social pressures and the difficulties caused by internal contradictions (Mirzaoğlu, 2001). Lullabies are called as "cradle songs" or "baby songs", and analyzed under the folk music by many folklorists and musicians, on this basis it is possible to say Lomax's findings about folk music overlaps lullabies as well.

A limited number of oral sources, a sample research conducted to collect lullabies from different countries between the years 2002-2007 in the USA by the researcher<sup>11</sup>. Except

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<sup>11</sup> Between the years 2002-2007, the researcher lived in the USA for 5 years. While living there she worked as a helper teacher in Washtenaw Community College Children Center for four years. As a folklorist and a foreign researcher she had a chance to observe and collect cultural information from friends, coworkers, and students etc. who live in the USA as well. Besides different topics, she started to focus on lullabies and tried to collect some lullaby examples from different cultures/countries. After coming back to Turkey in 2007, this research topic was always in her mind, however never had

Turkey, lullabies are collected from 9 different countries (Belize, Brazil, China, Estonia, Germany, Iran, Romania, USA, and Japan) from 17 oral sources. Except Takao Hinoi, all of the oral sources were women. Mostly, more than one lullaby collected from the oral sources, but here only one lullaby example is given because of the lack of space. Only Belize and the USA's lullaby examples were in English and the same. Because of these reasons, two different lullabies examples were given. Researcher has a chance to communicate to oral sources as much as she needed to collect the information. After 2007, when it was needed, the researcher made connections with the oral sources via phone calls, e-mails and Skype meetings.

**Table 2.** Country Names and Oral Sources Names and Ages

COUNTRIES	ORAL SOURCES
BELIZE	- Marie Gisel Williams (36)
BRAZIL	-Alessandra Bomerkenke (45) -Fernanda Pires (45) -Lusiana Lampert (50)
CHINA	- Lin Zang Jones (45)
ESTONIA	- Kersti Tepp (40)
GERMANY	- Meltem Çeliktaş (40)
IRAN	- Neekie Raad Özdemir (45)
JAPAN	-Sumie Hinoi (55) -Takao Hinoi (55) -Sari Hosoya (57)
ROMANIA	- Maria Vasile (35)
USA	- Sarah Paschall Wilson (39) - Mary Strouss (85) - Kimberly Jones (45) - Phyllis Cole (60) - Gaye Wilt (45)

Besides Japanese culture, it was easy to collect lullabies from all the cultures. When it was asked to the oral source, they generally answered the questions easily. Most of them were very familiar with the topic and they really wanted to be part of the research. All of the communication was in English. However, the oral sources from Japan had difficulty to remember traditional lullabies from their culture. They explained that in Japan they prefer not to sing a sleepy baby and not to distract him/her while he/she trying to sleep. While collecting lullabies, it was interesting to find out that Japan culture does not have many traditional lullabies. However, Prof. Dr. Sari Hosoya from Japan gave further information and help to the

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a chance to study on it. After having babies, mothers' point of view was added to her folklorist identity. After that time, all of the material had a different meaning for her.

researcher to collect Japanese lullaby<sup>12</sup>. Another interesting detail from the lullaby collecting procedure was about Belize. According to oral source from Belize, the lullabies were sung in Belize were generally American origin. When the reason was asked to her, she answered:

“Belize is very heavily influenced by American culture widely because of television and the internet. Belize also was a British colony, the only British colony in Central America... All the other countries in Central America were conquered by Spain and became Spanish colonies except Belize” (M. G. Williams, personal communication, 5 April 2007).

While collecting the lullabies from oral sources, lullabies were collected in both their native languages and translation to English for better understanding options for the readers. Some of them were with music; however it is not possible for the researcher to write the music notes here. Because lack of music knowledge lullabies from the different countries are examined only in structure and meaning wise. Studying lullabies with their music would be another research project for the future especially for ethnomusicologists. Here are the some lullaby examples of different countries:

**Table 3.** A Lullaby Example from BRAZIL

<b>Dorme</b>	<b>Sleep</b>
Dorme, dorme, meu filhinho / é noite, papai já veio / Teu maninho também dorme / embalado no meu seio. // Dorme, dorme, meu filhinho / que as aves já estão dormindo / E as estrelas cintilantes / lá no céu estão luzindo // Anunciando que horas / o galo cucaricou / E lá na torre da igreja / a mesma hora soou.	Sleep, sleep, my little boy / the night, Dad has come / Your little brother also sleeps / packed in my bosom. // Sleep, sleep, my little boy / the birds are asleep / And the shining stars / in the sky are shining // Announcing the hours / rooster cucaricou / And there in the church tower / sounded the same time.
O menino tem soninho, / e o seu sono não quer vir / venham os anjinhos do céu / ajudá-lo a dormir.	The boy has a nap, / and your sleep will come / will the angels of heaven / help you sleep.

**Table 4.** A Lullaby Example from CHINA

月儿明风儿静， 树叶儿遮窗棂啊， 蛐蛐儿叫争争， 好比那琴弦儿声啊， 琴声儿轻调儿动听 摇篮你轻摆动啊， 妈妈的宝宝， 你闭上眼睛，睡了那个睡在梦中啊，	The moon is bright, the wind is quiet, The tree leaves are blocking the window The insects are humming, as if the string is playing, how lovely the tune is the bassinet is swinging ohh, Mom's baby close your eyes, and have a sweet dream, ohh, Mom's baby close your eyes, and have a sweet dream Little pigeon is ready to open the wings for flying, coo-coo it sings
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<sup>12</sup> The researcher met Prof. Dr. Sari Hosoya in Catania, Sicily, Italy while XII. IASSR Conference was going on between 25-28 January 2017. After collecting some information about Japanese tradition about singing lullabies in Japan, Prof. Dr. Sari Hosoya also helped to find a traditional Japanese lullaby examples for the researcher via e-mail connections and also she made translation of the lullaby to English.

妈妈的宝宝， 你闭上眼睛，睡了那个睡在梦中啊。 小鸽子要插翅飞， 咕噜噜叫几声啊， 小宝宝睡梦中， 微微露了笑容啊， 眉儿那个清脸儿那个红， 妈妈越看越喜欢， 妈妈的宝宝， 你快快长大，为了祖国建设立大功， 妈妈的宝宝， 你快快长大，为了祖国建设立大功	My little baby in the dream shows a little smile with red cheeks and clear eyebrows, The more Mom looks at you, the more Mom loves you ohh, Mom's baby grow up quickly, so that you can help build our country ohh, Mom's baby grow up quickly, so that you can help build our country
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Table 5. A Lullaby Example from IRAN

لالایی گل ریحان لالا لالا لالا لالا روم صحرا بچینم گل گل ریحان یکی/دوتا، یکی زیبا، دو تا خندان لالا لالا لالا لالا کجاست صحرا؟ چی شد گلها؟ گل خندان تویی ریحان گل زیبا تویی ریحان گل نازم بخواب ریحان	Lala lala lala lala Ravam sahra bechinam gol Gole reyhan Yeki/dota, yeki ziba, dota khandan Lala lala lala lala Kojast sahra? Chi shod golha? Gole khandan toye reyhan Gole ziba toye reyhan Gole nazam Bekhab reyhan.	<b>Sweet Basil's Flower</b> Sleep, sleep, sleep, sleep I go to the field to pick flowers The sweet basil's flower One/two, one beautiful, two smiling Sleep, sleep, sleep, sleep Where is the field? What about the flowers? My smiley flower! You are the sweet basil's flower My beautiful flower! You are the sweet basil's flower My lovely flower! Sleep! My sweet basil's flower!
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Table 6. A Lullaby Example from GERMANY

Hänschen klein geht allein In die weite Welt hinein. Stock und Hut steht ihm gut, Er ist wohlgenut. Doch die Mutter weinet sehr, hat ja nun kein Hänschen mehr. Da besinnt sich das Kind, kehrt nach Haus' geschwind	Little Hänschen goes alone To the wide world. Stick and hat is good for him, He is well. But the mother weeps very much, Is no longer a dog. Then the child, Returns home '
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Table 7. A Lullaby Example from ESTONIA

1. Mina ei taha veel magama jääda tänav ei maga ka veel.	1. I do not want to go to sleep yet. street does not sleep and
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Kiisu käib õues, tuul tuhiseb mööda taevas ei maga ka veel	kitty is walking sky is not sleeping
2. Ema on köögis ja askeldab alles, ei taha uinuda veel. Autod ei maga ja hüüavad mulle tuut-tuut -tuut tuut-tuut -tuut akna alt teelt	2. Mother is still in the kitchen and doing things Cars do not sleep and calling me tuut tuut from the street
3. Väikesed lapsed kõik magavad juba, minagi magama jään. Head ööd autod, tuul, kiisud ja tuba unes teid, unes teid kindlasti näen	3. All small children are sleeping i will sleep too good night car and cat and my room I will see you soon all in the sleep

**Table 8.** A Lullaby Example from ROMANIA

Nani, nani, puiul mamii, Nani, nani, puiul mamii, Puişorul mamii mic, Facete-ai, maică, voinic. Nani, nani, puiul mamii, Nani, nani, puiul mamii, Frumuşel şi voinicel, Mândru ca un stejerel. Nani, nani, puiul mamii, Nani, nani, puiul mamii, Puiul mamii, puişor, Dormi, puiule, dormi uşor.	Nani, Nani, Mama's Baby Nani, nani, your mother's little baby Nani, nani, your mother's little baby Tiny baby of thy mother I wish you be strong Nani, nani, your mother's little baby Nani, nani, your mother's little baby Cute and strong Proud as a young oak Nani, nani, your mother's little baby Nani, nani, your mother's little baby Baby of thy mother, tiny baby Sleep my baby, peacefully sleep
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**Table 9.** A Lullaby Example from JAPAN

ねんねんころりよ おころりよ 坊やは良い子だ ねんねしな  坊やのお守りはどこへ行った あの山超えて里へ行った  里の土産に何もろた でんでん太鼓に笙の笛	<b>Edo(Tokyo) no Komoriuta</b> Nennen Kororiyo okororiyo Boya wa yoiko da nenneshina.  Boya no Omori wa dokoeitta? Ano yama Koete sato e itta.  Sato no miyage ni nani morota? Denden taiko ni sho no fue.	<b>The lullaby of Tokyo</b> Sleep, fall into sleep You are a good boy, so sleep.  Where is your baby sitter? She went to the other side of the mountain, to her home village.  What did you get as a souvenir from her home village? You got a denden taiko (little drums) and a little flute.
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**Table 10.** Lullaby Examples from BELIZE and the USA

<b>Hush, Little Baby</b>	<b>Rock-a-Bye-Baby</b>
<p>Hush, little baby, don't say a word. Papa's gonna buy you a mockingbird</p> <p>And if that mockingbird won't sing, Papa's gonna buy you a diamond ring</p> <p>And if that diamond ring turns brass, Papa's gonna buy you a looking glass</p> <p>And if that looking glass gets broke, Papa's gonna buy you a billy goat</p> <p>And if that billy goat won't pull, Papa's gonna buy you a cart and bull</p> <p>And if that cart and bull fall down, You'll still be the sweetest little baby in town</p>	<p>Rock-a-bye baby, in the tree top When the wind blows, the cradle will rock When the bough breaks, the cradle will fall And down will come baby, cradle and all</p>

## 5. Conclusion

An interesting fact is that when comparing the lullabies of different nations there are discovered great similarities between them all. All lullabies around the world they have similar features, such as high timbre, slower rate and characteristic intonations. Similarities of the themes are due to identical domestic and social conditions, identical feelings and experiences of humankind. All lullaby songs are filled with good feelings, warmth, sincerity and love. Also, lullabies from different nations, have their specific cultural codes, their nation's philosophy and points of view on life. They include and reflect ethno- folklore concepts, mother tongue structure features which for the first time the child will have contact with. Lullabies are a very important part of the world folklore and heritage to be need to passed to the future generations.

Besides other similarities between cultures and lullabies, influence of technology on cultures is very similar as well. Culture has a dynamic structure and can change in time for many reasons. Like many things in our lives, our culture is affected by external factors and has changed over time. As a result of this interaction and exchange, traditionally performed many applications have started to give place to modern applications especially in the big cities with high purchasing power and higher education level. For example, many working mothers' prefer to have their babies sleep by lullaby CD's instead of singing to them. New lullaby CD's and the web pages in which the lullabies downloaded can be good examples of this traditional change. It is more common now for working mothers to prefer using these kinds of materials instead of singing lullabies to their babies because of lack of time and knowledge.

Rejecting technology is not desirable or possible for the 21<sup>st</sup> century people. However we need to take advantage of it in a positive sense and also to raise awareness among people; also to rise open minded new generations to be open to innovation but connected to their traditional cultures. With this context, lullabies are a kind of tools that have a cultural function and a directly or indirectly answer "to the derived needs". In this way, the continuity of social and cultural life is provided. The most influential person in the continuity of the tradition and culture is the mother who performs the lullabies. The mother establishes a one-to-one and

deep relationship with the child through the lullabies she performs and starts to develop him about the desired behaviors in all areas of life.

Therefore, lullabies are the answer for emotional and physical needs for both babies and mothers. Because of this reason, to be able to keep the lullabies the common language of love through the world, new generations need to be educated about cultural elements of the world. If this awareness is accomplished, emotionally healthy and happy people and societies form in the world and lullabies and such cultural heritages can be passed on to the future.

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# Pseudo-Kûfic Ornament in Byzantine Art

Erkan Kaya

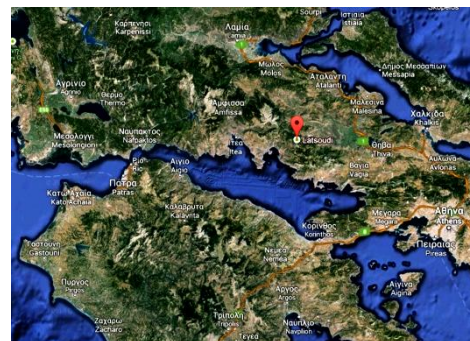
## 1. Introduction

The etymological concept of the word pseudo-kufic is in Greek “pseudo” means “liar” and “kufic” (kûfi) is used as a writing font in the Arabic alphabet. These verses because of not providing a meaningful text mostly have taken their places in architecture as wall decorations. Besides the front part they also have seen in frescoes. Not only in architecture pseudo-kufic decoration also encountered in samples of handicrafts, textiles, glass, ceramics and metals. It requires us to question in which points and the ways that the interaction has become as the examples of these ornaments used as meaningless texts are having similarities to the letters of the Arabic alphabet and even some of them have been exactly copied from letters. Therefore, in this study, the pseudo-kufic applications in Byzantine architecture will be explained with a statement of how the kufi letters have come to Byzantine architecture from different regions. Pseudo-Kufic is a style of decoration that was common in the structures of the Byzantine period located in the south and west of Greece as of the 11<sup>th</sup> century (Picture 1).

## 2. Examples of Pseudo-Kufic

In the late 19<sup>th</sup> century, the works of some scholar like Alois Riegl who was a pioneer in art and history directed the further research in this area (Pedone & Cantone, 2013, p. 121). In 1846, Longperier showed that some of the examples made of the Arabic alphabet had quite a similarity between them (Spittle, 1954, p. 136) (Longperier, 1846). Archibald H. Christie then published an article on this issue, and Walter Leo

Hildburgh cited this work many times (Spittle, 1954, p. 136) (Christie, 1922) (Hildburgh, 1936). The first consistent information about the style of architectural decoration known as pseudo-kufic is known to have been provided by Strzygowski who encountered the flowery kufic in the Islamic decoration art in 1905 (Megaw, The Chronology of Some Middle-Byzantine Churches, 1931, p. 103) (Strzygowski, 1905, p. 312). On the other hand, in recent studies, the similarity of

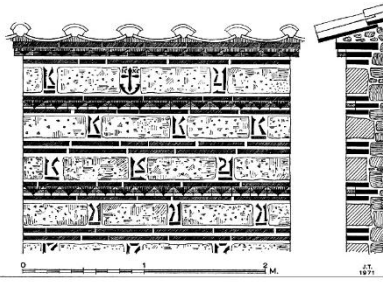


Picture 1. Latsoudi, Greece  
(<https://maps.google.com/>)



Picture 2. Hosios Loukas Monastery  
(<https://maps.google.com/>)

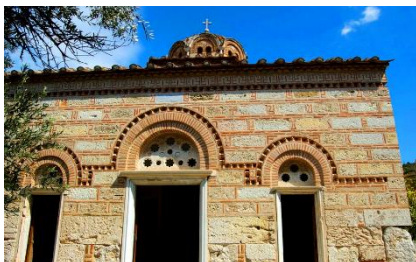
ological and cultural interests has been discovered in decoration works (Pedone & Cantone, 2013). It is known that pseudo-kufic is found in the south of Italy, and in Greece, Sicily and Spain (Spittle, 1954, p. 136). However, most of the studies focused on the Hosios Loukas Monastery where the first architectural examples are located in Greece (Picture 2).



**Picture 3, 3a.** Church of the Holy Apostles in Athens (Frantz, 1971)



**Picture 5, 5a.** Architectural fragment from Iconostasis in Church of Theotokos Hosios Loukas. (Eastmond, James, & Gerevini, 2009)



In the vertical figures of the kufic models that had wide usage, composing a beaked start with the arrangement of bricks was a characteristic of this style of decoration (Picture 6 – 6a). It is thought that this characteristic is closely related to the existence of Arabic craftsmen in Greece during the 11<sup>th</sup> century. Significant proof in recent years supports the validity of this argument for at least Athens. In some of the churches dated back to the 11<sup>th</sup> century in Greece, the wall decorations consist of kufic letters (Picture 7 – 7a) (Spittle, 1954, p. 136). In Hosios Loukas, Holy Apostoloi and Panagia Lykodemou churches are in the group that should be dated back to the first half of the 11<sup>th</sup> century. The kufic writing friezes

Bricks were initially used to fill the gaps on uneven walls (Megaw, *The Chronology of Some Middle-Byzantine Churches*, 1931, p. 103). Certain shapes were created by evenly aligning the parts obtained through breaking or cutting the bricks (Picture 3 – 3a). In this regard, the

imitation of the kufic calligraphy known as pseudo-kufic that brings together various Arabic letters and is formed with

bricks was developed in further works produced after these applications. In the decorations, the series composed by aligning the letters does not have any meaning (Picture 4) (Megaw, *The Chronology of Some Middle-Byzantine Churches*, 1931, p. 103). In addition, it is indicated in some studies that the letters in this decorative arrangement can be translated, but these translations cannot be understood (Spittle, 1954). In some occasions, the Arabic writings that were imitated very well seem to have been conveyed accurately. Stone and marble slabs that include kufic in Greece that was under Arab rule after 826 were dated to 960 by M. Soteriou (Picture 5 – 5a) (Spittle, 1954, p. 139). Soteriou regarded the emergence of these examples as a result of the influences of the prisoners who were assimilated into the country's population in the process of the invasion and recapturing of the island (Spittle, 1954, p. 139). According to another view proposed by Dalton, it was introduced by Muslim artists who came to Greece after the Bulgarian soldiers in the late first millennium (Spittle, 1954, p. 139).



**Picture 4.** The Soteria Lykodemou at Athens (Bouras, 2004)



**Picture 6, 6a.** Facade detail, from church of the Holy Apostles in Athens (Frantz, 1971)



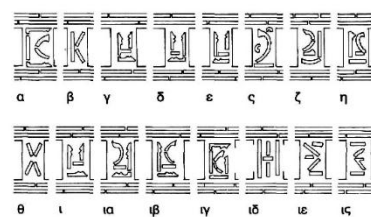
**Picture 7, 7a.** Church of the Holy Apostles Antigua Agora in Athens. ([http://europaenfotos.com/atenas/pho\\_athe\\_ns\\_58.html](http://europaenfotos.com/atenas/pho_athe_ns_58.html))





**Picture 8.** Church of the Holy Apostles in Athens (Pedone & Cantone, 2013)

on the east wall of the Church of Panagia are a good example (Picture 8). In the Church of Panagia Lykodemoun, in addition to the decorations of kufic letters (Picture 9), a frieze consisting of repeating the kufic characters was used in the wall decoration. This kind of decoration that is well-known and often used in Islamic arts is a style that was widely used in the woven products by Fatimid weavers in the first half of the 11th century (Spittle, 1954, p. 139). The question here is whether the kufic influences started to be observed with architecture or with handicrafts. Since we examine the first examples seen in architecture, the pseudo-kufic influences in the periods earlier than these first examples should also be traced back. Therefore, the works of the earlier periods such as coins, textiles and bowls that can spread quickly and easily, and the influence of these works should be considered.



**Picture 9.** The Soteria Lykodemou at Athens (Bouras, 2004)



**Picture 9a.** North facade, The Soteria Lykodemou at Athens. (Miles, *Byzantium and the Arabs: Relations in Crete and the Aegean Area*, 1964)



**Picture 10.** The Dinar, coined by Ebu Cafer el-Mansur, Abbasid, AD. 754-775. (The Coin Archives, 2014)

In this respect, the dinars (Picture 10) coined by Ebu Cafer el-Mansur who ruled the Abbasid Dynasty between AD 754-775 in the years 773-774 are a good example of this influence. This example shows the proof of the interaction on the coins issued by King Offa who ruled Mercia in England between 757-796 (Picture 11 – 11a – 11b). The two lines of text included in the Arabic writing bordure surrounding this coin in a



circular form can also be seen on the dinar. By copying the text on the original dinar, the words "OFFA REX" that means King Offa were written in the space between the Arabic lines in the middle of the coin.

The textile products that had an important place in moving the Arabic writing characters to the west and could rapidly spread out to the region should definitely be discussed. The motifs and the writing characters in the pieces of textiles in limited number in the Metropolitan Museum of Art in New York are among the best examples of the



**Picture 11b.** Replica of Ebu Cafer el-Mansur Dinari (Spittle, 1954)



**Picture 12.** Textile from Dalmatic of San Valerius, 13th century (The Met Museum, 2014).

effects of the Arabic and Egyptian textile in the west (Picture 12). These textile products that came to the west through trade then heavily influenced the weaving in Europe (Dimand, 1927, p. 275). The Arab conquest of Egypt in AD 641 may have increased this interaction. The decorations in Egyptian (Copt) weaving developed and had an important place in the Arab world. Accordingly, the textile products that



**Picture 13.** Colourful bowl located in the trove of sacred relics of San Marco Basilica (Walker, 2008).

included Arabic texts rapidly spread out across the Muslim world and started to be exported to its surroundings (Dimand, 1927, p. 275). Among the textile products, there are some examples dated back to the 8<sup>th</sup> and 9<sup>th</sup> centuries. However, these examples include curved decorations that can be described as belonging to the Arabs or in Islamic characters, rather than merely being kufic characters. Still, this usage shows that there is an influence in terms of decorations. After this stage, kufic characters started to spread as an element of decoration, which dates back to the 10<sup>th</sup> and 11<sup>th</sup> centuries. In the 12<sup>th</sup> and 13<sup>th</sup> centuries, the products of the Islamic culture were spread to many areas from paintings to textile products. On the other hand, there is a conventional usage area in any type of decoration. For example, in "the Virgin and the Child" paintings of Ugolino di Nerio in 1315, Paolo Veneziano in 1354, and Gentile de Fabriano in 1423, we see the Islamic writing characters (pseudo-kufic / apseudo-kufic) in many details such as the edges of the Virgin Mary's scarf and the circumference of the aureole around her head (Picture 15 – 15a – 15b).



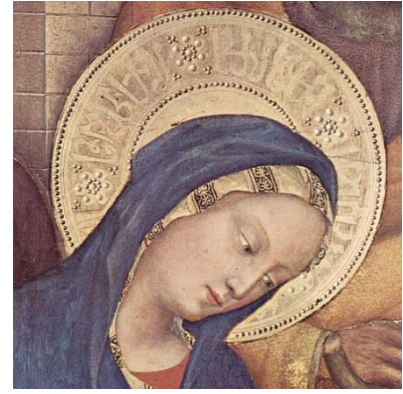
In addition to King Offa's coin, an early example, and the textile products, the indicators of the interaction are also seen in other examples of handicrafts. On and inside a bright and very colourful bowl located in the trove of sacred relics of San Marco Basilica, a church in Venice, Italy, there is a writing bordure influenced by flowery kufic writing (Picture 13). Although this example dated to the 11<sup>th</sup> and 12<sup>th</sup> centuries is a late one compared to the beginning of the interaction, it has an important place in forming a chain that gives information regarding the development in handicrafts. The works in which the pseudo-kufic influences can be seen are excessive in number in the 12<sup>th</sup> century. Emaye Ciborium located in Limoges, France, and dated back to the 12th century can be shown as an example of these works (Picture 14 – 14a). There is a bordure formed with kufic characters that are repeated one after another on the body of Ciborium. It can be stated that Ciborium that includes Byzantine decoration characteristics and subjects is a work having the traces of the interaction by being combined with the Islamic style of decorations. In the



**Picture 15.** Ugolino di Nerio, The Virgin and the Child.  
(<https://tr.pinterest.com/pin/488499890801507549/>)



**Picture 15a.** Paolo Veneziano, The Virgin and the Child.  
(<https://tr.pinterest.com/pin/334533078553191232/>)



**Picture 15b.** Gentile de Fabriano, The Virgin and the Child.  
(<https://tr.pinterest.com/pin/422001427569022548/>)

13<sup>th</sup> century, the pseudo-kufic influences continued to be seen in handicrafts that had common usage. On an enamel plate made through the process of embossing in the 13<sup>th</sup> century (Picture 16), there is an ancient Greek text given along the lower edge, and also a pseudo-kufic text line along the edges of the plate that is curved from the two short edges to the long edges. This line has an order that repeats some shapes within itself. Pseudo-kufic influences are also seen in the painting art. In "The Last Supper" painted by a Spanish artist in the 15<sup>th</sup> century and that is in the Church of San Esteban located in Burgos, Spain, the edge of the tablecloth is surrounded by a pseudo-kufic writing line (Picture 17).



In the architectural sense, pseudo-kufic characters was initially seen not exactly as a style of writing, but as decorations made by bringing pieces of bricks on a wall together with various arrangements. In this regard, kufic influences can be observed in the Hosios Lokas Monastery that has the pieces of bricks used on the walls as an element of decoration, and in the fresco in the Katholikon dated to the 10<sup>th</sup> century (Picture 18 – 18a) (Pedone & Cantone, 2013, p. 129). Here, there is a bordure made with the symmetrical repetition of the letter "Alif" taken from the flowery kufic. In the fresco of Joshua, the son of

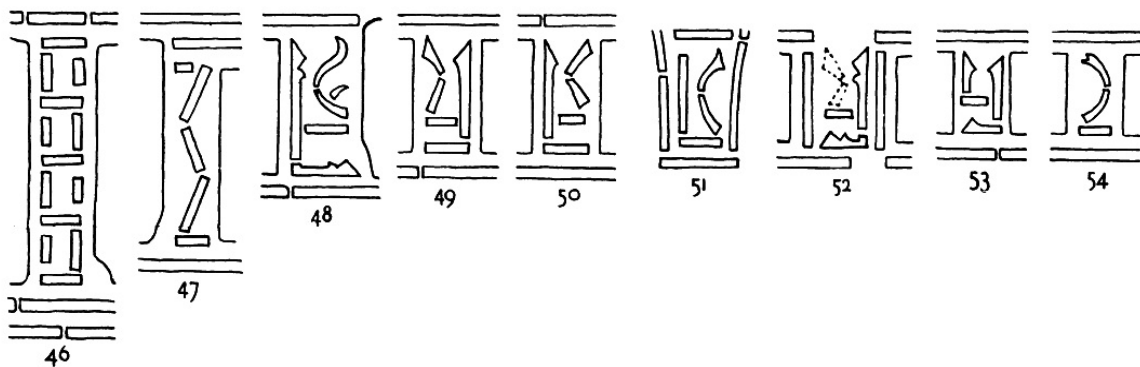
**Picture 16.** Embossing from the 13th century (*Spittle, 1954*).



**Picture 17.** The Last Supper, San Esteban Church, 1480-1500. (<http://viajarconelarte.blogspot.com.tr/2013/07/la-iglesia-de-san-nicolas-en-burgos.html>)



**Picture 18, 18a.** Fresco in the Katholikon of Hosios Loukas, from the 10th century (*Pedone & Cantone, 2013*).



**Picture 19, 20.** Types of decoration from Church of the Virgin Hosios Loukas Monastery (*Megaw, The Chronology of Some Middle-Byzantine Churches, 1931*).



**Picture 21.** Apse wall of Church of the Virgin Hosios Loukas (*Eastmond, James, & Gerevini, 2009*)



**Picture 22.** Church of the Virgin Hosios Loukas. (<http://murderiseverywhere.blogspot.com.tr/2015/01/magical-hosios-loukas.html>)



**Picture 23.** Katholikon wall of Hosios Loukas (*Trkulja, 2004*)

Moses' sister, there is another pseudo-kufic writing line made with the repetition of Arabic letters like the letter "Sin" in particular under the bordure near the cloth dangling from the edge of the helmet. These traces of the interaction that we can describe as the example of the influences in both frescos and textiles show how the transition into the reflections in architecture can be. It is known that the Katholikon having a lean design with few decorations is the structure with the oldest date. In this structure, nine types of decorations made with arranging bricks are shown with a drawing (Picture 19) (Megaw, *The Chronology of Some Middle-Byzantine Churches*, 1931, pp. 138-139). The examples regarding the simple configuration of the kufic form in the structure are specified as a group of six types (Picture 20). Although the bricks used here are larger in size, the craftsmanship seems to be poorer compared to those in other places (Picture 21, 22). The old type of brick that the structure has makes one think that the Katholikon could be built in an earlier date (Picture 23).

### 3. Discussion

The present study originally aimed to examine the pseudo-kufic decorations in architecture, but it is impossible to evaluate and explain the influences only in the architectural sense. As a matter of fact, the early examples should be looked into in order to be able to explain the sources of the reflections in architecture. For this reason, it was necessary to determine the point of origin by identifying the pseudo-kufic influences in textile products, handicrafts and coins, rather than the architectural examples. The first



examples of the applications were investigated, and how the process developed chronologically was determined. The fact that the first example of pseudo-kufic, for now, is a coin, and in parallel to that and earlier, Islamic decorations are seen in textile products was influential in determining the chronology. However, in order to have a clearer chronological development, more examples should be found, handicrafts and textile products should be examined through an in-depth study, and based on the present study, the applications and similarities in architecture should be included chronologically. Therefore, the early examples that could influence the architecture were examined in this study. There is a need for a new study on *the pseudo-kufic influences in the Byzantine architecture* that should be conducted on the architectural characteristics that were mentioned in this paper with several examples.

As a result, the beginning of the interaction was through the export of the products decorated with Islamic characters that can be seen in Egypt, Syria, Damascus and Tiraz regions, and the weaving of Emevi and Abbasid, as well as their spread to other regions in the periods of migration and invasion. The spread and use of coins by means of trade were an important influence that could lead a king to make a copy of them. The pseudo-kufic influences in the western world started to be seen as of the 7<sup>th</sup> century in works such as handicrafts, weaving and coins. The first example that include the application of the pseudo-kufic usually seen on the walls in the Byzantine architecture reached the present day from the 10<sup>th</sup> century. The use of pseudo-kufic decorations increased in the 11<sup>th</sup> century, and its influence continued in the 12<sup>th</sup> century.

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## **Remembering the Battle of Kosovo (1389)**

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### **1. -Introduction**

This article is based on an endeavor to understand what it means to “remember” a battle which happened almost 627 years ago. A couple of questions that pop up in relation to such an endeavor are: Is it really possible to remember a battle that happened almost 627 years ago without being reminded off it? Who reminds the public off historical events/days in general? What are the means through which crowds are reminded off historical events/days? Who reminds the public off the Battle of Kosovo and through which channels? Who remembers/commemorates it and how? What is actually being remembered through the commemoration of the Battle of Kosovo? Among these questions, in this presentation, I will focus on the last one: What is actually being remembered through the commemoration of the Battle of Kosovo?

The Battle of Kosovo occurred between the Ottoman and a grand coalition of Serb, Bulgarian, Albanian, Bosnian and Wallachian Orthodox Christian forces on Kosovo Plain on June 15, 1389, according to the Julian calendar in use by the Serbian Orthodox Church and June 28, according to the Eastern Orthodox calendar. Ever since, this date has been designated as a memorial day named as Vidovdan or St. Vitus’ Day to commemorate Prince Lazar and the Serbian martyrs who lost their lives during the battle of Kosovo. According to Velikonja, “[t]he evolution of Vidovdan as a Serbian national and religious holiday took place in concert with the evolution of national and political holidays throughout Europe in the latter half of the nineteenth century and was intended to empower national consciousness and nurture patriotism.” (2003, 99) Vidovdan has been considered a date of special importance to Serbs with the events listed below taking place on the exact same day:

1. June 28, 1389: The Battle of Kosovo.
2. June 28, 1881: Secret treaty signed between Austria-Hungary and Serbia with Serbia earning the right to be recognized as a monarchy in exchange of surrendering its independence to the Habsburg Empire.
3. June 28, 1914: The assassination of Franz Ferdinand, the heir to the Austro-Hungarian crown and his wife by Gavrilo Princip.
4. June 28, 1919: Treaty of Versailles ending World War I.
5. June 28, 1921: The Serbian King Alexander I’s proclamation of the new Constitution of the Kingdom of Serbs, Croats and Slovenes.
6. June 28, 1948: The Cominform publishes their condemnation of the Yugoslavian communist leaders.
7. June 28, 1989: Serbian leader Slobodan Milošević delivers the Gazimestan speech for the 600th anniversary of the Battle of Kosovo.

Looking at all these listed events; one can easily claim that June 28 was turned into a historically significant date starting with the Battle of Kosovo. All the politically significant events that happened in the following years on the exact same day with the Battle of Kosovo have actually operated as reminders of the Battle itself. Hence, any commemoration/remembrance of these listed events is also reminding off the Battle itself. What is actually there to remember about a battle which happened 627 years ago?

## 2. (F)actual Aspect: Battle of Kosovo in Serbian and Turkish Historiographies

Despite the passage of more than six centuries, the winner of this epic battle is still a subject of dispute among historians: “(A)ccording to Balkan Orthodox Christian and nationalist (especially Serbian) historiography, the Ottomans decisively defeated the aforementioned grand coalition of Serb, Bulgarian, Albanian, Bosnian and Wallachian Orthodox Christian forces on Kosovo Plain, shattering the last remnants of the defunct Serbian Empire.” (Bideleux & Jeffries, 2007, 71-72) Whereas, according to revisionist historians like John Fine jnr. and Noel Malcolm; “losses were heavy on both sides”. (Malcolm, 2002, 20) Prince Lazar was captured and executed but nevertheless, at the close of the battle, the remnants of both the Orthodox Christian and the Ottoman forces withdrew.

Ottoman forces withdrew because of two main reasons: First of all, they lacked the numbers and the strength to continue their offensive against the Balkan Christians. Secondly, Miloš Kabilović known as Obilić, who had ostensibly deserted to the Ottoman side, managed to assassinate Ottoman Sultan Murad *Hüdavendigâr* (the Devotee of God). His eldest son Bayezid, who commanded the Ottoman forces, felt obliged to pull back his remaining troops in order to secure his own succession to the Sultanate. (Bideleux & Jeffries, 2007) According to Fine, “Thus, since the Turks also withdrew, one can conclude the battle was a draw.” (Fine, 1987, 410) Since the Serb and Bosnian forces had seemingly held off an Ottoman assault, they initially claimed that they had “won”, and they were hailed as saviors of Christendom. Whereas the Serbs had lost a large part of their forces in holding the Ottomans to a temporary draw, the Ottomans still had many thousands of fresh troops in reserve and were able to complete their conquest of the Orthodox Serb lands (other than Bosnian-ruled Hum & parts of Zeta/Montenegro) by 1392. Although the Serbs may not have formally lost the Battle of Kosovo in 1389, “they lost the war because they were no longer able to resist the Ottomans effectively.” (Fine, 1987, 411) Losses within the Serbian aristocracy were so great that Serbia, thereafter, lost its military and economic resources for further warfare.

Looking at the Turkish Historiography, one of the Ottoman sources mentioning the Battle of Kosovo belongs to *Enveri*; a poet and historian who lived during the reign of Fatih Sultan Mehmed (1451-1481). *Enveri* being his nickname, we are still in the dark regarding his real name, family origins, hometown, education, etc. (Öztürk & Yıldız, 2013) Our current knowledge about him is limited with what he provides about himself in his work titled *Düstûrnâme*; a work of history written in verse and dedicated to Grand Vizier Mahmud Pasha. His work, finalized in 1465, consisted of 3.730 verses written in the style of *mesnevî* and involved 22 books among which 19<sup>th</sup>, 20<sup>th</sup>, 21<sup>st</sup> and 22<sup>nd</sup> are about Ottoman History. (Öztürk & Yıldız, 2013) Enveri is the first Ottoman historian to cite Miloš (as Milöş) who killed the Ottoman Sultan Murad *Hüdavendigâr* on Kosovo Polje. The information he provides regarding the month and date of arrival of Sultan Murad at Kosovo Polje and the number of soldiers on both sides is invaluable. As different sources cite different numbers regarding the soldiers on both sides and regarding how Sultan Murad was killed on the battle field, Enveri's records contribute to the enrichment of history writing regarding the Battle of Kosovo in particular and the period at large. He is also the first Ottoman historian to mention that it was Sultan Murad *Hüdavendigâr* who bequeathed to the statesmen around him as he was dying that among his sons, Bayezid should be his successor. (Öztürk, 2012)

## 3. Fictive Aspect: *Boj na Kosovu*

Even based on the limited historical background provided, it is easy to conclude that we are still in the dark regarding what happened on the battlefield. It is actually this darkness, which allows for competing historical accounts of the battle in different historiographies. Hence,

what is there to commemorate for the following generations of parties which were involved in this war, when the available historical knowledge regarding this particular event is very limited? The commemoration of the Ottoman victory at the Battle of Kosovo has not been a tradition on the Turkish side, whereas Serbs have been commemorating June 28 every year. This simple fact urges one to raise the question: What is actually being commemorated on June 28? In order to answer this question, this article would like to draw attention to one particular instance of commemoration of the Battle of Kosovo: The movie Battle of Kosovo (Boj na Kosovu). This movie was produced as an ambitious project of the Radio Television Belgrade in 1989 for the six hundredth anniversary of the battle on Kosovo Plain and it is based on the drama written by the poet Ljubomir Simović. It is screened every year on Vidovdan on Serbian local television RTS1. Below are the lines from the conversation between a fish seller and a saleswoman in the market place:

Fish Seller: Why are they so afraid of the Turks? They are not grasshoppers.  
 Saleswoman: They are the cruelest army. They steal wool, cloth, cattle. They burn down houses. They burn down clouds.  
 Fish Seller: Supposedly they don't eat pork.  
 Saleswoman: They rape girls and boys. They turn churches into stable and mosques.  
 Fish Seller: Do they eat fish?  
 Saleswoman: They impale people alive.  
 Fish Seller: Are you deaf? Do they eat fish?  
 Saleswoman: What?  
 Fish Seller: Do Turks eat fish?  
 Saleswoman: I think so. Why do you ask?  
 Fish Seller: Why do I ask? Trouts, eels, carps, sterlets! Fresh Danube fish!

The conversation between the fish seller and a saleswomen in the market place scene, which was placed at the beginning of the movie, presents the audience with the public's "fear of the Turks", in other words, "mama li Turchi". Hence, through this scene, the immediate feeling affiliated with the Turks from the very beginning of the movie is "fear". Fear, being commonly shared by all, may they be saleswomen, soldiers, princes etc., recurs as the dominating theme of the movie. But, "fear of what?" The content of the converse in the market place makes it clear that it is the fear of the "unknown": The level of ignorance in regard to the Turks is represented over the discussion of the two ladies' on whether the Turks eat fish or not. Such a level of ignorance is understandable within the context of the fourteenth century. Nevertheless, the Turks are being represented as paragons of cruelty in a movie produced in 1989. The message delivered through this market sequence is: "We do not know them, but remain assured they are the cruelest!" Through this scene, immediately from the beginning of the movie, Turks are being constructed as the object of fear. Within the context of 1989, this scene operates as a reminder of fear - a very strong feeling crucial for human survival. But whom to affiliate this fear with in a setting where Turks are no more present? This brings us to the question of representation within the movie. The parties coded as "the Turks" in the movie, who are they actually representing? The Ottomans in particular; or the Muslims in general?

In the movie, the Battle of Kosovo is situated at the center of polarization between Christianity and Islam through Vuk Brankovic's (Lazar's son in law and lord of Kosovo) declaration: "In Kosovo, there won't be just two countries, two nations and two rulers fighting but two continents, two religions, two Gods." This declaration sets the ground for the immediate replacement of the Turks with Muslims and hence, the transfer of the fear of the Turks to the fear of the Muslims: Muslims replacing "the Turks" as the "other", the

“unknown”. Within the context of the twentieth century, how realistic is it to refer to Muslims as “the unknown”? Nevertheless, does the affiliation with fear work? It is hard to deny its success as we have so many incidences of this including media coverage of 9/11 and similar. Representations of “the fear of the unknown” are powerful tools to trigger not only imaginations of the best possible candidates for the status of enemy but also the survival instinct. Through such representations, a movie produced for the commemoration of the six hundredth anniversary of the Battle of Kosovo can immediately operate as a reminder of a feeling which has actually lost its object along the course of history. Whether it ever had its object is also a question worth considering. Nevertheless, the main achievement of such representations is to remind the exposed parties of their past enemies and leaving potential current ones to their own imagination, meanwhile providing some guidance regarding where to search for it.

#### 4. Conclusion

Despite the failure of reliable historical detail, the narratives of the battle of Kosovo have played a significant role in the Serbian historical imagination and has served as an important tool for national political propaganda: “[It] became the centerpiece of the mythical self-understanding of the Serbs and Montenegrins, their “myth of all myths. Epic poetry dedicated to the battle formed the mythical foundation for a variety of ideological transformations, rejuvenation and new ideological conclusions in the nineteenth and twentieth centuries.” (Velikonja, 2003, 47) The Serbian oral tradition, especially after the sixteenth century, turned the unknown outcome of the battle into a defeat, creating a tale of a fateful Serbian-Ottoman battle leading to the downfall of the medieval Serbian state. This myth, disseminated through a rich epic tradition, was influenced by the centuries-long Ottoman occupation of the territory of the former Serbian state. It was successfully used as a motivating factor in the wars of liberation against the Ottoman Empire.

Another and simultaneous instance of commemoration of the Battle of Kosovo was the Gazimestan speech given on 28 June 1989 by Slobodan Milošević, the then President of the Presidency of the Socialist Republic of Serbia. The speech, delivered to around a million people gathered by the Gazimestan monument on the Kosovo field where the battle had been fought, was the centre-piece of a day-long event to mark the six hundredth anniversary of the Battle of Kosovo. The speech became famous for Milošević's reference to the possibility of “armed battles” in the future of Serbia's national development. Many commentators have described this as presaging the collapse of Yugoslavia and the bloodshed of the Yugoslav Wars.

The message that Milošević delivered in the speech was essentially one that he had already been promoting for some time. On 19 November 1988, he had told a “Brotherhood and Unity” rally in Belgrade: “None should be surprised that Serbia raised its head because of Kosovo this summer. Kosovo is the pure centre of its history, culture and memory. Every nation has one love that warms its heart. For Serbia it is Kosovo.” (1996) A similar theme characterized his speech at Gazimestan. Petrović comments that Milošević sought to combine “history, memory and continuity”, promoting “the illusion that the Serbs who fought against the Turks in Kosovo in 1389 are somehow the same as the Serbs fighting for Serbian national survival today.” (Petrović, 2000, 170) In this fight against the Turks, Milošević portrayed medieval Serbs as not just the defenders of their own territory, but of all Europe: “Six centuries ago, Serbia heroically defended itself in the field of Kosovo, but it also defended Europe. Serbia was at that time the bastion that defended the European culture, religion, and European society in general.” (1989)

The speech was received enthusiastically by the crowds at Gazimestan, who were reported to have shouted "Kosovo is Serb" and "We love you, Slobodan, because you hate the Muslims." (Appleby, 2000, 70) Some sang "Tsar Lazar, you were not lucky enough to have Slobodan by your side" and dubbed Milošević *Mali Lazar* ("Little Lazar"), while others chanted "Europe, don't you remember that we defended you!" (Sell, 2003, 88) Rather than the fictive and (f)actual aspects of the narratives of the Battle of Kosovo, maybe its mobilizing potential deserves the outmost attention.

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# Mehmet Rauf's 'New Woman' Type in His Novel Named *A Young Girl's Heart*

Mehmet Bakir Sengul

## 1. Introduction

According to Tanpinar, "Modern Turkish Literature has started with a crisis of civilization" (Tanpinar, 1995, p. 101). Because, Turkish society having been included in a new civilization cycle after the political reforms made in the Ottoman State in 1839 has had a civilization change. The new Turkish Literature is a result of civilization change. Who benefited most from this change are women.

In classical Turkish Literature, woman is only a creature that is fallen in love with. This excluded the women out of real life. In reform literature, women mostly were equipped with eternal verities or reflected as immoralist. The primary duty of her in society is, undoubtedly, to be moral. In fact, the sole responsible of social morality is her. The *Wealth of Science* (Servet-i Fünun) novel based on French Literature aesthetic is "a novel of a generation that is west fan" (Bas, 2010, p. 359). That period artists included woman characters in their works more than writers before them. According to Huseyin Tuncer, women were shown much interest in that period. Women exist together with specific objects and in house in novels (Tuncer, 1992). In this period literature, woman stands with her beauty and femininity and creates an identity that can fall in love. She falls in love and cheats like a man. This new type of woman that has desires starts to be seen in society. Because, woman is also a sign that is used for expressing feelings and thoughts for man of letters of *Wealth of Science* (Kirtil, 1995).

The more European specific cultural factors such as foreign language, West literature knowledge, picturing, playing piano exist in the society, the more reflections they will have in the society (Okay, 2005). In Reform and *Wealth of Science* periods, status symbol of woman characters in literature is to play piano (Yavuz, 2010).

Among *Wealth of Science* novelists, the one who has the most musical interest is Mehmet Rauf. Modern women play piano in his novels. They enjoy listening to West music. However, "the fact that these women have strong will and self denial distinguishes them from naturalness. Thus, they seem with the psychological qualifications that writers want them" (Akyuz, 1995, p. 119).

*Young Girls' Heart* novel of Mehmet Rauf that comes into prominence with psychological analyses after September novel is first serialized in *Wealth of Science* journal in 1912 and published as book in the same year. Woman and woman rights are the topic of fiction. Pervin is both focal character and the narrator of the novel. We learn all acts or dialogs from Pervin. The first written time of memories is 15<sup>th</sup> June, 1327 (1911). And the last time is 5<sup>th</sup> August, 1327. The book named 'Dairy of Pervin' consists of 22 parts. The novel mostly consists of internal monologue by force of psychological novel. The other narrating methods referred are dialog and narrating.

The novel includes the actions occurring in a love. However, woman rights, social and political subjects and clash of civilizations are dominant in the novel rather than love. And love symbolizes an expectation for healthy people.

## 2. The Plot

The hero narrator of the novel, Pervin is a nineteen-years-old teenager. Her father who is an officer in Izmir grew her up carefully with tutorials. She has experience about west art and literature. Pervin who loves the life and having fun dreams of getting married with a man that

she can fall in love with. Izmir is a shallow city for realizing her dreams. Therefore, she dreams about Istanbul as the heart of modern life. She can find the man there she can fall in love with. Istanbul is the only city that she can realize her dreams

Pervin goes to her uncle's house in Istanbul in summer holiday. She reaches the city of her dreams. However, this convergency is a flop for her. Because, she finds an oriental city although she was expecting a modern city in her dreams. Everyone is busy with gossip and wearing purdah. Everyone makes prearranged marriages. Both Istanbul and people are dirty and uncared. People have no real activity about art and literature. The biggest misery of her is not to stay in an environment that is available for her upbringing and pattern of education. What is underlying her anger she feels for Istanbul is the absence of love, art and literature she looks for.

Staying in her uncle's house in Istinye, Pervin witnesses the masculine system her uncle created. Her uncle's wife, Hediye, his children, Nigar and Abdi got used to this masculine system. Only she finds odd this life. Even though Nigar cares for herself by the help of Pervin, the father doesn't accept this situation.

The historic moment of Pervin's life in Istanbul is Hediye's visit to her relative Mehmet Behic. Having modern ideas, Behic is closely acquainted with West culture and life. For the development of Turkish society, women have to be included in public life as men. The sensitiveness of Behic about woman rights who is also a poet draws Pervin's attention.

The more visits are often, the more Pervin loves Behic. Her love is based on a ideal base. Both adopt West life and both are sensitive about woman right. Feeling happy about having same thoughts with Behic, Pervin later learns that Behic is also interested in her. However, Behic explains the family members that he cannot marry Pervin because she is not a member of a wealthy family. Pervin cannot notice Behic's love for money. In fact, it is a controversy with his ideas. As a result, having disappointed in her first love, the young girl returns to Izmir.

### 3. 'New Woman' Style

The novel named 'A Young Girl's Heart' points out the fact of Pervin who grows up in Eastern civilization along with Western civilization. There is a controversy between what she learned and how she lives. This stalemates her. Because, she physically belongs to the East and spiritually belongs to the West.

Pervin has an improper education as the other girls in her period. Her parents enable her to learn West languages and take piano courses. She is a girl grown-up with joy of literature and engrossed in poem. In spite she is a fine person, her biggest misfortune is her existence in a mean environment. That is why she is in a disaster that is caused by foreignness of her. "All women around her are mean" (Mehmet Rauf, 2011, p. 19). The young girl doesn't accept keeping an unqualified life although she cannot create a life style according to her value judgment. This contradiction causes anger for her. This anger is also the source of her critical thought about society.

Although Pervin has never been in Europe, she knows European culture from books and movies. Therefore, she admires the aesthetic of this culture. The name of the cinema she goes in Izmir is 'The cinema of Femina'. The fact that the name is a French name reminds femininity both shows the reaction for sexist discourse in society and holds a symbolic value that shows sensitiveness for woman.

What differs Pervin from other girls is her thought about love. She never dreams a life without love. When considered the social life of that period, this is a radical attitude. For Pervin, love is "the biggest and most sacred thing in life" (Mehmet Rauf, 2011, p. 9). She thinks that the man that will be fallen in love must deserve this emotion. The togetherness

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based on love is the key for lifetime happiness. In fact, Pervin is a symbolic name that is the forwarder of love that all young girls look for. Her difference is that she doesn't have a passive attitude toward love.

"I want to fly in the sky with the whole poem and passion of my heart. I want to wander on stars and tremble with excitements like no one ever. I want to get surprised by enjoyments that didn't enrapture anyone before. I want such loves that is lightened with gold dreams of young girls. I want one love for my one body that is adorned and jeweled with all beautiful flowers of my heart. My existence and the whole love of my heart boiling for years and the virginity of my love will belong to his...only to his..forever" (Mehmet Rauf, 2011, p. 43).

Pervin regards her feeling of love as controllable. In spite of many meanings assigned for love, it is mental. For her, love is a result of life style. Therefore, for the existence of love, people need to know each other and have same anxiety for life. It is impossible for Pervin who dreams of Western life to marry an Eastern man. That is why, she will say that "I didn't love; because I haven't met a man deserves me until now" (Mehmet Rauf, 2011, p. 43).

The sense of love dignified this much can also be harmonized for social structure of the period. Pervin rejects the physical intercourse before marriage. Because, love "consists of marriage" (Mehmet Rauf, 2011, p. 43). Love without aim of marriage is nonsense. She also describes her love with a man that she will not marry as vileness. The thought of marriage and love as a fact completing each other is the result of the thought that can be completed with the sacredness assigned for marriage by society.

### 4. Prearranged Marriage

Prearranged marriage is a concept that is used for marriages made with different references and mostly assent of the big members of families. In such marriages, the couples meet to realize the marriage that is prearranged by family members. The essence of this meeting is only about physical approval.

The subject of prearranged marriage are one of the subjects come out since the first samples of reform literature. The play of Sinasi named Poem Marriage (1860) reveals ironically the inconveniency for both individually and socially of regular marriage. The theme of the play is that prearranged marriages must come to an end to create a good society. The approaches about the harms of prearranged marriages and how a good marriage must be are the subjects that Namik Kemal, Ahmet Mithat, Fatma Aliye, Halit Ziya and Huseyin Rahmi Gurpınar mentioned in their works after Sinasi's play.

The most criticized subject in Young Girl's Heart novel is prearranged marriage. When considering that most marriages are made as prearranged marriages in the beginnings of 20<sup>th</sup> century, the importance of this subject can easily be understood for society for that period. For the focal character of the novel, Pervin, "all young girls who are aware of their own value damn and reject prearranged marriages" (Mehmet Rauf, 2011, p. 10). Goofy boys adhere to traditional marriages sacrifice both themselves and the girls they choose. The writer points that the trivialized side is woman in prearranged marriage and boys gets their share. According to Pervin, "the fact of regarding of love for someone with someone's idea and judgment as adequate is a fake and fraudulent marriage" (Mehmet Rauf, 2011, p. 22).

In prearranged marriages, status, money and honor are taken into consideration. Morals, tendance and ideas are ignored. "They unconditionally wive their esteemed daughter to a wealthy looking; rumor has it that honorable and a good behavior man" (Mehmet Rauf, 2011, p. 23). Therefore, they deliver their daughter to the claw of a man looking as described. Bad character of the man coming out soon after causes the girl to be unhappy. The parents

will be the shareholders of the lifetime unhappiness of their daughter. While ninety nine per cent of the marriages in the society continue unhappily, the society regards it as bad luck. Pervin declares all troubles with wrong marriage decisions made dazedly. Parents hide behind the fortune for getting rid of responsibilities. Mistakes assigned to fortune means no more than taking the easy way.

Pervin wants to rebel against this wrong marriage. She doesn't believe in a life like this. Having no idea about how to declare this to society, she mentions death. Failing young girl decides to kill herself. Thus, she will take revenge from her parents, society and her husband who somehow shares the same fortune with her. And people may give up insisting this wrong decision:

“Child is not wived like this..and the child grown up and brought up, the child wanted to be wived to a man kills herself rather than sacrificing her soul as carrions threw to mouths of dogs..She prefers pegging out” (Mehmet Rauf, 2011, p. 51).

Woman body is used as a means of the situation. The revenge the woman took with her own body will be successful with killing herself. In fact, suicides of women because of prearranged marriages that are traditionalized have existed and ignored in paternalistic societies. However, prearranged marriages that are the reason for deaths are never interrogated. Even if it is not interrogated, the only thing condemned is suicide.

Pervin has difficulty in understanding the girls regarding a lifetime squabble as marriage and feeling happy at least to be married. Because, “fighting like cats and dogs whole day is difficult for everyone” (Mehmet Rauf, 2011, p. 62). However, young girls can spare time for them and improve themselves if they don't get married.

The author does not only focus on the reflections of prearranged marriage on women. The damage caused on a man by prearranged marriage, is narrated through Cemil Bey, who is married to a young girl named Nerime, with whom Pervin met in Istanbul. Cemil Bey himself does not appear in the novel. Nerime, to whom he married out of love, is Cemil Bey's spokeswoman.

Like many others in his period, Cemil Bey also experiences a forced and unhappy marriage, a prearranged one, and has a couple of kids. After he meets Nerime, a love begins between these two, and he leaves his wife and children due to the feelings he has about Nerime. This extraordinary situation causes many rumors in the neighborhood. According to Nerime, everybody sees Cemil Bey as “the most heartless of all men” because they are happy. If they were unhappy, nobody would neither call her or Cemil Bey's name. The only difference that separates them from the married couples in the neighborhood is that, they are married out of love.

Cemil Bey spends the best years of his youth with a wife that he does not love. He cannot find the happiness with her that he seeks for. After meeting Nerime, he believes that he can be happy. “Now, who can stop this man from devoting his life to this young girl for happiness?” (Mehmet Rauf, 2011, p. 64). According to the author, people hardly meet the right person that can make them truly happy. Whether it is a man or woman, he or she must seize these rare opportunities. Yet, different from women; if men cannot find the happiness they seek for, they will always be in a search even if they are married. They tend to amuse themselves with different women. And this will lead to many deep wounds to be inflicted on the personality of the wives.

The author implies that prearranged marriages are the products of an imposition. It can be seen that given the slightest chance, impositions reveal many problems and that they also make people unhappy. In order to overcome that, man and woman both must know, like and love each other like their Western fellows. A lifetime can only be spent with love. Lives spent unhappily and wrathfully, will be unbearable from the partners' aspect.

### 5. Patriarchal Society and Woman

In patriarchal culture, social roles are determined by traditions. The structure in which masculine identity is the main determinant of role distribution, marginalizes the woman. The woman is obliged to make her presence felt in only the fields that she is allowed. These fields are mostly surrounded by four walls. Therefore, she is expected to fulfill the roles of only a good wife and a good mother. She is not expected to stand out in public spheres or take a role in these. The first reaction against the women that attempt to stand out in these fields, comes from their fellows.

The author thinks that every tradition in which man is dependent on woman, downgrades the humanity. According to Pervin, "it will never be enough how much you hate the men that are dazedly dependant on all the things they call as rule or tradition" (Mehmet Rauf, 2011, p. 10).

In the novel, the most important representative of patriarchal society, is an anonymous novel character. This person is Pervin's uncle who lives in Istinye, Istanbul. The reason why this person is not called with a name in the novel is that, it might be aimed to show him as a representative of social identity rather than an individual. And we will mention this person as 'uncle'.

The uncle is the most important representative of masculine society. He plays his most important role against the women. He marginalizes, de-identifies and disregards the women. Through him, the author wishes to decipher the patriarchal characteristic of the Eastern Culture. Concretization of the uncle's defective personality and his approach of being the representative of patriarchy, is fulfilled thanks to Pervin, 'a new woman type' who knows the Western culture and sees herself as a representative of that culture. By means of Pervin's observations and of the information given on the uncle's past, we can get to know to him. The uncle, who is 'the other' in Pervin's opinion, will not confront us with any positive characteristic.

At the age of twenty, the uncle becomes a civil servant without finishing his high school education. The author wants the reader to assume a negative attitude towards the uncle right from the passage where the uncle is first mentioned. This attitude will continue until the end of the novel. The uncle is someone who is not any different from a "hollow nutshell". The uncle who marries for the third time after the death of his first two wives, has been able to pull himself together a little thanks to his second wife. When he is about to abandon "that old foul traditions" thanks to his new wife, she passes away, too. After her wife's death, he remains 'unguided' and adopts his former identity once again. Women that improve themselves, can also change the man who makes their life unbearable. The change by the women, is not only welcomed by the society, but it also has the characteristics to change the society.

The death of his second wife, leaves the change in him undone. He; is an ignorant, selfish and stubborn man. He has all the characteristics of the class he belongs to. The author emphasizes the uncle's dominant personality despite his ignorance. He is "so tyrannical that he gives great importance to shown and prove by his each word and action that he is the chief and ruler of the house". (Mehmet Rauf, 2011, p. 13). His appearance in the house, and this deep effect on others is mentioned as:

"When it gets dark and he comes home, he changes and baths as usual, then they eat our dinner with the sound of prayer calls, then go up to the terrace; the uncle sits in a chair, lays his feet on the other, gathers his daughter Nigar, third wife Hediye Hanım and 25 year old son Abdi around him, then starts to talk about his day at work without moving a muscle" (Mehmet Rauf, 2011, p. 12-13).

The first person who questions the uncle's central position in the family is his daughter Nigar, who is also a woman. She shows her reaction to this situation by snoozing in the chair she is sitting. However, the uncle kicks her out as her attitude has started to question his dominance. Following the ultimatum "Get off that chair and go to bed" Nigar ends up in her room. This "self-complacency" of his, is due to the fact that he is the owner of the economic cycle in the house. Without him, it will not be possible to meet the house's needs, to buy clothes for anyone in the house. Each member of the family spends a life that is dependent on the uncle. The author tries to show that the economic cycle exposes the woman to the abuse of man. Therefore, the uncle is the determinant of role distribution on what the household should and should not do. The most significant mission of the uncle as the distributor of roles, is concretized through the women in the family. He prevents his wife from showing up before other men, and only he decides what his wife and daughter should wear.

According to Pervin, her uncle's imposition on women's clothes, is a 'medieval age' tradition. Her way of dressing and hair style attract the people around. He becomes a young woman who is taken as a role model by other teenage girls. Especially her uncle's daughter Nigar treads in her footsteps, and learns that she must show more attention on her clothing and hair to become a well-groomed lady. What Nigar does to tidy her hair, is a meaningless effort for her uncle which is made in order to look like a "chanteuse".

When she wants to go out, she must "receive the uncle's permission" (Mehmet Rauf, 2011, p. 17). The uncle does not hesitate to bring the household into line by saying "hey, what is that thing you are wearing?" when the women in the house wear something he does not like. The only person who ignores the uncle's scoldings, is Pervin. Even, the uncle abstains from Pervin's reaction. Because Pervin knows that her uncle makes such pressure in order to satisfy his personal ego. All his scoldings are an attempt to maintain his authority.

The author feels it necessary to emphasize that these scoldings are not a product of any level of consciousness, and that they have no contribution to the development of any level of consciousness from women's aspect. Because the pressure push people to act more reactively, the uncle's impositions arising from the apparent moral concerns, cause a total opposite behavior to develop on his daughter. It is emphasized that a behavioral change on people by pressure is not possible.

Everything in the house, is shaped by the uncle's wishes. The food to be eaten, music to be listened, and issues to be talked, are all shaped by his direction. Because, "there is nothing important other than his own pleasure" (Mehmet Rauf, 2011, p. 15). Even though he wants his children to show respect to their mother, he does not abstain from disgracing his wife with the most vulgar and filthy words in front of the kids and servants.

The ideological theme of the novel, is narrated through Pervin, the focal character of the novel, and through Behic who shares the same opinions with her. Behic is a relative of the uncle's last wife. He is aware of the pressure applied by the uncle in the house, therefore he always argues with him. According to Behic, morality does not only depend on clothing. While a kerchiefed woman can be bad, a non-kerchiefed woman can also be morally justified. Morality will be meaningful when the personality of an individual rather than his/her physical appearance, gains a particular characteristic. One cannot be ethical by pressure, a cowering situation might come out in case of tyranny. In the event that tyranny remains in the background, then moral corruption will come out exceedingly. The reason of moral corruption, is men's desires rather than women's clothes. In any case, they do not refrain from making a comment on women. Rather than women, men are much more responsible for morality weakness.

## 6. Comparison of Eastern and Western Civilizations through Women

In the novel of *A Young Girl's Heart*, Behic enters into different discussions with the uncle about the place of women in Turkish society. While the uncle characterizes the women as ignorant and unperceptive, Behic does not accept this. If such thing is in question, the main reason for this is not women, but men. Because women are "sacred and esteemed beings". Women brings life into existence. Without them, neither life nor happiness is possible. In this way, it is essential to value this gender, to which the society owes.

According to Behic who does not think that women are given the right to live in Turkish society in a period when women want "the right of election and commission", this is the main reason why we've fallen behind. Behic, who possesses Western values in Pervin's opinion, is indifferent to "a noble and rich flower grown by care and attention for years" (Mehmet Rauf, 2011, p. 36).

According to Behic, it is not possible for us to resemble the West as we do not possess literature, art, trade, artisanship and politics. Because while they were advancing in science, we just imitated them and trivialized what we had in our hands. By asking "What have we discovered for six centuries?" (Mehmet Rauf, 2011, p. 55), he expresses our situation against the West from his own perspective. Because the Ottoman society "fell behind as it had no concern for art, no aesthetic thrill, and no purpose of progress and development....it was just in a stertorous sleep" (Mehmet Rauf, 2011, p. 56). And in order to make progress, we must work continuously like western societies. We must keep away from unnecessary discussions and works, and give the women the value they deserve.

These opinions of Mediha Hanım that Pervin knows from Istanbul, point out that our society needs to become Westernized along with its social enterprises. In addition, thanks to the Western culture, Turkish women have now learned that they have several rights:

"A woman should get involved in her husband's social life and should also accompany him in his life. The only deficit standing before our nation's great future is that, we have no social life and that we keep the women away from men" (Mehmet Rauf, 2011, p. 40).

## 7. Conclusion

In his novel named *A Young Girl's Heart*, Mehmet Rauf opens women's position in Turkish society in 1910s into discussion. The novel questions the thought that women should lead a social and individual life that is dependent on men, and show themselves in the fields allowed or determined by men. According to him, the reason for woman's identity turning into a hunchback, is the imposition of a patriarchal life style.

Just like men, women should also contribute to social development by taking responsibility in every field of social life. In a field where women does not get included, it is not possible to reach a successful an healthy outcome. In order to fulfill that, firstly it is required to acknowledge the women as individuals. Especially, disregarding the women in a house environment, causes her to be erased from the social life. The woman who learns to live in the house by her own choices, will also learn how to survive outside the house.

According to the author, marriage institution must be saved from a patriarchal platform. This is essential for both men and women. In the novel, it is frequently mentioned that; for a healthy choice of spouse, the partners must know each other well and then decide their future together. Leaving the marriage decision to the women, will pave the way for them to improve themselves in the fields such as art, literature etc. In order to realize these, individual freedom is not sufficient. Areas of free personality development to be provided at the social level, will save the society from its sexist identity.

Pervin, focal character of the novel, is a young girl who has the privilege of being an individual. And she shows with her behaviors and ideas that she has internalized this change. She is able to gather the European approaches in her personality. As she follows the western art and literature closely, she manages to look at the society critically. She criticized the society, and tries to undertake a social role by emphasizing the events and people she sees important. She does not take a step back against the masculine identity of the society. She even attempts to change the people around her by means of her European manners, knowledge and manners of approaching. Due to this characteristic of hers, she is 'the new woman type' in Turkish society.

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# **The Concepts of Body and Soul in John Donne's *Valediction***

Ufuk Özen Baykent

## **1. Introduction**

During the 17<sup>th</sup> century a group of poets appeared in England and introduced themselves as metaphysical poets. They wrote poetry with similar characteristics and they called it metaphysical poetry. Metaphysical poetry depicts references to some of the concepts discussed in metaphysics. The present study examines one of the major problems in metaphysics, namely the distinction between the body and the soul and how this problem is handled in John Donne's poem entitled "A Valediction: Forbidding Mourning". The discussions about these two concepts date back to antiquity. Firstly, the characteristics of metaphysical poetry and John Donne as one of the major metaphysical poets are reviewed. Then the concepts of body and soul in the history of philosophy until Donne's time are discussed. Platonic Dualism and Platonic love are at the centre of attention because the concept of true love in Donne's "Valediction" is claimed to have been influenced by these doctrines of the Greek philosopher. In the final section, John Donne's "Valediction" is examined in terms of conceits and paradoxes. The links among the metaphysical problems of body-soul, Plato's approach to this problem, Platonic love and Donne's "Valediction" are established.

## **2. Metaphysical Poetry and John Donne as a Metaphysical Poet**

During the Renaissance Literature in England, at the beginning of the Stuart period, there was a major development, namely the growth of a group of metaphysical poets, led by John Donne. The emphasis of their poetry was on the strong verse which employed conceits and paradoxes as literary devices. Metaphysical poems, even love poems were intellectual rather than romantic (Pfordresher et.al., 1991). Metaphysical poets drew a vision of the "whole" human being. The wholeness is described as "... that human beings are not just emotional or just intellectual, but are composed of body, mind, and soul (...) which are interrelated and interdependent (Van Emden, 1986, p. 1). The mind's capacity to recollect or to inquire is emphasized. The mind operates for recollection of or inquiry for either something already learned or something new to be learned.

Metaphysical poetry is a combination of emotion and intellectual ingenuity. However, it is less concerned with expression of emotions and more with analysing them. Intellectual ingenuity is manifested through the use of conceit and paradox, which are the elements of the well-known figurative language of metaphysical poetry. Conceit is a literary device presenting an ingenious comparison of two very unlike things and establishing a connection of similarity between these things. Bloom points out that "it is a device by which the extremes of abstraction and concreteness, the extremes of unlikeness, may be woven together into a fabric or argument unified by the prevailing force of wit" (Bloom, 2010, p. 2). Abrams describes conceit as a literary device which establishes "a striking parallel, usually ingeniously elaborate, between two very dissimilar things or situations" (Abrams, 1999, p. 42). Paradox is another literary device of metaphysical poetry and is a self-contradictory statement, which still seems to be true. "A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense" (Abrams, 1999, p. 201).

The Metaphysical poets bind the ultimate and the everyday, fusing intellect and imagination and refining both through experience. The multi-faceted life in which they express demands an energetic response of

mind, body and soul. The modern reader may not be prepared for such a challenge, but if we accept it we will surely find our energy stimulated and our vision of the wholeness of life enriched (Van Emden, 1986, p. 6, 7).

Metaphysical wit is defined by T.S. Eliot thus: “it implies a constant inspection and criticism of experience. It involves, probably, a recognition, implicit in the expression of every experience, of other kinds of experience which are possible”. Experience is an important concept observed by metaphysical poets. The intellect views, analyses and thinks through the experience. Then the experience is linked with the question of man’s existence. Man’s place in the universe, his place in time and space are widely investigated in metaphysical poetry. Wit is manifested through combining dissimilar images and discovering unlikely resemblances in things. Metaphysical wit exhibits illustrations, comparisons, and allusions. Metaphysical poets do not copy others’ descriptions or imitations and no traditional imagery can be observed in their poetry. The use of conceit, for instance, is a particular form of wit. Conceit is an extended metaphor because the image is explored and developed at length.

As one of the leading poets and founder of the school of metaphysical poetry, John Donne has an elaborate style of developing extended metaphors of powerful wit. Donne’s poems are opposed to the idealized view of human nature and of sexual love, which constituted a major tradition in Elizabethan poetry. The constant theme in Donne’s poems is love, which he treats in a way of great metaphysical wit, and which can best be exemplified by his comparison of lovers to a pair of compasses. His imagery not only entertains but also gives intellectual pleasure. The energy of mind and emotion can be observed as an essential quality of Donne’s poetry, which is immediately responded to by a similarly energetic reader.

Donne’s images function as communication of a state of mind and his ideas are powerful in expressing emotions. His poetry is appreciated for its metaphysical wit, beauty and perception. His poetry can be defined more in terms of style than content. His argumentative style follows the logical reasoning, starting with premises and moving on to a conclusion. The unexpected chains of reasoning and bizarre metaphors may be hard to follow for the reader. However the process of oblique reasoning is a source of intellectual pleasure. As for the language of his poems, Van Emden points out that contrary to his predecessors, Donne employs a direct, simple and colloquial diction. Sensitivity to the patterns of ordinary speech can be depicted in Donne’s poetry (Van Emden, 1986). John Donne’s use of imagery is drawn from all sources of knowledge like science, geography, theology and philosophy. The present study aims to discuss the aforesaid relation and the metaphysical problem of body-soul is examined in the following section because the imagery in Donne’s poetry is closely connected to this problem in philosophy.

### **3. A Metaphysical Problem: The Body and the Soul**

Metaphysics is a field of philosophy that investigates that which comes after physics. The source of metaphysical questions is the physical world. However, these questions go beyond the factual and scientific ones about the world. A major part of metaphysics is ontology which studies Being. How the notions of Being, existence, and subsistence are related together is a problem of ontology. The distinction between the body and the soul, the discussion about space and time, the problem of identity and causation, or the existence of individual and universal are some examples of topics discussed in metaphysics. The present study focuses on the body-soul/ mind-matter distinction in metaphysics and the relation of these concepts with Platonic love and Plato’s doctrine of Forms so as to connect the discussion to Donne’s poetry.

## The Concepts of Body and Soul in John Donne's Valediction

The problem of the soul and the body in classical philosophy is known as the problem of the mind and the body today. The term “soul” which was used in the ancient and medieval periods corresponds to the modern term “mind” (Miller, 2006). Soul is the immaterial aspect or essence of human being and is capable of thinking. It is claimed to have three basic capacities: Cognition, affection, and will. Each mental capacity consists of various mental facts. Cognition consists of internal and external sources of knowledge and all forms of knowledge are included within cognition. Affection embodies not only physical sensations or emotions but also personal characteristics. Will is made up of the subject’s desires, motives, decisions, intentions, actions, tendencies, and struggles. These basic capacities of mind serve for the explanation of mental facts. Mental facts can be regarded as the unity of relations which are convergent, parallel, overlapping, or separate.

Different philosophers discussed the nature of soul, its relationship to the body, the origin of soul and its mortality, and tried to explain them with different theories. The Epicureans in Ancient Greece asserted that the soul was made up of atoms like the rest of the body. For Epicurus both the body and soul ended at death. The Platonists argued that the soul was an immaterial substance. Both Plato and Socrates argued about the immortality of the soul. Aristotle’s conception of soul was a form inseparable from the body. Aristotle claimed that it was the intellect (*nous*) which was the immortal part of the soul. The medieval philosopher Thomas Aquinas put forward that the soul was a principle motivating the body. From the medieval period onwards, Western philosophy focused on the relationship between body and soul. The French philosopher Descartes emphasized that the body and soul exist in unity in man. However, for Descartes, each of them is a distinct substance affecting the other.

For the present purpose of our study, it is important to discuss Platonic philosophy of the soul and the body. Plato argued that soul (*psuche*) is immortal and is essentially a principle of movement. In his early dialogues like the *Phaedo*, the *Phaedrus* and the *Republic*, he supported the idea that the soul and the body are opposite things, and even enemies; and that the body is a prison for the soul. However, in his later dialogues like *Timaeus*, he softens his view, yet maintains the dualist approach. The soul in animate beings is a principle that encourages them to take action willingly. Action should not be understood only as a physical one of movement. According to Plato, all kinds of changes, to desire for something, to remember something, or to think about something are actions performed by the soul. The soul is an immaterial substance and is immortal. The soul is imprisoned within the body and the body is an obstacle for the soul to realize itself. The soul frees itself from the body at death, which is its salvation. Therefore the soul and the body are claimed to be distinct entities and they have different natures. The soul is immaterial while the body is material.

The view about these two completely different natures is known as “Platonic Dualism”. The problematic issue is how the soul interacts with the body. Plato pointed out an idea which was later shared by Descartes and argued that the mind can act on its own and can even cause changes in the body. As for the relationship between the soul and the body, the former is superior to the latter in terms of knowledge and morals. The soul is to direct the body towards the moral and ethical by giving orders. Because the soul is the superior, the body should obey its orders. However, the problem with this view lies in the elusiveness of how the soul can affect the body, which has a completely different nature, structure and content.

Plato’s *Phaedo* (*On the Soul*) describes the final day in the life of Socrates and opens with the argument that a philosopher is best prepared for death from knowledge and from purification. “The body comes to be separated by itself apart from the soul, and the soul comes to be separated by itself apart from the body” (64c). The philosopher frees his soul from his body because the body is of no help for the soul and it is even an obstacle in man’s search for knowledge. Knowledge is the knowledge of the Forms and the knowledge of the Forms is acquired through thought (*dianoia*). The body acts as a confusing element because

the sense conceptions are not clear and precise (65a–66a). Thus the only way we can attain pure knowledge is through keeping our souls independent of our bodies. In his argument about purification (*catharsis*), Socrates says “to separate the soul as far as possible from the body and accustom it . . . to dwell by itself as far as it can be freed, as it were, from the bonds of the body” (67c–d). Moderation, courage and justice are a “purging” away of all bodily concerns, and wisdom is a kind of “purification” (69b–c). Socrates claims that only philosophy is a way of purifying the soul and the philosopher is prepared for death (Miller, 2006).

Plato’s view of the duality of the soul and the body is closely related to the idea of Platonic love which is fleshed out in the *Phaedrus* and the *Symposium*. Plato distinguishes between two kinds of *eros* (love): The one that gives rise to *philia* (friendship) enjoyed by people who are more given to the soul and a baser kind of love enjoyed by those who are more given to the body. The former one is praiseworthy, the latter is bad (Ferrari, 2006). *Philia* is the best kind of relationship shared by true lovers. It is born out of *eros*, which in turn is strengthened by *philia*. *Eros* targets at the transcendence of human existence and at the connection of it with infinite love. *Philia* both develops *eros* and changes it from lust to an understanding of the self, the other and the universe. In the *Phaedrus*, Socrates discusses that the experience of the beauties of the earth and remembrance of universal beauty result in the madness of love. The body is something that corrupts the soul and this corruption results in the soul’s loss of memory for the universals. When the eyes of the body fall upon the earthly beauties, the soul is corrupted and forgets the universal form of Beauty. In contrast, the soul that can remember universal Beauty feels true love.

For Plato, *eros* is a relation to what we find beautiful. However, when Plato’s doctrine of Forms is considered, we would argue that the beauty of soul is prized over the beauty of body. The Form of Beauty always exists; it does not come into being or cease to be. It does not appear in certain bodies in particular. It appears in itself and by itself. Its existence is independent of everything else. Beautiful things share some characteristics of Beauty but these things can in no way affect Beauty itself. True love ascends from loving particular things to loving Beauty itself (Ferrari, 2006).

In the *Phaedrus*, Socrates divides the soul into three parts which have to be in the right relationship with each other. He portrays an allegory of a charioteer and two horses to represent the relationship among the parts of the soul to yearn for the good (246a). The soul is compared to a chariot with a charioteer and two winged horses, one black and the other white. The white horse is meek and obeys the charioteer’s orders. Contrarily, the black horse is peevish and reacts against the orders. Socrates argues that all souls follow the gods’ perfect chariots and go beyond the sky. The ones that direct the chariots rightly can reach the highest point of Ideas. After they perceive the Reality they fly back to the earth more grown and strong. The ones who order and direct their soul rightly can easily attain the knowledge of the Realities. That part of the soul, namely the charioteer in the analogy, ought to dominate the others. It seeks wisdom or truth because only then can one feed on pure knowledge (247c). Ferrari claims that the white horse is a representation of love of honour and propriety while the black one represents love of advantage. The white horse tends naturally to an opposite direction from the black one and ascends the winged chariot to the Forms. “It is only at the level of the whole person, not the parts, that all love is directed, by its nature, toward the good... first, the

charioteer of his soul is naturally oriented toward wisdom and truth; second, that the charioteer is natural ruler of his soul (although not necessarily the actual ruler of his soul) – as symbolized by his being in the driver's seat; and third (a corollary of the previous point), that it is when the charioteer is in charge that the entire soul is at its best, and the person lives the good life, the philosophic or "wisdom-loving" life" (Ferrari, 2006).

As discussed in the present section, Plato's view of the concepts of the body and the soul are related to his discussions on love and friendship and to his doctrine of Forms. The immaterial soul is more superior and appreciated than the material body. The soul directs the body towards what is good and moral. According to Plato, love is of two kinds: One is the true love nourished by friendship and the other is a baser kind rising from bodily concerns. Love is a relation to what is beautiful. The former kind of love is true love inspired by the Form of Beauty. However, the latter kind of love is the relation to particular beautiful things. True love moves higher from love of particular things to love of Beauty itself.

#### **4. The Body, the Soul, and the Platonic Love in Donne's Valediction**

The poem was written by Donne on the eve of an extended trip to France in order to comfort his wife, Anne and to forbid mourning for separation. The poem is a farewell message encouraging silence and calmness and banning grief and lament. In order to realize his purpose, Donne receives support from a number of conceits and paradoxes. Suitable metaphors are needed to provide reasons for his arguments. The poem is best known for the image of the lovers compared to a pair of compasses.

Initially in the poem, Donne refers to the death of virtuous men. Good, decent and virtuous men die at peace with themselves. The friends and family of these people do not cry out or lament at their deathbed. The virtuous men pass away mildly and without complaint. Then, Donne relates the issue to the temporal separation of Anne and Donne, himself. He suggests that they should accept separation as calmly as a virtuous man who allows his soul to leave his body. Thus, their separation should not leave room for "tear-floods" and "sigh-tempests". He asserts that announcement of their grief with outcries would be a disrespect for their love. A couple who is confident of reunion would not lament for a temporal departure. Therefore, the poet argues that weeping and complaining would be "profanation of our joys". The idea of "dying in peace" is related to Plato's idea of death, something which wise people prepare from knowledge and purification. At death the soul is freed from the body which is an obstacle for the soul's experience of Forms. Such a freedom of knowledge and purification is something favoured. As Plato emphasizes, the sense conceptions obtained by the body are not clear and precise and one keeping

one's soul independent of the body will be realized by death. Wisdom is attained by purging away of all bodily concerns. Donne's argument about the death of virtuous men is a reflection of Plato's admiration of death because neither the friends and family nor the virtuous man who is dying is afraid of or resisting death. Death is a way for freedom and experience of Forms. Donne suggests that the couple should welcome separation in the same way, claiming that they are wise and virtuous men.

Later in the poem, Donne supports his claim by means of certain conceits and proceeds with a number of illustrations to prove why they should behave so. The first illustration pictured by Donne is his contrast between "dull-sublunary" lovers' love and their love. Platonic dualism appears clearly in this illustration because the former is dependent on senses and the latter depends on soul. "Dull sublunary" lovers' love is dependent on the physical contact of the lovers. It is composed of physical elements like hands, eyes, and lips. Therefore, such a love cannot tolerate the absence of the lovers; the separation would bring the absence of these physical elements. Contrarily, their love is "refined" and "inter-assured of the mind" and is independent of the physical elements. It can be concluded that sublunary love belongs to the material world and represents the "body" in Platonic dualism. On the other hand, the love of the couple belongs to the immaterial world and it can be sustained without the sensation of the body. The contrasting kind of love illustrated by Donne can be regarded as a reflection of Platonic love. According to Plato, there are two kinds of love. One kind arises from *philia* and represents a spiritual attachment. It is praiseworthy and depends on soul. *Philia* develops and strengthens this kind of love. Only lovers spiritually connected know and remember the Form of Beauty. On the other hand, a baser kind of love exists, comprised of the bodily element. Such lovers are only equipped with the knowledge of earthly beauties. The love shared by the couple is true love which is experienced by a relation to the Form of Beauty.

The distinction between the soul and the body is further developed by Donne's use of a paradox, "our two souls, therefore, which are one". The two souls of the couple are so intermixed that they have been combined to become one. It is evident that the soul is recognised as something separate from the body and that even the physical distance separating the couple cannot divide their united soul. The paradox of "two souls are one" is supported by the use of a conceit. Donne compares their combined soul to "gold to airy thinness beat". This surprising figure of speech demonstrates the peculiar characteristic of gold beaten to airy thinness, expanded in space but never broken. Their combined soul is so entwined together that no physical distance can detach it. "Their combined soul will expand, without separation or break, to cover the distance" (Pfordresher et.al., 1991, p. 281). Similar to the Platonic idea of distinct entities, the body and

the soul can operate independently, the latter being superior to the former, and the physical distance cannot have any effect on the spiritual unity of the couple.

Donne's "Valediction" is best remembered with the conceit of a compass. The poet establishes a relation of similarity between the two feet of a compass and his relationship with his wife. They are like a pair of compasses, of which the fixed foot is his wife Anne and the roaming foot is Donne, himself. Donne travels around while Anne waits for him at home. As in the case of the feet of a compass, the circle of the moving foot will be just if the fixed foot sits firmly at the centre. When the circle is accomplished, he will complete his journey in the place he started. The conceit of a compass is an image that treats the interdependence of the lovers, experiencing a temporal separation yet still maintaining the attachment of their souls. The spiritual bond between Donne and Anne is what makes their circle just.

## 5. Conclusion

The present study focused on the bridge constructed between the concept of love as illustrated by Donne and the Platonic Dualism which is discussed relatively to Platonic Love. Specifically, Donne's poem entitled "A Valediction Forbidding Mourning" is explored to point out the relation. Ages after Plato's arguments about the Forms, the duality of the body and the soul, and the idea of love, Donne's poetry displayed traces of these. The poem in question handles the familiar topic of love in such a way that the body and the soul are regarded as separate substances, the latter being superior to the former. The images and illustrations pictured in the poem suggest that Donne treats the body and the soul separately and claims that true love is connected to the soul. As asserted by Plato, it is only by thought that one can know the Forms. The sense conception might be a distraction during the exploration of Ideas. According to Plato, love is a relation to beauty and true love is a relation to the Form of Beauty. Donne describes their love as a true love that is praiseworthy and spiritual and that transcends the physical. The united soul of the couple remembers the Form of Beauty and hence feels the true love. Therefore, it can be concluded that Donne's concept of idealized love in "Valediction" is a reflection of the Platonic one and is based on the soul.

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# Drawing As A Contemporary Art Practice

Esra Saęlik

## Importance of Drawing:

Since the Renaissance, drawing has become a part of the creative process in Western arts. Traditional artists, sculptors started work by drawing a sketch/draft of the study they plan to carry out. Drawing formed a foundation; it constituted the basis of the painting that was going to be formed in the end or an instrument for imitating the beauty of love and nature.

"What can a painting express to be a good painting and what can't it express? Probably, drawing is one of the things it cannot give up. Painter analyzes the nature with the help of drawings and construes it through drawings. In this review, the only instrument used for interpretation is the line. This naked line which shows, settles and determines the limits of the object is enough to rejuvenate another beauty of shape, its agility, movement and various meanings on its own. When we analyze art history, we see how astoundingly variety of ways have this single line been used by ancient Egyptians, Greeks, Gothics and Eastern artists and how they have created wonders of art with it<sup>13</sup>,"

Freeing drawing from this quality and obligation to form the foundation of a work of art throughout art history corresponds to an approach that we can describe as modernism where artists get released of their obligations to imitate the nature exactly. Modernism has provided an aesthetic value to progress and is inclined to reject the traditional forms of art, literature, social structure and economy, which are invalidated almost instantaneously<sup>14</sup>. Picasso's drawings are among the most important examples of such liberation during that era. However, as it is apparent from the examples, drawing has not gone beyond a preliminary sketch during that period for the following works to be carried out by artists. On the contrary, during the period that follows World War 1, together with the expanding limits of art, drawing has started to be considered as a form of art on its own.



Picture 1: Picasso, Fernande Olivier's Head, 1909, Paris, Musée Picasso

## Analyzing Some Examples and Discussions:

Naturally, the destructive effects of the war has had an impact on the artistic tendencies of many artists. In this sense, the trace left by German artists is of profound importance. German artist Kathe Kallwitz who has lost her son during the war, reveals the destructive effect of the war with an expressionist approach. A nation in pain, figures of mothers grieving are the issues that we come across in the artist's drawings. Rather than an exact survey,

<sup>13</sup> [http://megep.meb.gov.tr/mte\\_program\\_modul/moduller\\_pdf/Cans%C4%B1z%20Modelden%20C3%87izimler.pdf](http://megep.meb.gov.tr/mte_program_modul/moduller_pdf/Cans%C4%B1z%20Modelden%20C3%87izimler.pdf)

<sup>14</sup> Fineberg, Jonathan. 1940'tan Günüme Sanat: Varlık Stratejileri, Karakalem Kitabevi Yayınları, İzmir, 2014. p: 16

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drawings which are formed of emotions embarked on lines have become an independent expression for the artist's sculptures or prints rather than just sketches.

During that period, academies were still dominated with a traditional understanding of art. As new movements started to spring in the West, new approaches were being tried but the rigid structure of the academies followed the art "on the outside" coming from behind and more carefully. As it is already known, the situation in the first higher education institution that received the title of "academy" in our country with the name "Academy of Fine Arts" in 1928 as the first higher education institution in fine arts and architecture established by Osman Hamdi Bey in 1882,<sup>15</sup> Sanay-i Nefise Mektebi was no different. Drawing was important because it constituted a good foundation to comprehend the human anatomy which is a part of nature and therefore to survey the figure as the education was based on figures. Students were expected to survey the nature exactly or the model as a representation of that. However, afterwards artists who were sent to various countries in Europe and primarily France with state scholarships for education came back to stand against the traditional structure of the art environment that was already limited to the academy and tried new approaches and materials and started to lay the foundations of change.



Picture 2: Paul Klee, Protector, 1926

We had previously said that the discovery of new inventions after the first large world war expanded the limits of art in an irrevocable manner. As of that period, art's rigid academic structure based on perspective and proportion to proportion was broken and the realism of the nature was replaced with the realism of the artist. One of the important names of abstract art, who had an impact on expressionism and surrealism movements, German-Swiss artist Paul Klee's drawings are important for the formation of the current independent structure of this discipline. According to Klee, optic-physical approach had crashed and now the artist would discover the connection of the inner presence of the object, its cross-section (anatomy), life functions (physiology), laws that ruled life (biology) and finally the universe as a whole<sup>16</sup>. Klee who tried to describe the spiritual meanings of objects and their core with his own reality, carries the traces of this reality in the drawings perceived freely and as if they were made by a child. Its reality is imaginary and it is after creating a spiritual situation.

<sup>15</sup> <http://www.msgsu.edu.tr/msu/pages/16.aspx>

<sup>16</sup> Klee, Paul. Modern Sanat Üzerine, Altıkırkbeş Yayınları, İstanbul, 2002. p:60



Picture 3: Jackson Pollock, Untitled, 1945

When we look at the period after 1950, we see that the US has become art's new center and it is now after the new effects of paint. During these years where experimentalism is mostly observed in paint and paintings, European moderns have come to the US and started their creations there. During a period when there were also loud claims and debates about the "reality" of different forms of figurative art, one of the best artists who reflected the artistic approach of Greenberg who aimed to reveal the nature of a certain abstract form of art at the same time and to prove that the changes in abstractionism is actually the realization of an impossible historical inclination<sup>17</sup> is Jackson Pollock. His drawings are just in the case of his paintings realized in the moment on the surface of the painting which is a type of an action field. According to Pollock who is one of the leading names in abstract expressionism, line is the representation of the subliminal on the surface which he believed was the source of art.



Picture 4: Alberto Giacometti, Diego's Portrait, 1958

One of the important names of art in Paris after 1950 which is the oldest and ancient center of art is Giacometti who is of Swiss origin. Giacometti's drawings which we especially come across in portraits are more like the search of a spiritual appearance rather than the physical appearance of the model. Artist's drawings mostly aim to find the "reality" within the process of work rather than a planned and identified composition as in the case of his sculptures after 1940<sup>18</sup>.

“Drawing a pattern is experiencing ideas, it is a slow motion version of thoughts. This does not take place instantaneously as in the case of photographs. Establishing the pattern is a path that is not absolute but rather vague in terms of how to configure the meaning. The thing that ends transparently does not start in the same way<sup>19</sup>.”

<sup>17</sup> Harrison, Charles-Wood, Paul. Sanat ve Kuram, 1900-2000 Değişen Fikirler Antolojisi, Küre Yayınları, İstanbul, 2011. p:601.

<sup>18</sup> Fineberg, Jonathan. 1940'tan Günümüze Sanat: Varlık Stratejileri, Karakalem Kitabevi Yayınları, İzmir, 2014. p:135

<sup>19</sup> Christov-Bakargiev, Carolyn. William Kentridge, Phaidon, New York, 2003. p: 8

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When we look at the recent history, we see that the drawing is actually a recent practice of art. As one of the artists who used the act of drawing as the foundation of his act of art, South African William Kentridge is known with his animation movies that he drew. Both in his drawings and in his movies, he refers to the colonialism in Africa. Kentridge's movies are comprised of his drawings which he deleted with chalk and drew again and shot photographs with his camera to put each shot one after another. In his studies where there is a feeling of a blend of personal and social questions, movement, time and concept always stand out. We see the act of drawing itself and the moving drawings formed by drawing as a political attitude. The drawing and deletion of charcoal lines sometimes reveals the atmosphere of a selected historical movement. Kentridge has built new meanings and descriptions from lines and deletions through various creative tools in order to discover the themes of love and betrayal, pressure and violence, death and resurrection.

Again the movie named "Memorial" comprised of his drawings is related to the on-going political crises in South Africa. The artist here firstly expands the morally complex worlds of the characters introduced in Johannesburg which is the second largest city after Paris. Here, the city is provided with a memorial: a sculpture of a worker who has been supressed chained to the ground of the sculpture<sup>20</sup>.



Picture 5: William Kentridge, History of Main Complaint, 1996, 35m animation film, 5:50 min

The work named History of Main Complaint on the other hand demonstrates Soho Eckstein who was subject to medical procedures in his hospital bed while in a coma and shows the acts of violence based on racism when the trials had started with the victims and offenders of racism by the South African Commission of Truth and Reconciliation<sup>21</sup>. The scenes that form inside the cardiography device are striking. Destructive scenes from the political history of a society are realized with images that turn into new figures by leaving a trace and deleted lines and this contains a certain kind of irony. Scenes flowing one after another reflect surreal and poetic images. Another work of Kertridge named Felix in Exile resembles a surreal Bunuel movie where the container that he draws on the mirror becomes a reality and the water he will wash his face with is drained from there. The drawings on the paper turn into a striking visual description.



<sup>20</sup> <http://www.moma.org/interactives/exhibitions/2010/williamkentridge/flash/#34>

<sup>21</sup> <http://www.moma.org/interactives/exhibitions/2010/williamkentridge/flash/#13>

Picture 6: Kiki Smith, *Sojourn*, 2008

American artist Kiki Smith whose initial works show traces of feminist approaches is one of the unique and powerful examples of the use of drawings as a recent practice. In her works, Smith is one of those artists who work and create with a lot of materials while displaying symbolic and fairy-tale elements. Especially her recent works are comprised of installations where large drawings are included. Her installation named *Sojourn* that was created recently is comprised of large-scale drawings and sculptures with symbolic expressions of personal history from life to death.

Picture 7: Kara Walker. *Rise Up Ye Mighty Race!*, 2013. Installation detail at the Art Institute of Chicago

Touching upon social problems in her drawings is another African-American artist Kara Walker who tackles issues such as race, gender and violence most of the time. Walker's known works are comprised of silhouette figures that the artist cut from papers and placed on the walls of the gallery space. Walker's studies who look like any picture taken from a story book at first glance reflect the dirty faces of the war that are not seen. Here, what we come across is a white soldier raping a black girl and a white boy about to stab a black woman who has been lynched with his sword which are all striking scenes.

The installation named *Rise Up Ye Mighty Race!* contains graffiti drawings with five large frameworks apart from silhouettes of cut paper and 40 small frame mixed instrument drawings. The title refers to the remarks of Barack Obama in the book entitled *Dreams from My Father* which quotes from Marcus Garvey (1887-1940) who was a Jamaican political leader and explained the difficulties of organizing the society in Chicago in 1995<sup>22</sup>. The study examines the idea of a war of races bringing together the images in hand written text drawings. Walker has realized some kind of a panoramic mural with supporting large and small drawings that may be called as the journal of a war of races that never ends.

Picture 8: Frédérique Lucien, *Anonyme*, 2013

One of the artists who used drawing as a main practice in his works that are on the border between symbolic abstraction and reality is the French artist Frédérique Lucien. In his work named *Anonyme*, we come across body parts. He combined ages and genders together to de-identify them and these body parts form some kind of a map<sup>23</sup>. Body parts which turn into a clinical quotation almost stand as if they are in an atmosphere regenerated in an imaginary dream distinct from each other despite everything and the artist's particular

<sup>22</sup> <http://www.artic.edu/exhibition/kara-walker-rise-ye-mighty-race>

<sup>23</sup> [http://www.galerie-jeanfournier.com/images/pdf/pdf\\_45.pdf](http://www.galerie-jeanfournier.com/images/pdf/pdf_45.pdf)



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refraining from the use of the face/portrait especially shows us that he was inclined towards a more general perception and concept related to the body rather than personalization.

One of the artists who used drawing as an area of performance is British Dryden Goodwin. His work entitled *Linear* which he performed at the London underground is one of the most striking examples. *Linear* is a series that contains the portraits of the individuals with different work roles riding the Jubilee underground line in London. Goodwin drew 60 charcoal portraits of the personnel during work or during the day while they were on a break and created 60 films recording the drawings he has made. All of these form a genuine and different social portrait of the workers' society. Drawings are displayed in poster areas throughout the network of the London underground. The work is important in terms of having a structure that destroys the perception of drawing that we come across in the academies and galleries.

When we look at the artists from Turkey, we witness that especially more young artists use drawing as a main form of expression over the recent years. Drawing which offers infinite opportunities for the free expression of imagination establishes a productive ground for the artists who are after new approaches and expressions. These drawings which contain both personal and social and conceptual expressions are displayed as installations in much larger sizes and spaces.

Among the important names of the current Turkish art who has started to show herself, Özlem Günyol-Mustafa Kunt's work entitled *Ceaseless Doodle* is one of the powerful examples.



Picture 9: Özlem Günyol & Mustafa Kunt: *Ceaseless Doodle*, 2009

In *Ceaseless Doodle*, artists have equated the national limits of all countries in A4 and drew each on top of another and in their work a small country like Luxembourg have been equated to countries with a large surface area such as China and Canada and presented national borders together to have them lose their meaning. Here drawing stems from a political attitude and as a concept based perspective.



Picture 10: İbrahim Resnelli, "What we see and what we look at", Charcoal drawing on paper, 2015

Hyperrealism comes across as one of the main inclinations for the use of the human body.

Nowadays when digital technology has permeated art considerably, art is subject to both a test of virtualism and extreme realism. Hyperreal studies where we come across the human body as a form reveal a new approach and descriptions related to the human perception. As one of the artists who reflected his artistic approach with such an inclination, the hyperrealist approach in İbrahim Resnelli's drawings is revealed on a conceptual foundation. The artist

who tries to show the inside on the outside of reality related to human beings offers new recommendations related to drawing.



Picture 11: Esra Sağlık, Untitled, drawing on paper, 2015

Esra Sağlık's drawings on the other hand try to highlight the objects and 'things' which carry a symbolic meaning and the 'non-existent' over their own existential properties and try to reveal the initial appearances of this. Surreal scenes fed with childhood images, objects and animals in a relationship with the body are combined with images from fairy-tales and fears and tell a brand new story over all of these. In the end, what is revealed is the cut bits and parts of story of this 'me'.

### Conclusion:

The drawing which was placed in the traditional ground in the past has expanded new and expanding meanings of art together with new concepts and discourses along with meaning and area of expression. The opening of new art galleries which are drawing-based such as The Drawing Center in US and drawing based current exhibitions such as Drawing Now opened in Paris show us that drawing is a new and independent of an art practice. Moreover, easy applicability, realization more directly and without needing any tools also make it important as the first area where artists stroll their thoughts at the same time, where they can research and record.

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## Drawing As A Contemporary Art Practice

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# **Cultural Representations in Themed Environments: Venice as a Theme**

Gizem Sazan

## **1. Introduction**

Themed environments can be considered as one of many ways to represent different cultures alongside other type of media such as text, film, or photography. They have become a part of our everyday lives through spaces such as restaurants, hotels, and shopping environments. The architecture and elements used in design hold an important place in the process of theming. The theme being used is often selected according to their purpose, which may be touristic, economical, political or cultural. Themed environments use a wide variety of themes, which include national cultures from different geographies. Therefore, they are suitable places to discuss the relationship between culture and cultural representation. This study examines the role of themed environments, in the construction of an image that concerns a specific culture. It is aimed to understand how culture is being represented through the use of architectural elements. In this study, the diversity of culture is emphasized and reflection of that diversity in themed environments is questioned. Venice themed environments are selected as a case study and three examples - Viaport Venezia Project in Istanbul; Venice Project in China; and Italy Pavilion in EPCOT, USA - are included to analyze the constructed image of Venice.

### **1.1. Cultural Representations in Themed Environments**

Different fields have different understandings of the term culture; therefore, it is important to define how it is being used in this study. Current uses of the term culture may refer to the intellectual, spiritual, and aesthetic development of an individual, group, or society; to capture a range of intellectual and artistic activities and their products, such as film, art, theatre; or to designate the entire way of life, activities, beliefs, and customs of a people, group, or society (Smith, P., 2001). Hall (1997, 2) defines culture as the ‘best that has been thought and said’ in a society. According to Smith (2001), traditions and everyday life became dimensions of a culture around the late nineteenth century, and the terms “folk culture” and “national culture” emerged.

The clashing and mixing of culture occurs not only across the boundaries of nation-state societies but also within them (Lash and Featherstone, 1999). According to Bhabbha (1990), who defines hybridity as a “third space” that enables other positions to emerge, all forms of culture are continually in a process of hybridity. Therefore, the term “national culture” is understood as a diverse, heterogeneous, and complex concept in this study, rather than a homogeneous and fixed one.

Cultural representation can be defined as the representation of culture through the use of different types of media including architecture. According to Pitkin (1972, 8), “Representation, taken generally, means the making present in some sense of something which is nevertheless not present literally or in fact.” Therefore, the representation of a culture can be understood as construction. Hall (1997, 17) defines representation as the production of meaning (of the concepts in our mind) through language. He argues that we use signs, which are organized into languages of different kinds to communicate with others, and elements of languages works as signs, which carry meanings. It is important to note that different societies

and cultures go through different historical processes. According to Hall (1997), the meanings in culture are not fixed or unified rather they are diverse and interchangeable. Therefore, there are different ways to represent and sustain it.

Meaning is produced in and through various representational systems (Hall, 1997) and architectural arrangement is one of them (Liddchi, H., 1997). The representation of a culture can be achieved through architecture, and also through different types of displays and elements in the design. Accordingly, space can be seen as an active agent of representation that reaches people, construct meanings and interact with people through the elements of design. Therefore, it is important to question the images of different cultures being constructed in themed environments since the elements being used in design may be rooted in mass media images.

Spitulnik (1993, 293) defines mass media as, “the electronic media of radio, television, film, and recorded music, and the print media of newspapers, magazines, and popular literature.” She also points that mass media are economically and politically driven, and they are also linked to science and technology. Mass media, which is related to the development of mass communication technologies, can be understood as the public circulation of symbolic forms (Thompson, J.B., 1995). According to Thompson (1995, 30), “The products of media industries are available in principle to a plurality of recipients”. Since mass media images hold a great power in the process of representation by reaching many people, it is important to question the type of images being used in the representations of cultures, and the meanings they convey.

There are many examples of socially constructed, fixed images that are being used in mass media. The constructed image may be about different cultures and also about race, religion, gender, politics, and so on. In mass media representations of different cultures, it is possible to observe that the image is often constructed through specific symbols or icons, which can also be understood as stereotypes. Vinacke (1957, 230) defines the process of stereotyping as the “tendency to attribute generalized and simplified characteristics.” Accordingly, stereotypes can be understood to reduce and fix the characteristics of whatever they are applied to. Seither (1986, 14) states, “...mass media are populated with stereotypes.” Therefore, the constructed images related to different cultures in mass media, may be fixed ones that neglect the diversity of culture. According to Solomon and Englis (1994, 1), “Audiences who treat mass media images as reflections of reality may be said to have their realities engineered by marketers.”

Similar to the uses in mass media, different design elements or architecture itself may contribute to the fixing of a certain image of cultures through the use of stereotypes. It is possible to see the use of stereotypes in everyday spaces and yet not many people recognize them. Liddchi (1997) explains that the space, objects, different types of displays and architectural arrangements talk to people. Everyday spaces and objects being in used them carry meanings, but in some spaces like themed environments, this is applied more obviously and maybe sometimes too much.

Themed environments can be considered as one of many ways to represent a specific culture, which may be a national culture from different geographies. Bryman (1999) mentions that there are different kinds of themed environments, which include theme parks such as Disneyland, themed restaurants, pubs, malls, hotels, airports, etc. According to Gottdiener (2000), themed environments are socially constructed built environments. Firat and Ulusoy

(2009, 777) defines thematization as; “the patterning of space, activity, or event to symbolize experiences and/or senses from a special or a specific past, present, or future place, activity, or event as currently imagined.” It is possible to say that these spaces offer experiences to their visitors. McGoun et al. (2003) define themed environments as special theaters where the audience and the visitors, are also actors.

According to Lego, C. K. et al. (2006, 63), “the atmospherics of themed environments are largely cultural constructions that are based upon the idealized interpretations, which are found in mass media depictions of cultural stereotypes.” Therefore, the process can be understood as a cycle that starts with the depiction of stereotypes in mass media, which is followed with the expectations of people and with designs that uses stereotypical elements in accordance with that expectation. Thus, themed environments may be contributing to the fixing of a constructed image people are already expecting. Accordingly, it is possible to state that in themed environments, which neglect the diversity of culture and construct the image of a place or culture solely through the use of stereotypes, the experience being offered starts to become a unified narrative rather than a genuine experience.

In this study, three Venice themed environments, Viaport Venezia Project in Istanbul; Venice Project in China; and Italy Pavilion in EPCOT, USA, were examined as a case study to discuss the constructed image of Venice and also to understand how that image was constructed. It is important to examine Venice and the Piazza San Marco, to discuss how Venice is being used as a theme in the selected themed environments.

## **1.2. Venice as a Theme**

Italian themed environments can be found all around the world, which includes hotels, restaurants, shopping environments, etc. One of the main focuses of these environments is the city of Venice. The city has a long history loaded with different meanings, which is more than the constructed romantic image of Venice. Davis and Marvin (2004) explains how Venice changed in time starting with prior to the romantic city, when Venice had practical purposes as it offered its residents a place to live their social, political, and commercial lives. According to Davis and Marvin (2004), this started to change in 1600s, when Venice was already down the slope of its long decline and around 1790s Venice offered its visitors a particular sense of style along with whatever their visitors required including gambling and prostitution.

Around the time of 1797, Venice was on its way to living through the benefits of tourism, and in 1800s a new form of tourism occurred through packaged tours (Davis and Marvin, 2004). In the nineteenth century, the city became a literary venture where tourists enjoyed the city once inspired authors such as Shakespeare, Goethe, Shelly and more (Davis and Marvin, 2004). It is possible to say the city continues to attract tourists as well as to inspire people. One of the most important areas of the city is the Piazza San Marco, which also has its long and diverse history.

The Piazza San Marco is important for this study since many Venice themed environments use its elements to construct an image of Venice. Piazza San Marco is a very well known, vibrant and constantly changing public space. The buildings that frame the Piazza have their own histories, myths and stories. It has been a great inspiration for artists throughout its history. It carried and continues to carry different meanings since it is a place of religion, justice, politics, gathering, market and more. Piazza San Marco is an L-shaped space with a

Piazza and an adjoining Piazzetta opening to the lagoon (Figure 1). The Piazzetta area is between the Doge's Palace (also known as Palazzo Ducale or Ducal Palace) and Marciana Library (Biblioteca Marciana). According to Fenlon (2009), the shape and function of the Piazza had changed from its beginnings in the ninth century to its present day. The Piazza San Marco had functioned as a civic space that was used for varied activities including public meetings; executions; state processions; meat and produce markets and more in its long history (Fenlon, I., 2009). Today, The Piazza San Marco is a touristic area, where people can visit museums or enjoy their drinks in the cafes.

It is important to mention the buildings and the meanings they carry to discuss their use in Venice themed environments. The Doge's Palace was the first building in the square and in the piazza area there was a small stone church, the church of San Teodoro, erected in the mid-sixth century by the Byzantine general Narses and this provided the evidence of Byzantine military and religious culture (Parrott, D., 2013). According to Parrott (2013), the area was selected due to strategic reasons since it provided the view of the lido and the open sea beyond, which made it possible to see any hostile invasion forces as they approached the lagoon. Accordingly, it is possible to say that the area first carried strategic, political and religious meanings.

The second building of the Piazza was The Church of San Marco (which later turned to Basilica di San Marco, The Patriarchal Cathedral Basilica of Saint Mark) and the original church of San Marco was placed between San Teodoro and the ducal castle (Parrott, D., 2013). It is possible to say that the governmental building (Doge's Palace) and the principal church (The Church of San Marco) were integrated from the beginnings of the Piazza. The campanile (a massive tower) was built as a part of the defense system, which functioned both as a watchtower to detect foreign fleets and also as a beacon to returning Venetian ships (Parrott, D., 2013). It is possible to see, The Doge's Palace, Church of San Marco and the Campanile, was the key elements in the construction of the Piazza (Fenlon, I., 2009).

All three buildings had alterations in time due to fires or functional needs. Molo Pillars were added to the Piazzetta sometime during the thirteenth century (Fenlon, I., 2009). According to Parrott (2013), the L shaped Piazza form was achieved by the time of the fourth crusade (1204, Siege of Constantinople). Clock tower (1499), Residences (Procuratie Vecchie) (sixteenth century) and Marciana Library (Sansovino was asked to design in 1536) became parts of this area in time Parrott (2013). It is possible to state that there were many different meanings obtained in the Piazza including political, strategic, religious, and commercial. In addition to the physical changes, the Piazza area itself was the witness of civic events and contributed to everyday life through different functions, which underlines the diverse history of the area.

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Piazza San Marco continues to carry meanings and is still a public space. Doge's Palace, (Palazzo Ducale) is today the Civic Museums of Venice. The Patriarchal Cathedral Basilica of Saint Mark is connected to the Doge's Palace and is open for visits. Marciana Library (Biblioteca Marciana) still works as a library. Procuratie Nuove (residences) today houses the Correr Museum. It is possible to see that today, the Piazza and its buildings are used for touristic purposes. In the selected Venice themed environments, the buildings mentioned are being used to represent Venice, or Italy. Therefore, it is important to question if the diverse culture of Venice is being reflected in them.

## 2. Method

In this study, three Venice themed environments, Viaport Venezia Project in Istanbul; Venice Project in China; and Italy Pavilion in EPCOT, USA, were selected due to their approaches in their design. It is questioned whether they offer a similar experience to their visitors through the elements of design. A questionnaire among 50 design students is conducted to determine if participants already had an image of Venice in their minds. The findings were used to understand whether people consider these environments as representations of Venice, or even Italian culture. Furthermore, the results were used to discuss if people have a visual expectation of a Venice themed environment in terms of its design, before experiencing it.

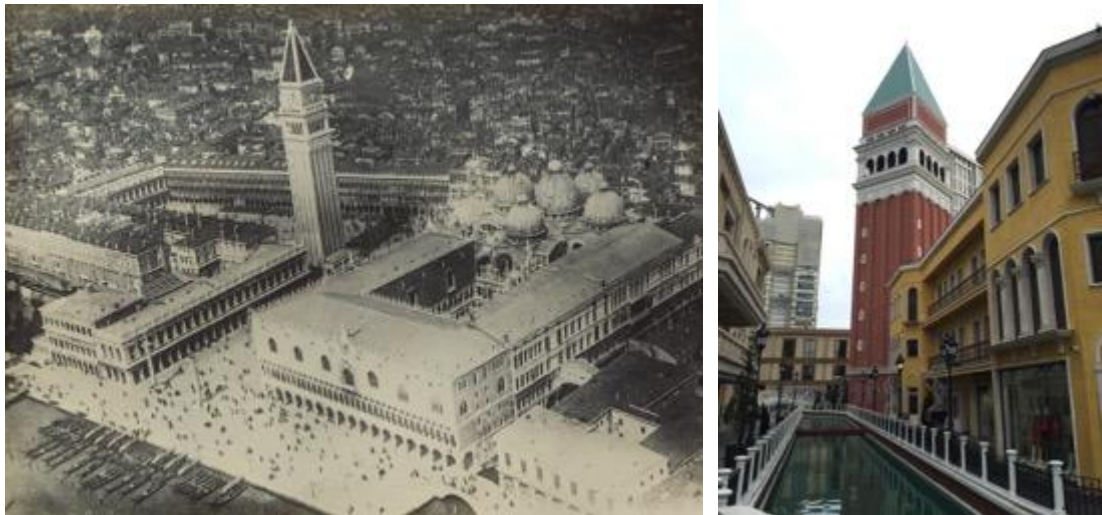
## 3. Venice Themed Environments

Piazza San Marco is one of the main focus areas of Venice themed environments. The representations are often created through the use of certain images, buildings or structures such as The Ducal Palace, the Basilica, the Campanile (bell tower) and also the Molo Pillars. Following cases of three Venice themed environments - Viaport Venezia project in Istanbul; Venice project in Dalian, China; and Italy Pavilion in Epcot center – are examined to understand how the city of Venice is represented through architecture and elements of design.

### *Viaport Venezia Project, Istanbul, Turkey*

Viaport Venezia Project is located in Istanbul, Turkey. Project includes residences, offices and a shopping area. The website of the project describes the area by stating; "The famous Piazza San Marco was built in Viaport Venezia where Venice dream has turned to reality. In Venezia, its offered to enjoy shopping with gondola with world famous branded stores, eating and drinking areas around the Piazza San Marco." Website of the project also claims that Viaport Venezia offers pleasure of shopping in the unique architecture in the world. The project includes a replica of the campanile, man-made canals, bridges and colorful buildings as shops.

In reality, project has a chaotic environment in terms of its architecture (Figure 2). It is possible to see the once defense system and then bell tower the Campanile, is used as an elevator and a coffeehouse. Man-made canals, which are very narrow, are used as a water element in design. The Venice themed area is the shopping part of the complex and is located at the bottom of high-rise office and residential buildings. Therefore it is possible to see a scale problem as well as seeing irrelevant buildings in the background. The materials used to cover the facade of the buildings are mainly plastic sheets, which look like bricks or stones.



**Figure 22 (Left)** - *Piazza San Marco, Venice, Italy; Fédèle Azari; 1914 - 1929; Gelatin silver print*  
 Available from: <http://www.getty.edu/art/collection/objects/134569/fede-le-azari-piazza-san-marco-venice-italy-italian-1914-1929/>

**Figure 2 (Right)** – *Campanile, Man-made Canals and Shops in Viaport Venezia (Photograph taken by the author)*

The main issue in Viaport Venezia Project is that they claimed to bring Venice into Istanbul, and they only used man-made canals and the Campanile with a scale problem to provide that. The interviews in the area showed that people mainly enjoyed the canals and being able to travel with them around the shops. Many of the visitors that were interviewed, thought Venice was reflected in the area and few of them were indecisive. The constructed image of Venice mainly pleased them even though it reduced the diverse, multilayered, and historical city into few architectural elements.

#### *Venice Project, Dalian, China*

This is a massive Venice themed environment project located in Dalian, China. The project took four years to build, and cost \$8 billion (Shamsian, J., 2015). The project is built as a tourist resort and attraction. According to Bosker (2013), the construction of life-sized themed enclaves has gained momentum since its initial development in the early 1990s, emerging as one of China's most popular and perplexing architectural trends. She calls these environments "duplitecture". It is possible to say that the project offers a simulation of Venice through the use of certain structures. The project includes man-made canals and "European style" buildings. Other striking features of the project includes a replica of the campanile and Doge's Palace. There are also gondola rides in the area. There are many theme towns in China, including Paris, Amsterdam, London, Madrid, Hallstatt and New York (Bosker, B., 2013).

#### *Italy Pavilion in EPCOT, Florida, USA*

EPCOT theme park is within the Walt Disney World in Orlando, Florida. Epcot website states that World Showcase (a part of the park), shares with guests the culture and cuisine of 11 countries, which includes Italy. The project includes replicas of Campanile, Doge's Palace and Molo Pillars. Even though the park uses only the image of selected Venetian buildings and landmarks, the area is called Italy Pavilion rather than a Venetian Pavilion, which reduces

the culture of Italy to several elements of Venice. In their study, Fırat and Ulusoy (2011), interviewed the visitors of EPCOT. Their results are coherent with interviews in Viaport Venezia Project since Fırat and Ulusoy (2011, 200) concluded their study by stating: “laypeople often do not ponder the question of thematization or visit certain spaces with an awareness”. Therefore it is possible to say that people in themed environments may not be critical of the constructed images of cultures that are represented in themed environments.

In all three examples, it is possible to see that an image of Venice and even Italian culture is constructed through replicas of buildings and structures, or even buildings that resemble them. The campanile is the most prominent in the selected three environments. A water element is often incorporated. However, it can be argued that many features of Venice are left out, and the city of Venice is reduced to several well-known elements of Piazza San Marco. Fluidity of architecture in Piazza San Marco is evident throughout its history. It is a multi-layered area starting with its Byzantine heritage, and in its continuous change of civic space however it can be argued that this diversity is not reflected in the selected Venice themed environments. The well-known The Venetian Hotel in Las Vegas, USA and Venezia Palace Resort Hotel in Antalya, Turkey were included in the questionnaire. It is important to note that the use of architectural elements in these hotels is coherent with selected three Venice themed environments.

### 3.1. Findings of the Questionnaire

A questionnaire among 50 design students is conducted to understand if they already had an image of Venice in their minds. The average age for this study was 24,2. There were 28 male and 22 female participants. 80% of the participants did not go to Venice or Italy. The average of their stated knowledge about the city of Venice is 2,7 out of 5. The main source for this knowledge was visual sources (74%), followed by written sources (36%), acquaintances (20%), by going to Venice (14%) and other (2%). The average of their stated knowledge about the Italian culture is also 2,7 out of 5. The main source for this knowledge was also based on visual sources (66%), followed by written sources (42%), acquaintances (22%), by going to Italy (20%) and other (2%).

According to these results, it is possible to say the participants' knowledge is mainly based on visual sources, which only project some parts of Venice. The participants had an average of 3 out of 5 on having an opinion about the spatial characteristics of a Venice themed environment. In the open-ended question, many participants stated that they would expect a water element and gondolas however they did not specify any buildings.

In the visual part of the questionnaire, 8 photographs of Venice themed environments were used from Venice Project in Dalian, China; Viaport Venezia Project in Istanbul, Turkey; Italy Pavilion in EPCOT, USA; The Venetian Hotel in Las Vegas, USA; Venezia Palace Resort Hotel in Antalya, Turkey; and from Venice, Italy. According to the results, people thought Venice themed environments represented Venice and many of them had very high averages on the likert scale (Table 1).

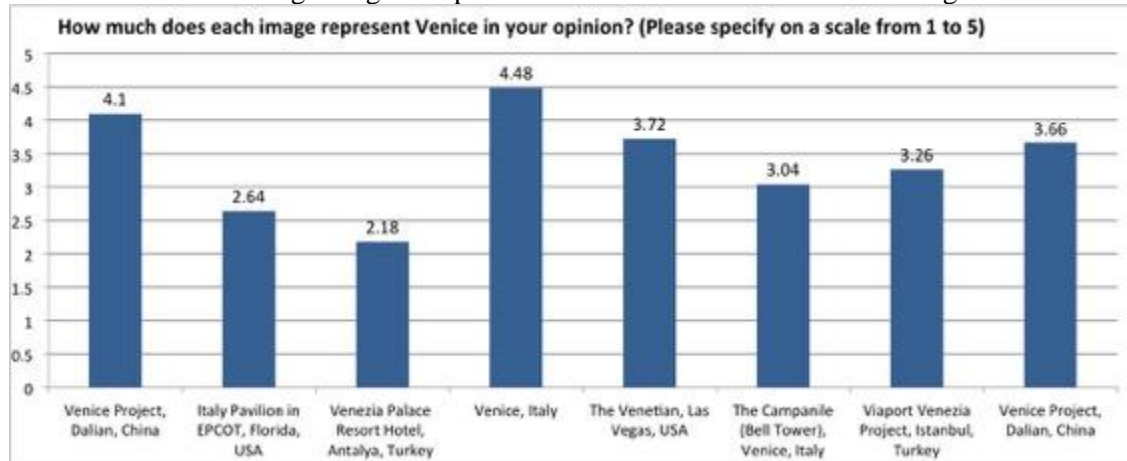
Participants of the questionnaire were also asked if the photographs are in Venice or not according to their opinion, and many of the themed environments were thought to be in Venice (Table 2). Four of the themed environment photographs had higher averages, than the photograph of the actual Campanile Tower in Piazza San Marco, Venice. Therefore it is possible to argue that people already had an image of Venice in their mind, which was mainly



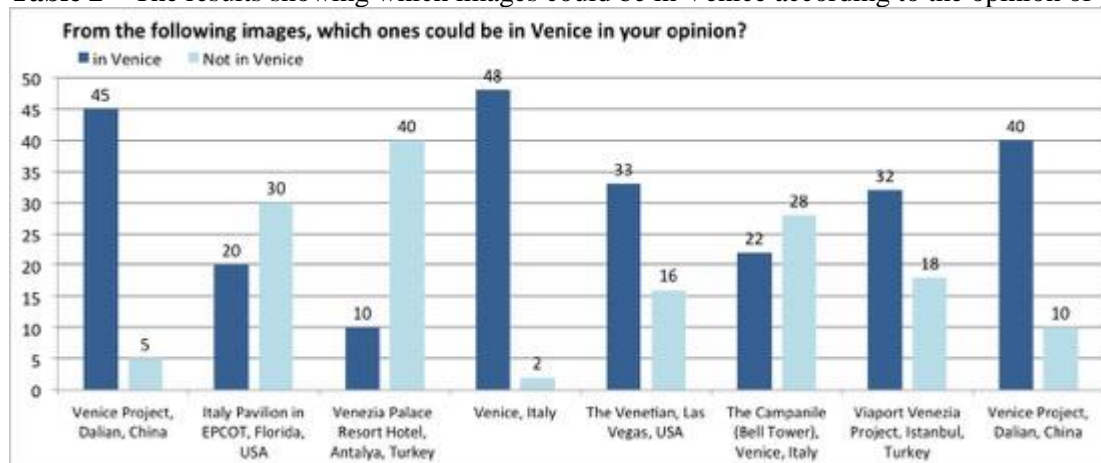
## Cultural Representations in Themed Environments: Venice as a Theme

based on visual sources (mass media). Consequently, it is important to question the constructed image of Venice, which may be a fixed one especially for the people who haven't been there.

**Table 1** – The values regarding the representation of Venice from different images



**Table 2** – The results showing which images could be in Venice according to the opinion of people



### 3. Conclusion

Fluidity of architecture in Piazza San Marco is evident throughout its history. It is a multi-layered area starting with its Byzantine heritage, and it is a continuously changing public space. The transformation of the Piazza form, building additions to the Piazza and reconstructions of buildings (Campanile, Basilica San Marco, and Doge's Palace) are all included in the Piazza's history alongside with different events that occurred in the area. Through different events and buildings, Piazza carries various meanings including political, strategic, religious, and more recently touristic. However, in the exemplified themed environments, it is possible to see that many meanings, uses, and forms of Piazza San Marco and Venice is reduced to a homogenized, singular, fixed image. Those images are similar to the ones that spread through mass media. The questionnaire results show that the visual sources and written sources have an important role in the construction of the image of a culture or a place. Therefore, it is possible to state that themed environments may be contributing to the construction of a fixed image of a culture or place, which is often depicted in mass media, through the use of several architectural elements. However it is important to note that themed environments can also be seen as places full of new possibilities. They may

be used to offer other narratives and to underline the diversity of cultures from different geographies around the world without contributing to fixed, constructed images.

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# Reflections of Anatolian Seljuk Art in the Works of Hüsamettin Koçan

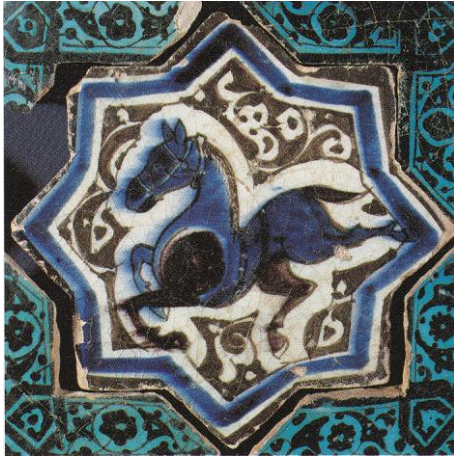
Semih Büyükkol

## Introduction

Anatolian Seljuk State, is an Anatolian state which was after the Hittites, placed in Central Anatolia, conserving heritage of the previous culture eras. After the end of 12<sup>th</sup> century, the architectural structures started by Kilij Arslan II. became the face of the Anatolian Seljuks. The art environment in the 13<sup>th</sup> century especially in the Alaeddin Keykubad I. (1220-1237) era, has gained a big power with the monumental structures started by the sultans and viziers (Ögel, 1994: 9). When the Seljuks entered to Anatolia, they met with art traditions ongoing with Assyrians, Greeks, Persians, Romans and Byzantines. The art traditions of these different cultures associated with their own Central Asian traditions and the effects of the masters coming from Islamic states emerging a new understanding of arts (Meydan Larouse, 1973: 149).

It is known that the Anatolian Seljuks have taken the glazed tiles, which is used in architecture, from Great Seljuks, which was brought from Persia. When the samples of the glazed tile samples are analyzed, it is observed that they bring different renewals and developments in colors, patterns, compositions and technical aspects. The geometrical compositions which can be seen in the beginning of 13<sup>th</sup> century on stone and wooden samples were yielded the herbal patterns, rumi and palmet patterns with plastic characteristics on glazed tile mihrabs (Karpuz & Karpuz, 2007: 14).

The Kubad-Abad palace built by Sultan Alaeddin Keykubad I. forms an important architectural structure with rich glazed tile samples. Symbolic figures like human figures, various birds, fish, tiger, double headed eagle, dog, goat, lion and also herbal patterns, mythological animals, half human half animal portrays can be seen on especially interior glazed tile geometric star formed compositions, in Anatolian Seljuk art (Narrator: Erdem, 2011: 33) (Picture 1-2).



Picture-1: Horse figure, Under glaze, Kubad Abad Garand Palace, Karatay.



Picture-2: Goat Figure, Under glaze, Kubad Abad Garand Palace, Karatay.

Some of the human figures that can be seen on the glazed tiles have the cross legged sitting defined as Turkish sitting. The portraits resemble the human faces in the Uighur frescos. The patterns include imaginary creatures like sphinx, sirens and dragons (Karpuz & Karpuz, 2007: 14) (Picture 3-4).





Picture-3: Sphinx Figure Star glazed tile, Under glaze, Kubad Abad Garand Palace, Karatay.



Picture-4: Cross Legged figures, Under glaze, Kubad Abad Garand Palace, Karatay.

This rich culture heritage of the Anatolian Seljuks has been an important feeding resource for most artists. Artists with traditional tendencies in Contemporary Turkish Paintings have been fed from this resource, bringing original works from this rich cultural heritage.

Husamettin Kocan, one of the today's artists in the contemporary Turkish paintings art, have a special place in using the cultural heritage as an image. The artist was born in 1946 in Bayburt, who presents the values, patterns and cultural symbols of Anatolian civilizations in a unique way, by not parting away from the cultural values of the society that he lives in. While doing this, he observes the history with the paintings, patterns and designs (Narrator : Gögebakan, 2014: 51-52).

In his study named Visual History of Anatolian Civilizations Fascicule I-II-III, it can be observed that he tries to solve the mysteries of a geography where the cultures interlace. Husamettin Kocan embodies a special history design by referring to continuing civilizations. The artist struggles to systematize the cultures unifying and holistic factors by this attitude in historical and social transformation. By this way he reached to Anatolian synthesis where Seljuks and Ottomans superpose with previously settled cultures (Narrator: Gögebakan, 2014: 53).

Alanya's being the winter capital and the naval base of the Seljuk sultans and the shipyard built by Alaeddin Keykubat in 1227, enabled the city to be an important place for settlement that reserve cultural heritage. For this reason Husamettin Kocan's idea of exhibiting the Seljuk culture in its own place brought Alanya Castle and Shipyard as the first factor in the "Seljuk" Project ("Sanal 1"). In the third fascicule, this impressive place where ground is filled with earth and what the sea carry, moisture and carrying the traces of time, it can be seen in the arrangements that the canvas is freed from its frame (Narrator: Aliçavuşoğlu, 2010: 62) (Picture 5).



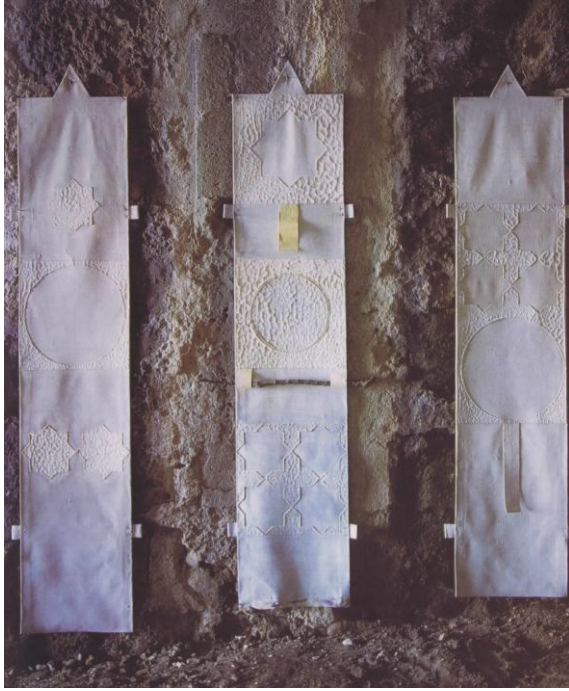
Picture-5: Anatolias Visual History Fascicule III “Selcuklu”, Selcuklu Shipyard Alanya, 1995.

Stars are often seen in the Seljuk arts via geometric arrangement as well as ornaments. The curiosity to astronomy and the researches done in this field, finding the way at night and defining hot and cold weathers bring the stars upfront. Even in the Yakut Turks mythology, the tales about the planets which the shaman throw, turn into stars as well as the Saturn, Jupiter, Mars and Mercury stars are the most know and most spoken stars. For this reason the love and belief to the stars play an important role in ornamenting concepts such as sky universe and eternity (Narrator: Erdem, 2011: 34).

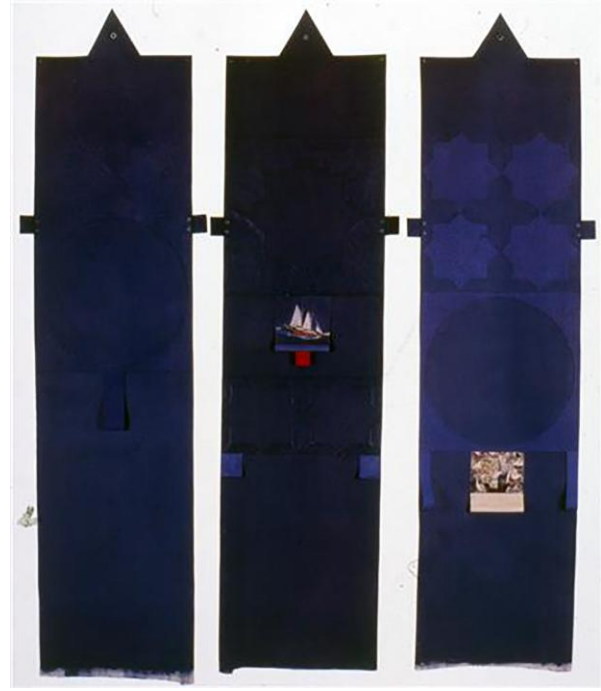
Husamettin Kocan’s “Fascicule III Seljuks” series is based on Seljuk culture, inspired from Seljuk tents and cupola form and it can be seen that Seljuk ornamenting eight pointed star pattern schemes are used in his works (Ersoy, 1998: 155).

Star forms in different forms and dimensions can be seen in the artists trio composition (Picture 6) with white colors, on textured ground in a plain way or on a plain ground but textured way. Again in his study (Picture 7) of the trio composition in indigo colors, it can be seen that the star forms were used together with ship pictures referring to Seljuk Navy and Alanya shipyard.





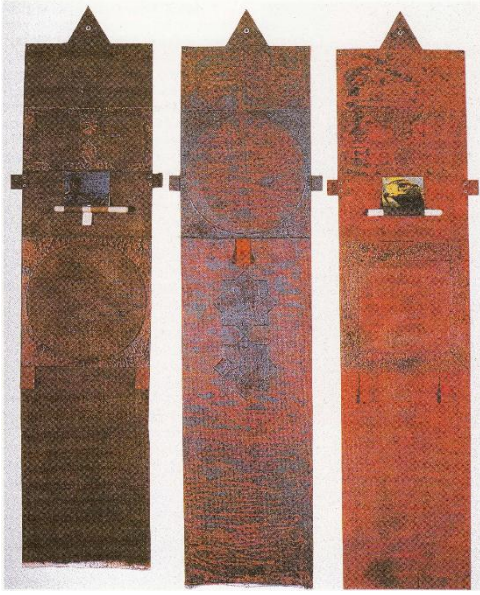
Picture-6: Anatolia's Visual History Fascicule III  
"Selcuklu", Selcuklu Shipyard Alanya, 1995.



Picture-7: Anatolia's Visual History Fascicule III  
"Selcuklu", Mixed Technique, 1995.

The glazed tiles in Kubad-Abad palace, reflect the symbol world of the Seljuks and create a different atmosphere. The most important figure of this atmosphere is the double headed eagle which is the symbol of the palace and the sultan. (Arik, 2000; 76). The eagle figure represent the protective spirit, sovereignty, freedom and power in the Central Asian Turkish mythology. In addition, the eagle is also known as the symbol of victory, which was stitched to the tents of the sovereign as a mark of sovereignty after the wars that were won (Narrator: Erdem, 2011: 35).

Double headed eagle portrayals can be seen in glazed tile compositions together with various symbolic figures in star formed glazed tiles in the Kubad-Abad Palace (Picture 9) Husamettin Kocan's trio works (Picture 8) two eagle pictures can be seen in different angles on the right and left parts.



Picture-8: Husamettin Kocan, Mixed Technique, 1995.



Picture-9: Double headed eagle with “es-sultan” written on the chest, glazed tile with under glaze technique, Kubad Abad Great Palace, Konya Karatay Museum.

The circle form is known as the expression of eternity in the world of symbols. It carries the “source and end” and therefore the order of universe, the unity and integrity with the living and the dead creates the term. Other geometric forms can be obtained from circles. Circles have the “infinite” potential. Other basic geometric forms like triangles, hexagon and square are based upon a main circle and other circles that intersect through it. By starting from the circle “infinite” patterns can be created. The continuously repeating principle in the geometric orders of all Islam arts, as a way of expression is based upon this (Ögel, 1994: 95).

The star and circle forms that we often met in the Seljuk arts due to the curiosity to astronomy and order of the universe, can also be seen in Husamettin Kocan’s trio composition in blue tones (Picture 10) within tone contrasts.

Picture-10: Husamettin Kocan, Mixed Technique on Canvas.





## Conclusion

Anatolian Seljuk arts with its rich cultural heritage is an important feeding source for many artists. The artists with traditional orientations in the contemporary Turkish Paintings have been fed from this source and created unique works by this rich cultural heritage. Husamettin Kocan is one of the artists who have an important place in the contemporary Turkish painting arts.

The artist carries values, cultural symbols of civilizations and eras of Anatolian geography with a unique way in his works. While doing this, he observes history without parting away from cultural values, paintings, patterns designs of society that he lives in. Husamettin Kocan's "Fascicule III Seljuks" series is based on Seljuk culture, inspired from Seljuk tents and cupola form and it can be seen that Seljuk ornamenting eight pointed star pattern schemes are used in his works. The artist brings cultural values and symbols of the Anatolian Seljuk era to today, meeting with large masses, therefore carries an important place for Contemporary Turkish Painting Arts.

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Picture-1: Arık, Rüçhan (2000). Kubad Abad. İstanbul: Türkiye İş Bankası Kültür Yayınları. s. 112.

Picture-2: Arık, Rüçhan (2000). Kubad Abad. İstanbul: Türkiye İş Bankası Kültür Yayınları. s. 112.

Picture-3: Arık, Rüçhan (2000). Kubad Abad. İstanbul: Türkiye İş Bankası Kültür Yayınları. s. 124.

Picture-4: Arık, Rüçhan (2000). Kubad Abad. İstanbul: Türkiye İş Bankası Kültür Yayınları. s. 134

Picture-5: Aliçavuşoğlu, Esra (2010). *Koçan Uzak Mekan / Distant Space*. Bayburt: Baskı Kültür ve Sanat Vakfı. 66-67.

Picture-6: Aliçavuşoğlu, Esra (2010). *Koçan Uzak Mekan / Distant Space*. Bayburt: Baskı Kültür ve Sanat Vakfı. 77.

Picture-7: Aliçavuşoğlu, Esra (2010). *Koçan Uzak Mekan / Distant Space*. Bayburt: Baskı Kültür ve Sanat Vakfı. 81.

Picture-8: Ersoy, Ayla (1998). *Günümüz Türk Resim Sanatı (1950 den 2000 e)*. İstanbul: Bilim Sanat Galerisi. S. 156

Picture-9: Arık, Rüçhan (2000). Kubad Abad. İstanbul: Türkiye İş Bankası Kültür Yayınları. s. 78.

Picture-10:HüsamettinKoçan, <http://lebriz.com/pages/artist.aspx?section=130&lang=TR&artistID=586&bhcp=1&periodID=763&pageNo=0&exhID=0> , Erişim Tarihi: 18 Ocak 2016,  
Saat: 10:00



# An Imperial Discourse: *Usûl-i Mi'mârî-i Osmanî*

Serap Durmus, Nilgun Kuloglu

## 1. Introduction

The nineteenth century is often considered a period in which modernization, westernization, language, representation, and culture were discussed as problems to be analyzed. This paper investigates the role that the book *Usûl-i Mi'mârî-i Osmanî* (*Ottoman Architecture*), compiled in 1873 for the Vienna World Exhibition, played in the establishment of architectural theory, and focuses on the rhetorical traces of imperial discourse within the framework of nineteenth-century Ottoman modernization. In this context, it is clear that *Usûl-i Mi'mârî-i Osmanî* deserves attention in debates on contemporary architectural texts, as it is one of the first discourses to develop references to identity and establish a link between cultural identity and architecture.

*Usûl-i Mi'mârî-i Osmanî* was prepared by a team headed by İbrahim Edhem Pasha that included Bogos Şaşıyan, E. Maillard, Marie De Launay, and Pierre Montani Efendi, who acted as the exhibition committee tasked with preparing for the Vienna World Exhibition in 1873 (Launay et al., 1873). As the first scientific and textual product by Ottomans on Ottoman architecture, *Usûl-i Mi'mârî-i Osmanî* occupies an unrivalled place in architectural and historical literature (Ersoy, 2015; Morkoç, 2010). Since the manuscript was written in three languages, Ottoman, French, and German, this work revealed the fact that architecture can be reflected not only through buildings, as was the case throughout history, but also through texts themselves. The 2010 print of the original edition, by contrast, contains Ottoman transcriptions as well as an Ottoman-Turkish glossary (Edhem Pasha, 2010).

As the introductory section of *Usûl-i Mi'mârî-i Osmanî* argues, the book originated through Ottoman efforts to make their culture better known to the Western world, and relied on Sultan Abdulaziz's military and political endeavors. In contrast to earlier exhibitions, the Ottoman government decided to attend the Vienna World Exhibition with three distinct books authored as a result of orders from the sultan. These books were *Usûl-i Mi'mârî-i Osmanî* promoting Ottoman architecture and ornaments, *Les Costumes Populaires de la Turquie* discussing the costumes of men and women living in Ottoman lands, and *Le Bosphore et Constantinople* reviewing various historical buildings and nineteenth-century Ottoman constructions (Ersoy, 2015; Tanyeli, 2015; Akyürek, 2009).

*Usûl-i Mi'mârî-i Osmanî* is composed of 13 chapters, presenting a total of eight works—four mosques, two fountains, and two tombs, accompanied with descriptions of Ottoman architectural ornaments. The book contains 188 drawings, 14 of which were color drawings. Ninety-three of the drawings were works by Montani Efendi, 40 by Bogos Şaşıyan, 40 by E. Maillard, and two by Marie De Launay. There are also 13 uncredited drawings.

The problems in the text and its claims to establish forms of architectural thought make *Usûl-i Mi'mârî-i Osmanî* a literal and historical case—in other words, an imperial discourse—that provides substantial clues regarding the development of the architectural writing tradition (Durmş, 2014). This paper seeks to prove the imperial discourse of the text through an 11-step deciphering process using rhetoric—the art of persuasion and eloquence—as the method for analysis. Employing a number of fields such as linguistics, semiotics, literature, history and philosophy, rhetoric is focused on the structure of messages as a form of coding, and gathers the author and the reader in a quest for interpretation. Its roots lie in the Greek concept of *Rhetorike*, and French *Rhétorique*, paralleled by Ottoman *Belâgat* (Hançerlioğlu, 2005). Furthermore, rhetoric can be defined as the means of persuasion

regarding the use of language and the art of effective expression in speech and writing (McQuarrie & Mick, 1996).

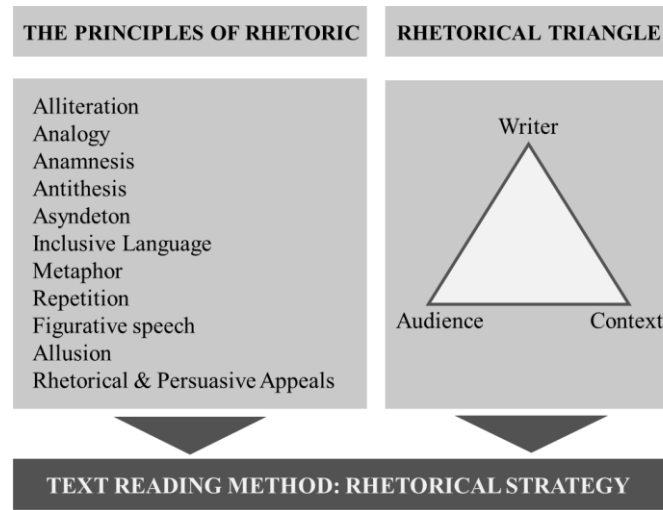
The *raison d'être* of employing rhetoric is to learn and apply more effective methods of persuasion, and to decipher words and texts that are developed through rhetoric. Rhetoric provides the audience (listeners or readers) with an experience based in appeals to ethos, pathos, and logos (Booth, 2004; Meyer, 2009). Within the framework of this ethos-pathos-logos triumvirate, which serves as the fundamental basis for persuading the masses, ethical appeal seeks to achieve persuasion using the character and credibility of the speaker, while emotional appeal reaches that goal with reference to emotions within the audience (Aristotle, 1954; 1975). Logical appeal, on the other hand, refers to efforts to persuade the audience through specific justifications that render the speaker's argument convincing (Aristotle, 1975). In this context, rhetorical strategies may be employed as a method for discourse analysis on *Usûl-i Mi'mârî-i Osmanî*.

## 2. Method: Rhetorical Strategies for Text Reading

Today numerous speakers and authors connect with audiences by employing the principles of the art of persuasion through a variety of channels. In this way, becoming familiar with common rhetorical devices will enhance one's understanding of speeches and texts. In order to convey ideas effectively and engage with the audience, one can employ a wide range of rhetorical strategies, and such appeals help structure an argument. The three elements, which have the largest impact on argumentation, are the pillars of the rhetorical triangle: the writer, the audience, and the context. This trio provides an effective basis for methodical applications of the rhetorical principles.

According to the rhetorical triangle, potential relationships between the writer and the audience may be discussed in a context aimed these two individuals. The speaking strategies used in antiquity involved a number of supportive techniques enabling the speakers and writers to persuade the audience to an idea or elicit an emotional response. The most commonly used rhetorical appeals are ethos, pathos and logos, but other appeals employed in the literature include the following: "Alliteration, Allusion, Analogy, Anamnesis, Anaphora, Antithesis, Anadiplosis, Asyndeton, Climax, Diacope, Figurative speech, Hypophora, Inclusive Language, Juxtaposition, Metaphor, Pleonasm, Polysyndeton, Repetition, Rule of Three, Sententia, Rhetorical & Persuasive Appeals, Tricolon..." (Booth, 2004; Lanham, 1991; Meyer, 2009; Richards, 2008).

The principles of rhetoric constitute the primary focus of speech and writing. Used in isolation, these devices are rather meaningless; however, when combined, they have a strong impact on the listener or reader. The rhetorical devices referred to in this context can serve a strategic objective in a multifarious/plain form in the rhetorical triangle perspective, and with reference to the potential of the verbal/textual material. In this paper, the rhetorical strategies employed as a method of textual reading and interpretation and for discourse analysis purposes were applied to sections from *Usûl-i Mi'mârî-i Osmanî* with reference to the context of the text (Table 1). It is clear that such an analysis applied to the Turkish transcription of *Usûl-i Mi'mârî-i Osmanî* entails rhetorical attitudes in which "The Principles of Rhetoric" comprise the steps for the method of analysis.

**Table 1.** Rhetorical Strategy Method for Text Reading

### 3. Rhetorical Analyses of *Usûl-i Mi'mârî-i Osmanî* Discourse

This section comprises the discourse analysis of the text through examples from *Usûl-i Mi'mârî-i Osmanî* and rhetorical equivalents of the rhetorical strategy process. The comments based on the Rhetorical Strategy Method of text reading were based on extensions of equivalents of the rhetoric principles, followed by examples with reference to the discourse in *Usûl-i Mi'mârî-i Osmanî*.<sup>24</sup> Rhetorical analysis steps performed on the basis of the book's chapters are then discussed. Overall, this process provides insights into the Ottomans' intellectual world, specifically through a text that serves as an example of imperial discourse.

**Alliteration:** This device refers to the repetition of sounds across a phrase or a group of words. Alliteration adds lyricism to language, while also making the phrases more vivid and easier for an audience to grasp (Lanham, 1991; Richards, 2008). As a rhetorical strategy in textual analysis, alliteration applies multiple emphases using the word “usul” (style) throughout the body of *Usûl-i Mi'mârî-i Osmanî*:

In the discipline of architecture, the verification of the geometric calculations for the whole of the structure, on the basis of the diligent and adept arrangement of various parts of the structure, is called the *Style* [emphasis added] of Construction. It is defined with reference to the columns, which serve as the permanent basis of various structures, and the established forms of structure in the science of architecture...Ottoman Architectural *styles* [emphasis added] are composed of three distinct forms: The first is the “Mahruti” (Conical), the second is the “Müstevi” (Flat), and the third is the “Mücevheri” (Ornamented)... (Edhem Pasha, 2010, p. 9-10, Various Styles of Architecture)

**Analogy:** This strategy is a reference to similarities that provide simple explanations for complex ideas in rhetoric. Analogy compares two things using the conjunctions “like” or “as”. Moreover, rhetoricians are often accustomed to providing simple explanations for rather

<sup>24</sup> The Turkish language transcription of the text was used as the basis for this analysis. Unfortunately, English is not among the languages used in the original manuscript.

complicated ideas (Lanham, 1991; Richards, 2008) and so a well-timed analogy can add depth to speech, helping the audience understand central points. As a strategy of textual reading, analogy finds its representation in *Usûl-i Mi'mârî-i Osmanî* in the form of metaphors. The ornamented stones on the domes of the mosques, the decoration elements of buildings, and the sight of architectural works are depicted through analogy:

In the interior of the domes, inlaid gems; ornaments covering the inscriptions discussed above *like* [emphasis added] chandeliers comparable to a crown on one's head, had all been ornamented with red and blue embroidery over white background... (Edhem Pasha, 2010, p. 18, Green Mosque)

All decorations are applied in an extremely fine way, not to harm the geometric look of the sections of the building. This treatment should be just *like* [emphasis added] the embroidery the plants, which covered the world prior to the Flood, had impressed on the rocks... The colors of the embroidery should be lighter and the shapes of the branches should relay a pleasant view *as* [emphasis added] in the case with Indian scarves... (Edhem Pasha, 2010, p. 12, Various Styles of Architecture)

The one in the center, in other words, the one on the fourth window displays light and most colorful flower bouquets, just like the previous one. Yet, the pots of these bouquets are more interesting and certainly different. They all reflect light in such a way that the interior of the tomb looks *as* [emphasis added] if it is covered by flames. (Edhem Pasha, 2010, p. 34, Şehzâde Tomb)

**Anamnesis:** Anamnesis refers to recollections of the past for rhetorical purposes. While appeals to history can sometimes involve logical fallacies, they can also be used effectively to emphasize commonalities between the speaker and the audience and to demonstrate a speaker's mastery of a subject (Lanham, 1991; Richards, 2008). As a strategy of textual reading, anamnesis is represented in *Usûl-i Mi'mârî-i Osmanî* in the form of allusions to memory. The importance of Ottoman architectural styles, their contemporary dearth, and the superiority of Ottomans over other nations are themes emphasized throughout the book as indicators of the nation's talents regarding architecture and construction techniques:

In time, the masters who command the *unique* [emphasis added] architectural styles developed by Sinan were *lost* [emphasis added], and replaced by an architect named Raphael, instead of Sinan, and architects from the Armenian nation, instead of his disciples. These architects did not command the styles and technique of Ottoman Architecture, which was relegated just to a label. Furthermore, they applied almost all architectural methods known to man, given their interest in foreign science and technique, leading to a state of affairs where that wide range of architectural styles were applied on Ottoman religious structures and other buildings in part or in whole, producing certain *disfigured buildings* [emphasis added]. (Edhem Pasha, 2010, p. 7, Architectural History)

Even though it is possible to return to development and ascension once again after a period of *decline* [emphasis added], the nations who had the elegant works of naturally gifted artists can rise again only through reference to *past* [emphasis added] works and science, and strict compliance with them. That is why in the field of fine arts Ottomans took this road as they believed that they

would return to progress once again only by working in light of the models provided by *past* [emphasis added] fine works of art. (Edhem Pasha, 2010, p. 45, Certain Details Regarding Ottoman Architectural Ornaments)

**Antithesis:** In rhetoric, antithesis builds on contrast to further convey an argument and occurs when two ideas are placed in opposition to one another using a parallel structure to create contrast. Because ideas are often easier to grasp when we understand their opposites, antithesis is a useful rhetorical device for conveying arguments to ensure they are approachable and easy to remember (Lanham, 1991; Richards, 2008). Antithesis in *Usûl-i Mi'mârî-i Osmanî* refers to contrasts in the implementation of architectural styles between Ottomans and other nations, and expresses Ottomans' superiority in application:

At the time foreign engineers arrived in Istanbul, the prevailing style of ornament in place in all buildings of Europe was one based on an extremely intricate application of various flower patterns. The buildings foreign architects built in Turkey in those days have also been adorned with this method. The ornaments applied with this style can be found in the balconies of many minarets and water tables of mosques. Most of these were the works of the Armenian architect Raphael, who had by then achieved an *undue fame* [emphasis added], and his students. These are just *worthless pieces of works* [emphasis added] where not even the slightest appreciation of or interest in Ottoman architectural methods can be observed. (Edhem Pasha, 2010, p. 38, Azap Kapı Fountain)

It is common knowledge that the glasses on the windows of Ottoman structures (stained-glass) were not painted after the making of the glass, as is the practice with the larger buildings of Europe... *The style adopted and implemented by Ottoman artists is as follows* [emphasis added]: If the process is based on the combination of inherently colored glasses, the problem of mixing of colors the *Europeans suffer* [emphasis added] would not arise... (Edhem Pasha, 2010, p. 19, Green Mosque)

**Asyndeton:** This device indicates the omission of conjunctions. In rhetoric, asyndeton refers to conveying a dramatic sense of eminence through sentences that avoid conjunctions. By leaving out a conjunction, like “and” from a list, while maintaining the usual grammatical form, a sentence can feel more immediate and dramatic (Lanham, 1991; Richards, 2008). This strategy is a powerful tool to add emphasis at crucial points of a speech. Asyndeton finds its representation in *Usûl-i Mi'mârî-i Osmanî* more often than not in the context of describing tombs and fountains, perhaps due to the powerful effect of using dramatic sentences to portray those types of structures:

The interior of the tomb offers a thorough sense of comfort. The objects inside are plain, or one might say anything but pretentious, *free from any elements, which would make one sad* [emphasis added]. They were built specifically as graves for Ottomans. (Edhem Pasha, 2010, p. 31, Suleiman the Magnificent's Tomb)

Sultan Ahmed the Third procured a few engineers for the application of the new architectural techniques...However this led to a trend where French architects, running after riches, proceeded to Turkey in droves. This practice



then fed the interest of Ottoman architects into the ornament methods of the Europeans, and made them embrace the new style. *This depressive state of affairs made Ottoman architects completely forget* [emphasis added] the artistic grace and beauty as well as the old forms and rules they applied on Ottoman buildings... (Edhem Pasha, 2010, p. 38, Azap Kapı Fountain)

**Inclusive Language:** In rhetoric, inclusive language refers to adopting an honest approach to the audience in which speakers can develop a good rapport by using inclusive pronouns such as “we” and “our” (Lanham, 1991; Richards, 2008). Inclusive language shows that the speaker identifies with the audience members and has their interests in mind, which in turn makes the speaker appear trustworthy to the audience. As a strategy of rhetoric in analyzing a text, inclusive language is observed in *Usûl-i Mi'mârî-i Osmanî* in the context of discourses aimed at Ottoman architects, and in sentences that emphasize nationalism:

Even though these ornaments are extremely diverse, they are usually compatible...The compatibility produces perhaps the best examples of achievement *through the utmost efforts of Ottoman architects* [emphasis added], of the levels Arabs failed to achieve in their architectural works. (Edhem Pasha, 2010, p. 18, Green Mosque)

The beauty and grace of the fountain Sultan Ahmed the Third had built near Bâb-ı Hümâyûn makes it *a work of art exhibiting the high level of expertise and knowledge Ottomans achieved in terms of architectural technique* [emphasis added]. We will try to elaborate the expertise, and *technical superiority and grace* [emphasis added] of the artists involved in the building of the fountain. (Edhem Pasha, 2010, p. 35, Sultan Ahmed III Fountain)

It is *common knowledge* [emphasis added] that choosing a spacious and available site as the first thing to do, is a *tradition and the common practice* [emphasis added] among Ottoman architects... (Edhem Pasha, 2010, p. 37, Azap Kapı Fountain)

**Metaphor:** In rhetorical analysis, a metaphor refers to a strong emotional response between two objects. Metaphors occur when a word or phrase is related to another word to which it does not relate in reality. This figure of speech, which can be short and focused or long and complex, suggests a rich and often engaging comparison between two things. Metaphors can also create a strong emotional response in an audience, as well as make a difficult idea or argument easier to comprehend (Lanham, 1991; Richards, 2008). As a strategy of textual reading, and in contrast to analogy, metaphor finds its representation through references to emotions:

Just like an old man *longs for death in the face of the sorrow and pain of his long life past* [emphasis added], the guide would stand at the top of a hill and point at the Sultan Selim Mosque in the distance, just at the moment the passengers longed for immediate arrival after a tiring and trying journey of three days. As the old man *would see the gates of heaven right under the curtains falling on his eyes* [emphasis added] as death approaches, the passengers would also be overwhelmed with awe when they see such a beautiful building illuminating their hearts. (Edhem Pasha, 2010, p. 25, Selimiye Mosque)

That is how such a huge building standing in the empty space between the sky and the earth at such a site, accompanied by the minarets on both sides of the dome, *reminding one two candles place in front of the person* [emphasis added], shining under the sun and adorned in a worthy manner, *would make everyone emotional and amazed* [emphasis added]. (Edhem Pasha, 2010, p. 25, Selimiye Mosque)

**Repetition:** Repetition alludes to the emphasis of words and ideas that are of special import. In speeches, repetition is important because an audience cannot pause or replay what a speaker has said. However, repetition can be also used to highlight specific words and ideas in particular parts of a speech. Doing so can add rhythm to language by emphasizing a single idea (Lanham, 1991; Richards, 2008). Repetition can be effective in creating a sense of structure and power and, in both speeches and literature, repeating small phrases can ingrain an idea in the minds of the audience members. Through the textual reading strategy, repetition serves to repeatedly remind readers of particular issues:

One should be aware, first of all, that ever since the foundations of the *strong structure of the eternal Ottoman State* [emphasis added] were laid, the *larger structures* [emphasis added] which beautify and adorn the land, and in particular *mosques* [emphasis added] and others had been built in a form which was brought about by the *Turks' inherent characteristics and value which found its expression all over the world* [emphasis added]... (Edhem Pasha, 2010, p. 3, Introduction)

In time, *larger architectural buildings* [emphasis added], and hence certain *architects and masters* [emphasis added] came into being. Even though they were successful in building *great works* [emphasis added] during the reign of Sultan Selim the First, among them *a talented architect called Sinan* [emphasis added] stood out and became famous all around the land... (Edhem Pasha, 2010, p. 6-7, Architectural History)

During the reign of Suleiman the Magnificent, the *famous Architect Sinan* [emphasis added] would gain ascendancy and bring about a revision of the forms of construction in line with the works of previous generations. At the same time, he established the level of harmony between the sections of buildings, and became the organizer of the styles of Ottoman Architecture by adding new forms on top of the styles of *Ottoman Architecture* [emphasis added]... (Edhem Pasha, 2010, p. 9, Various Styles of Architecture)

**Figurative Speech:** Figurative speech refers to verbal statements that support the reader or audience's imagining of concrete images. People enjoy thinking in metaphors, and figurative speech tends to work best when composed of specific images (Lanham, 1991; Richards, 2008). Figurative speech in *Usûl-i Mi'mârî-i Osmanî* produces images in the mind on the basis of the narrative:

As the Ottomans are extremely religious, they did not deem it acceptable to use the images of living things in their mosques and other places of worship as ornaments... The ornaments in Ottoman Architecture can be classified in two major categories. *These are the plants, and branches of plants* [emphasis

added]...These two types of ornaments were applied either in conjunction or separately... Individual patterns are not required to be elegant; what is crucial is that *they look beautiful when combined* [emphasis added]. One should make sure that the dimensions are in harmony. (Edhem Pasha, 2010, p. 41, Decorational Patterns and Flowers Used in Ottoman Architectural Styles)

Within the framework of the decorations in Ottoman architectural styles, the angular extension of the lower part of the tray would extend vertically until the lower arch of the corner, or horizontally at the level of the wainscot of the tray. This would enable the application of a number of building styles at once... *According to the rules of Ottoman Architecture, the cross-sections of column gaps would be attached to the length of the column and wall or arch on which they are placed* [emphasis added]... (Edhem Pasha, 2010, p. 10, Various Styles of Architecture)

**Allusion:** By using allusion, a writer or speaker not only associates themselves with the ideas of the original text, but also creates a bond with the audience by evoking shared knowledge (Lanham, 1991; Richards, 2008). As a strategy of textual reading, allusion in *Usûl-i Mi'mârî-i Osmanî* can be observed in comparisons to the architectural styles of and ornaments by Western nations:

According to Ottoman architectural style, the use of arches of various widths is acceptable practice...The use of arches over full circles or partial circles amounting to two thirds of a circles, as is the case with Arabian, and in particular Andalusian architecture, is not an accepted practice in Ottoman architecture... *The use of arches in line with Arabian style would produce ugly results in Ottoman buildings* [emphasis added]... (Edhem Pasha, 2010, p. 11, Various Styles of Architecture)

Those who fail to have a good grasp of the development of Ottoman architectural styles *would believe Ottoman architects had learned such new applications from Italian artists* [emphasis added]. They would also claim that the revision of hitherto rarely used plant ornaments, within the framework of Ottoman Architectural styles, was a result of the influence of Italian architects. Yet, *the plant ornaments of Italian architects are of a completely distinct nature; any similarity observed in the plant ornaments employed by Ottoman architects are purely coincidental* [emphasis added]. (Edhem Pasha, 2010, p. 42, Decorational Patterns and Flowers Used in Ottoman Architectural Styles)

**Rhetorical and Persuasive Appeals:** Ethos, pathos, and logos--forms of rhetorical and persuasive appeals--are also three crucial concepts that Aristotle presented in regards to persuasion, on the basis of using character, logic, and emotions in a discourse (Aristotle, 1975). Derived from the ancient Greek word for character, an appeal to ethos is a claim to the authority and trustworthiness of the speaker. . An audience needs to trust and respect a speaker if a speech is to be effective, and appeals to ethos are the central means of accomplishing this (Lanham, 1991; Richards, 2008). As a strategy of rhetoric applied to the reading of texts, appeals to ethos are observed to showcase a strong belief in the application and authority of Ottoman architecture within the framework of *Usûl-i Mi'mârî-i Osmanî*:

A glance at the elegant and larger results of Ottoman architecture, built in eras where the sciences of fine arts reached to their zenith reveals that *a particular architectural style is applied in such buildings which are the products of human thought and imagination* [emphasis added] ... (Edhem Pasha, 2010, p. 9, Various Styles of Architecture)

Many great and elegant buildings were constructed in line with the rules of Ottoman architectural styles... *Ottoman architectural styles offer a strong resource to help in the implementation thereof on contemporary large buildings* [emphasis added]. On the other hand, they also make construction easier than any architectural method known to men... (Edhem Pasha, 2010, p. 13, Various Styles of Architecture)

An appeal to pathos incorporates an audience's emotions and imaginations. Derived from ancient Greek, the word "pathos" means "experience" or "suffering." Appeals to pathos are most effective when they emphasize a shared value between speaker and the audience, and when paired with logical arguments (Lanham, 1991; Richards, 2008). Through a textual reading, appeals to pathos are represented in passages that touch upon the emotions and imagination of the reader:

Under the great dome in the center of the mosque, the light sun projects into the mosque through the great hexagonal window built in the middle of the mosque *would instill nothing but awe and admiration, and a will to continue watching* [emphasis added]... (Edhem Pasha, 2010, p. 17, Green Mosque)

Entering into the mosque, *one would be impressed further by the passage from the noise of the crowds outside to the peace inside the mosque* [emphasis added]. Indeed, when sunlight strays into the mosque from the windows (stained-glass)...the decorated fence of the Sultan's gathering place...enameled tiles on a blue surface...yellow and porphyritic marble columns around the gathering place...the columns at the pulpit and some marble geometric-shape-engraved sections of the altar and the pulpit, some gilded forms; in other words, all of these, *affect men as a whole* [emphasis added]. (Edhem Pasha, 2010, p. 27, Yeni Mosque)

The tombs of Suleiman the Magnificent are built in such beautiful gardens, that *they instill a definite elegance and meaning into the clear lights of the moon in pleasant summer nights, beautiful scents of various flowers, and the songs of nightingales* [emphasis added]... (Edhem Pasha, 2010, p. 31, Suleiman the Magnificent's Tomb)

A rhetorical appeal to logos relies on logic or reason. "Logos" means "word" in Greek; however, the true definition can be most closely described as the word by which the inward thought is expressed (Lanham, 1991; Richards, 2008). Appeals to logos are revealed in *Usûl-i Mi'mârî-i Osmanî* through rational references to logic:

*This fountain embodies all the characteristics of most beautiful works of art by former artists* [emphasis added]. Among these, bricks displaying embroidery and tile-works attest the skills of the ceramicist, fences exhibiting various forms are works of casters, marbles of various colors are proof of the

capabilities of the quarry, the embroidered and embossed patterns on the wooden roof reflect the *superior skills* [emphasis added] of the chisels and embroiders... (Edhem Pasha, 2010, p. 35, Sultan Ahmed III Fountain)

We include an image of the fountain in our book. *A glance at the image reveals that Montani Efendi, who applied substantial diligence and skills a few years ago to project an image truthful to the original, derives it, as well as the technical details provided in the book from the drawings* [emphasis added]. The image makes the advances Ottoman architectural style achieved in terms of harmonious use and arrangement of various colors in a pleasant arrangement obvious... (Edhem Pasha, 2010, p. 38, Azap Kapı Fountain)

*There are two rows of windows at the tomb, and the rows have distinct characteristics of their own* [emphasis added]. The light entering into the building through rectangular windows of one row and most colorful (stained-glass) glasses on white windows resembles the glow of processed precious gems. Each window has four frames contained in one another... (Edhem Pasha, 2010, p. 33, Şehzâde Tomb)

#### 4. Discussion

This study based on the Rhetorical Strategy Method for the reading of a text reveals the persuasive power of *Usûl-i Mi'mârî-i Osmanî* as an imperial discourse. In this context, the interpretation is based on the rhetorical triangle approach and the principles of rhetoric, proving that rhetoric, the art of speech and expression, can be used for discourse analysis.

The plurality of voices in *Usûl-i Mi'mârî-i Osmanî* offers its readers many distinct perspectives while presenting a discourse on empire in Europe. The distinction in question is a function of efforts to revisit and re-interpret architectural writing through an interdisciplinary perspective. Against this background, the new perspective that this article offers is an attempt to discover the textual world of the Ottomans through rhetorical strategies. *Usûl-i Mi'mârî-i Osmanî* introduces an important rhetorical reference in architectural discourse through its evolution from a personal imperial perspective to a bureaucratic vision of empire.

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# **The Effects of Color on People at Retail Stores**

Nazlı Nazende Yıldırım

## **1. Introduction**

Color has an important role in people's lives. Since human beings have existed, color has attracted interests, and been a subject of examination. Therefore, many scientists, philosophers, physicists and artists have been interested in this subject. For instance, Aristotle claimed that there are similarities between colors because of the mix of different forces in the sunlight, flame, air and water. Leonardo da Vinci included the white and black in the main colors. He studied the optical effects of color combinations and the effects of perspective and shadow. Newton has proved that all spectral colors exist in white light and revealed that the first color wheel that it shows the color relations was made from these colors. Moses Haris, who was an etymologist and woodcutter, obtained the pigment of primary and secondary colors. Goethe, in his book "Theory of Colors" has dealt with color. In addition, Runge, Itten, Chevreul and Munsell contributed to the color theories. As it is seen color has been subject to different researches for many fields. In this research, color is discussed in terms of interaction between user and store design.

The usage of color in retail stores in terms of user behavior is an important matter. Store preferences of the user, the time spent by a user in retail store and the user's willingness to shop can change depending on the color type used in retail stores. The purpose of the current study is to question whether color may affect behavior of users in retail stores. Knowing the effects of the colors used in retail stores will lead the interior architects to designing the retail store that gives the best solution to function.

## **2. Color**

Color researches have been based on past timings. Sir Isaac Newton asserted that white light has all colors and around 1666; he planned the first of all color circles. Then, in 1758, Tobias Mayer who is a German mathematician developed these studies and he arranged a series of triangles. These researches that are developed have come until the present day (Birren, 1969).

Color is not an odd item that people encounter occasionally or is remembered from time to time. Color is a very important item that if people's eye exists, it exists and it constantly affects people. Color is discussed in terms of lighting technique that involves light, object and visual perception (Sirel, 1974).

People live in a colored environment. Sky, foliage and cities always have colorful scenery and people have seeing ability these scenery. Color vision is a complicated manner. This process is completed through the collaboration of the eye and brain. Color is light, perception, energy, communication and magic. It refers to light and energy in physic, perception in psychology, communication in sociology and magic in architecture (Miller, 1997).

Color is vital for life. It is a form of the energy to be invented by light and this energy influences body function of people as emotional and mental. The fact that color influences brain waves as functions of the autonomic nervous system and hormonal activity. It also stimulates specific emotional and aesthetic associations (Mahnke, 1996).



Heimstran (1974) affirms that there are three subjective features of a color that is the physical attributes of the light. These are hue, saturation and brightness. Similarly, Brebner (1982) defines that colored light involves three elements such as brightness, hue and saturation. Fundamentally, brightness is defined as intensity of the color, hue is the wavelength in the color spectrum or it is just the color of an object and saturation is the quantity of white that exist any color. For instance, if a particular color calls the more saturated, it consist of the less white as pink is less saturated than red (Heimstran,1974).

Main color attributes contain hue, value and saturation. Specific instruments define mathematically each of these three attributes in science. Hence, hue is the dominant wavelength that is identified by numerical scales. It is explained like the primary character of color. Besides, quality is used as hue. For example, if a color has a blue quality, it is important that its position relation to others hues as happening between green and violet. Value refers to relative gray- scale reference and it relates to lightness and darkness of colors. Two colors that relations lightness and darkness are different each other, they refer to describe different values. A percentage calculation measures saturation that defines the degree of purity. Saturation that exist a color is the amount of hue or degree of fullness of the hue. The word intensity suggests as the same meaning saturation. Whether the intensity of a color decreases, only its saturation will reduce. Saturation also refers to chroma. For instance, if a color has full chroma, it is fully saturated (Kopacz, 2004).

Brightness, color complement and color temperature as other terms are used to express comparative aspects of colors used in combination. Similarly, these terms about colors are defined in depth. Brightness is usually connected with the strength of a color in design. Value and saturation that a combination of two things, measure brightness. If value or saturation level increase, a color will be stronger, brighter and more brilliant. Color complement is defined on the color circle, each color has an opposite. Researchers often use color complements when they are working with contrasts and harmonies in pigmentary material. Color temperature is important to impact physical response. People correlate temperature with certain hues. For instance, they think hues in the yellow, orange and red range as warm, whereas blue, green are thank as cool. Researches show that people border on warm colors in colder climates and cool which in hot climates (Kopacz, 2004).

### **3. Color in Environmental Psychology**

Color perception is not just based on color characteristics, it is interest in how visual comparison affects those characteristics. For example, in a field of yellow daffodils, a medium-blue ball looks dark, but same ball looks bright in blackness of asphalt. While in a bowl of oranges, violet colored grapes seem quite cool, same grapes seem warm in a blue bowl. Placing particular other colors close can improve every traits of color (Kopacz, 2004).

Gifford (1987) affirms that people use their sensations to collect information from environment and give meaning to the environment. Perception provides to know of the environmental stimulates and react to us. In perception of something, some sign systems, their sizes, their location and their illumination are very important. Perception is the looking consciously and it categorizes that looked things. Perception consists of object and environmental perception. In object perception, is perceived object's color, brightness, smell and image; however, environmental perception has more widely meaning. Environmental

perception is more complex than object perception as environment is not stable and has people that always are moving in there. Environmental perception is more sophisticated (Gifford, 1987, Cited in Demirbaş, 2007).

People can keep consciously their livings, learning and the relation between these and past. Generally these processes are occurred in the memory. In psychology, memory includes store, retain and recall information. Formation and retrieval of memory have three main stages. First is encoding or registration. In this stage, is received information, processing and combining. Second step is storage. In storage stage, the enduring record of the encoded information is created. Last stage is retrieval. In this stage, the stored information is recalled or recollected. There are three types of memory: sensory, short- term and long- term. People perceive an object and after the 200 - 500 milliseconds sensory memory comes in. The number of information that obtained by sensory memory is transmitted short- term memory. Short- term memory lets recall a period of several seconds. Its capacity is very limited (Conrad, 1964).

Russell and D'Hollosy (1992) observe the effect of attention on memory. Three studies have been done by them. The factors of sex, color and mode of presentation (verbal and drawing) are ignored. This study shows that the strength of a memory store is connected directly to the strength of attention.

Bynum, Epps and Kaya (2006) have investigated the relation between short- term color memory and professional experience and previous color related education. 40 college students were chosen as subject. 20 of whom have interior design education and 20 who did not color-related education. At the end of the research, similar cues in remembering the colors are used by two groups.

Cognition consists of the processing of information, applying knowledge, and changing preferences in psychology and in artificial intelligence. Cognitive progression can be conscious or unconscious, natural or artificial. Cognition refers to the mental functions, mental processes and states of intelligent presences. Mental functions include comprehension, inference, decision- making, planning and learning (Blomberg, 2011).

According to Gifford (1987) cognition is the last step of the learning process. First, certain knowledge comes in mind: perception, then it is classified and stored: memory and in last step, it is recalled when is needed: cognition. Has received information a spatial content, it refers to spatial cognition. Spatial cognition has some parameters such as wayfinding, distance and recognize. These parameters are very important because, perception may chance according to them. The spatial cognition of people are different each others. There are many factors that affect on the spatial cognition. These factors are summarized with five items as stage of life, spatial ability, familiarity and experience, gender and cognitive biases (Gifford, 1987, Cited in Demirbaş, 2007).

Spatial cognition involves the learning of knowledge and convictions on spatial belongings of object and experiences in the world. Cognition relates knowledge that its acquisition, storage and recall, manipulation, and use by humans, nonhuman animals, and intelligent machine. Cognitive systems consist of sensation and perception, thinking, imagery, memory, learning, language, reasoning, and problem solving. Cognitive structures and practices are part of the human mind. Spatial convictions contain location, size, distance, direction, separation and connection, shape, pattern, and movement (Smelser & Baltes, 2001).

Yıldırım, Akalın- Başkaya and Hidayetoğlu (2007) investigate the relation between indoor color use and gender and age on mood and cognitive performance. This experiment is done in café and restaurant. In both spaces, furniture and decorations are kept on the same. After that yellow walls are painted to violet. Every appearance is tested by researchers with 250 participants. In results, violet interiors are considered more positively than yellow interior. Male are evaluated the space more positively as compared to female and young customers have a more positive propensity than older customers to the perception of atmospheric attributes.

### *Color Preferences*

Our preferences are influenced by some factors such as, social factors, demographic factors and our behaviors (Gifford, 1987 as Cited in Demirbaş, 2007). In 1985, Bostanoğlu investigated to preferences from gender factor point of view. The result indicated that preferences of the environmental characteristic were affected by the social statue from much more than the gender. This research showed that profession have affect on preferences.

According to Cassidy (1997) personal space, territoriality, crowding and privacy have effects on the relationships between human and environment. Personal space is related to gender, age, culture and personality. It showed that differences of gender, age, culture and personality cause to different behaviors that are demonstrated by people in the same spaces.

Ellis and Ficek (2001) examined the relation between color preferences and gender. This experiment was done with North American college students. At the end of the experiment, significant, gender differences were found in the preferences of the students. While males preferred more shades of blue, females preferred green and blue.

Satio (1999) examined the color preferences on 586 university undergraduates in Japan. The average age of this subjects group was 20.4 years old. Their preferred color name was asked and most of them selected blue, followed by red. At the end of the research, an effect of gender on preferences was founded. Whereas black color was chosen by men, pink color is preferred more by women (Satio, 1999, Cited in Camgöz, 2000).

Wijk, Berg, Sivik & Steen (1999) present color preferences of 80-year-old men and women. Blue, green, red are most preferred from seven colors; but, brown at least. Earlier studies claim that as brightness of a color raise, its' preference rating also raise. In this research, although yellow has high ratio brightness, blue that has low ratio brightness is preferred (Wijk, Berg, Sivik & Steen, 1999, Cited in Camgöz, 2000).

Eysenck (1940) studies about color preferences and most essentially point are dedicated by Eysenck. One of them is the presence of a common classify of preference for colors. Other is the concerning popularity of saturated and unsaturated colors. Another is diversities in preferences for colors between the genders.

### *Color and Attention*

Attention is the cognitive process of focusing on one feature of the environment. It also summits the allocation of processing resources. For psychology and cognitive neuroscience, attention is one of the most strongly examined topics. It includes focalization, concentration, and consciousness (Anderson, 2004). Attention has four essential items such as working memory, top-down sensitivity control, competitive selection, and automatic bottom-up filtering for salient stimuli. Four processes are fundamental to attention: working memory,

top-down sensitivity control, competitive selection, and automatic bottom-up filtering for salient stimuli. Each process composes a different and essential input to attention (at <http://arjournals.annualreviews.org/doi/abs/10.1146/annurev.neuro.30.051606.094256>).

Camgöz (2000) states that the relation between color and attention like items. The study declares that brightness has the greatest importance in attract attention. Colors have a potential for attracting attention. Red has an advantage in the visual field and it invites attention in more as other hues. Alone hue cannot have been only element to attention. Contrast effects most affect on attention as saturation and/or brightness distinctions between objects and their background. Colors attract more attention including high brightness contrast by their background and if saturation of a foreground color with its background enhance, that color attracts more attention.

#### **4. Color in Retail Stores**

Retailing is composed of the selling of goods or merchandise from a fixed location such as retail store, department store and boutique. Retail companies are often identified shops or stores. Retailers are at the end of the providing chain. Retail and shopping are both similar and opposite terms because, shopping means the act of buying products. Shopping is done not only to obtain necessities such as food and clothing, but also it is done recreational activities wise window shopping and browsing (at <http://en.wikipedia.org/wiki/Retailing>). Researches conducted have shown that there is a strong relationship between store atmosphere and user behaviors (Donovan & Rossiter, 1982; Turley & Milliman, 2000; Kotler, 1973; Summers & Hebert, 2001; Michon, Chebat & Turley, 2005).

Donovan and Rossiter (1982) investigate store atmosphere with an environmental psychology approach and is tested the Mehrabian- Russell environmental psychology model in retail settings. The study is tried to execute within store alterable that affect shopping behavior. Consumers are experienced in store environments in the way of two major demonstrative dimensions such as arousal (arousing- sleepy) and pleasantness (pleasant- unpleasant). At the end of the investigation, it shows that arousal and pleasantness are two significant intercessors about the shopping behaviors within the store.

Atmospherics effects on shopping behavior with a review of the experimental evidence. This study appraises relevant literature for making an extensive table of the empirical studies in this area. This table signifies that atmospheric volatiles affect a majority of consumer evaluations and behaviors (Turley & Milliman, 2000).

Kotler (1973) presents atmospherics as a marketing tool. The substantial product or service being offered influence on people's buy decision- making. The substantial products such as a pair of shoes, a refrigerator or a meal are only little pieces of the total consumption packet. People counter the total product. Buying total products process contains service, warranties, packaging, advertising, financing, pleasantries, images and other features. Place where products are sold is one of the most vital features. The atmosphere of the place is more influential than the product to consumers in same cases. Thus, sometimes the atmosphere is the main product. Nevertheless, the atmosphere that is marketing tool is ignored by businessmen. This condition has two reasons. First, businessmen prefer to be practical and functional. Second, in communication, atmospheres are a silent language; but, this fact has been recognized recently to diverse silent language such as body language, temporal language, and spatial language.

Summers and Hebert (2001) observe shedding some light on atmospherics and influence of illumination on consumer behavior. The effect of display lighting is a component of store atmospherics on consumer attitude. Two retail stores are decided and arranged with supplemental lighting to investigate effects on consumer behaviors. The consumer's actions are recorded by video cameras. Subjects compose of unintentionally recoding of 2367 consumers. Their behaviors and demographics are coded by two raters. Research indicates that consumer behavior is affected positively from supplemental lighting treatments.

Michon, Chebat and Turley (2005) examine the interaction effects of the mall environment on shopping behavior. Effects of ambient odors are investigated on customer's emotions, perceptions of the retail environment, and perception of product quality. The experiment is done in a community shopping mall. It shows the relationships between ambient odors and mall perception. Customer's perceptions only under the medium retail density condition are affected by ambient odors positively.

Singh (2006) presents impact of color on marketing. People's minds are made up within 90 seconds of their first contacts with either people or products. Approximately 62- 90 percent of the assessment relies on colors alone. Thus, use of colors correctly has an important to diversification products from competitors and effecting moods and feelings in terms of positive or negative. This study reviews the literature associating to color psychology in the content of marketing. Study demonstrates that colors can be used by managers to increase or decrease desire, improve mood, calm down consumers, and decrease perception of waiting time.

Bellizzi, Crowley and Hasty (1983) examine the effects of color in retail store design. It suggests that shoppers on a retail display can be attracted physically by color. It also can have clear perceptual qualities that influence store and products image.

Crowley (1993) investigates the two- dimensional impact of color on shopping. In previous studies, color effects are classified typically as into a single class of effects and overlooking situational characteristics of customer reactions to color. Additionally, these results are defined as a function of color wavelength. Although the activation reaction provoked by color presenting a U- shaped pattern across wavelengths, evaluative causing are most positive at the short wavelength (blue) end of the visible spectrum. Study supports the survival of these two different dimensions.

Söker (2009) observes the role of color on retail space such as restaurant atmospherics. In this study, is investigated the effects of colors on consumers perceiving of the restaurant's atmospherics components and evaluation by consumers. Three different kinds of restaurants and eight main colors are used. It is done with 96 students from interior architecture and environment department of Bilkent University. The observation indicates that color preference has affect on consumers' perceptions. Warm colors are more preferred that cool colors by consumers. Warm colors are aroused as low price on consumers. Gender has not affect on consumers' color preferences.

## 5. Method

The objective of this case study is to determine the impact of retail stores designed warm, cool and neutral colors on users. At the end of the case study is aimed to obtain knowledge about store design in line with user comfort and preferences.

### *Procedure*

Data were collected to conduct the face to face questionnaire with 234 participants. These participants were randomly chosen from among the potential users. Store images shown in the questionnaire were rendered using adobe Photoshop with warm, cool and neutral colors (as is seen Figure 1, Figure 2 and Figure 3). Questions about images of stores in the questionnaire as following:

1. Can the products be easily detected?
2. Is enough color assortment used in store design?
3. Does it affect your opinion on store colors used in the store design?
4. What is your opinion on the store?



**Figure 1.** Warm color store



**Figure 2.** Cool color store



**Figure 3.** Neutral color store

Question 1, 2 and 3 of the study was conducted by using 3 point Likert Scale and question 4 was constructed as open ended question.

## 6. Results

In the questionnaire, 234 participants' responses were assessed with percentage equivalents.

- 51% of the participants —————> Store W
- 32% of the participants —————> Store N
- 17% of the participants —————> Store C

As it seen in the percentage, store W designed warm colors was the most preferred store by the participants.

## 7. Conclusion

The results of the study showed that users prefer stores with warm colors than cool and neutral colors. Users perceived products better and wanted to shop in store designed with warmth. They also described store designed with warm colors as warmer, high quality, well designed, friendly and relaxed. These results obtained are important for the design of the store accordance with user preferences. It is believed that these results are instructive way to interior designers to design a succeed store.

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# Reflections of The Postmodern Era On Painting

Melihat Tüzün

## 1. Introduction

Concerning the works of contemporary artists, apart from the works that bear the qualifications of the discipline, a number of disciplines produce works by using expressions of a variety of disciplines together. In our era, named as postmodern, there are no longer boundaries between art and life, and between popular culture art and high art. The approach that bears no aesthetic value and rule, and adopts the motto “whatever you do is art” has brought the debate of introducing the end of art and painting.

## 2. Method

The major concern of this research is to discuss the effects and reflections of the postmodern era on painting by comparing modern and postmodern painting. Having presented formal and iconographic resolutions on works of artists from Turkey and the world, in order to reach a conclusion, the literature review is going to be organized around postmodern artists and their works.

## 3. Findings

### 3.1 Postmodern Era/ Postmodern Condition

The word postmodern, which is used by sociologists in the early 1960s, by architecture historians in the early 1970s, and by the art historians eventually, was used to indicate a rebellion against everything vaguely modern.

“This concept of postmodern was used by the historian Arnold Toynbee in 1939; however, Jean François Lyotard’s 1979 book *The Postmodern Condition* was influential for it to be used as an umbrella term that covers all the trends and movements that emerged in every realm of the capitalist culture since the late 1950s. Postmodernism is the ideology, the framework of the postmodern condition” (Yılmaz, 2007).

After modernism, supported by the industrial age, the postmodern era follows which is in synchrony with the electronic age. Modernism, which reached the point zero with minimalism, is followed by postmodernism that has started to create and use new styles, types and themes. In this era, differences between scientific art and popular culture no longer exist. Michel Foucault, Jean Baudrillard and Fredric Jameson, who are the most important theoreticians of the postmodern era, have enabled to remove the barriers between different disciplines. There have been debate about “Era or condition?” in the beginning of the 21<sup>st</sup> century and the general view has accepted the condition. This situation is expressed by Jameson as “the collapse of the ideology of forms”, the inconvenience of the personal style and the transformation of modern forms into postmodern codes. It is not acceptable to define postmodernism as a trend or a movement. A number of trends and movements in the postmodern era are encountered just as modernism.

### 3.2 Modern Painting/ Postmodern Painting

Clement Greenberg, one of the prominent art critics of the 20<sup>th</sup> century, has determined what qualifications modernist painting has to have and what it should be in his essay *Modernist Painting*. According to Greenberg, modernist painting should firstly be seen as painting. He emphasized that illusion of the third dimension in art should be disregarded and individuals should turn back to the core of painting in which artistic plastic elements such as color, form, fabric and dye are important.

### 3.3 Modernist Painting

Modernist painting promotes:

- Purity, sublimation, return to the core
- Authenticity
- Experimentation
- Abstract, abstraction
- Flatness, introducing two dimensions that painting shares with no other form of art
- Individuality, personality, freedom of the artist
- Going forward, transforming
- Consciousness
- Innovation, finding and using new expressions by using the plastic elements of painting
- Futuristic
- Simplicity, clarity
- Pioneer

### 3.4 Postmodern Painting

Postmodern painting promotes:

- Limitless, feeding from history, tradition on all kinds of universal art
- Figurative, return to the classical figuration
- Pluralism, collaboration of different forms and disciplines
- Eclectic
- Composition and inspiration aesthetics
- Dwells on the past; refers to the past and various cultures.
- Versatile, double meaning that includes irony and fun, allegory
- A narration both ironic and realistic
- Uniting, collaboration and unification, using unrelated object together

#### 4. Anthology of Postmodern Artist and Their Works

##### 4.1 Carlo Maria Mariani (1931, Italy)

Mariani has started the conceptual painting in 1970s and produced technically perfect works by getting inspiration from art history. The works of the artist, who has used a variety of sources from classics to 21<sup>st</sup> century, includes dialogues from art history. Allegories, dreams, Medusa's head, daily life and remains of ancient cities have become the personal iconography of the artist. His figures have a sophisticated and timeless beauty.

As can be seen in Figure 1 which belongs to the artist, who is one of the pioneers of postmodern painting, one can see an idealized Medusa situated upon ancient ruins, holding the head of a contemporary man. Medusa, whose head is cut in mythology, has changed roles with a man in this painting. The modern architecture in the background provides a contrast with classical architecture and shows the ambiguity of the contemporary time and space.



Figure 1. C.M.Mariani, Allegoria Della Critica



Figure 2. J. Vaerio, Las Meninas

##### 4.2 James Valerio (1938, USA)

The artist, who makes figurative, realistic and detailed paintings, says in an interview that he takes everyone as reference instead of a special model, as everyone has their own different portrait in themselves. As he finds large figures more realistic and surprising, these figures have a more prominent place in his paintings. The artist makes photorealistic paintings and uses a wide-angle camera to make it more detailed after planning what he is going to photograph. Among his influences are Hogarth, Manet, Ingres, Velazquez, Caravaggio and Lucien Freud.

Figure 2, which Valerio made by getting inspiration from Velasquez's *Las Meninas*, gathers attention as a direct reference to it with its name. His composition is plainer than Velazquez, and stable with narrow and vertical doors and figures in space. We can understand that it is a contemporary space with the tiles on the floor, a contemporary woman in a wedding gown in a lit room in the middle, tapestry with rose motifs and a table covered with roses which one can see partially. It is a postmodern approach as the artist takes his themes from art history.

### 4.3 Odd Nedrum (1944, Sweden)

Uncomfortable with the modern art view, this figurative artist from Norway has started to learn the neo-baroque style on his own and uses Rembrandt's techniques in his paintings. After a period in which he decided on modern or classic painting, the artist chooses classics. In his early works which he made on very large canvases, themes are generally about clashes in nature. Light and color palette in his works show the influences of Rembrandt and some of his compositions overlap with William Blake, as well as having clues from the contemporary era. After the 1980s, he underwent a transformation and made paintings about personal objects apart from figures. The artist, who describes himself as a kitsch painter rather than a contemporary, uses himself and his family as models and attracts attention with self-portraits that he made in different times as did Rembrandt. (Figure 3)



**Figure 3.** O. Nedrum, Self Portrait  
With Eyes Closed



**Figure 4.D.** Ligare, Man With Crow

### 4.4 David Ligare (1945, USA)

Ligare mentions that, in order to understand art, there is a language that we need to see in art works apart from the techniques and that we should know its language and special meanings of words that dwell in it. In his interview with Robert Dickenson in *Realism and The New Ideal* he states that he is running against the works developed with the help of philosophy of art, of which he teaches and knows the past and modern history. He also says that he is a classicist rather than a realist, and that it is important for him to be the first one and a pioneer, as well as mentioning the traditional one is actually a contemporary reality.

Ligare, who is described as a hyperrealist, defines himself as a classicist. Many of his works echo Rene Magritte's. A Hellenistic vibe is visible in his works of white marble with fuzzy fabrics. The movement in his works looks like a statement among events. Figures also take part in his landscapes and still life paintings. Clothes that belong to the classical era on his figures are somehow adapted to the contemporary fashion. He presents this by following the contemporary and blending it with past.

#### 4.5 John Nava (1947, USA)

Nava is an American artist, and a carpet and rug designer. His most important works are large rug-carpet paintings about Saints that he made for the wall of a Roman-Catholic church in Los Angeles. The longitudinal portraits he made as a project are like reflections of classic sense of figure on contemporary people.



Figure 5. J. Nava, Icon For Neocons



Figure 6. E. Fischl, The Welcome Scenes From Late Paradise

#### 4.6 Eric Fischl (1948, USA)

Fischl is an American artist and sculptor. He is one of the most important figurative artist of the late 20<sup>th</sup> century and early 21<sup>st</sup> century. American life style, bedrooms, beaches and erotically nude figures are significant in his works. His paintings are consistent and realistic. Even though there is a bit of exaggeration in figures or movements that he wants to highlight, they are not deteriorated. “Fischl’s paintings are about the various contemporary myths that the media creates in our minds. In other words, provocative figures in his paintings are actually reflections of public neurosis that are common in the American society” (Yılmaz, 2006). As can be seen in Figure 6, the nude woman whose hips can be partly seen and the middle aged male figure inclining towards her are significant in the front and they nearly cover all of the painting. The fact that the name of the painting is “Welcome”, the peculiar smile on the man’s face, the woman taking off her bikini and her body language towards the man can be described as erotic. Fischl’s paintings which are considered as a part of the new expressionism, are actually realistic figurative paintings which make use of dye and photography that the modernists are against. Because of these reasons, Fischl is considered to be among postmodernist painters.

#### 4.7 Thomas Lawson (1951, USA)

Lawson, dean of School of Arts, California Institute of Arts, unifies unrelated figures that are downgraded into silhouettes on a single color canvas with the use of visual expression forms of pop art. As understood from his interview with Hunter Braith, the artist expresses his opinions by transplanting different visuals. Generally, he starts by using the materials that he found before, gathers different visuals and transforms them. He transports his works on canvas after making their composition on the computer. Some of his works include visuals



from news and some include visuals of John the Baptist in Baroque paintings. He states that he is considering the geographical and historical continuity while doing this. With his world map, he awakens awareness by using wars, terrorism events and religious elements. His sources are transition from real space to the imaginary, information from newspapers, New York streets, internet space and information on his computer. As can be seen in his painting “Confrontation: Three Graces”, the first thing that attracts attention is that there appears an ironic approach in the main plan. While the three graces are female figures with astonishing beauty in art history, here they are males downgraded into silhouettes in an ambiguous space.



**Figure 7.** T. Lawson, Confrontation: Three Graces



**Figure 8.** M. Bidlo, Special Projects

#### 4.8 Mike Bidlo (1953, USA)

By canonizing artists like Picasso, Leger, Duchamp, Chirico, Man Ray, Brancusi, Pollock, Andy Warhol and O’Keeffe, Bidlo makes use of them in his works by reproducing their works with a personal interpretation. He remakes Yves Klein’s Anthropometrie performances and Jackson Pollock’s moving paintings. Bidlo’s canonization of these artists has become a challenge in the art scene and has questioned the modernist era. He sees adoption as the unique form of art reproduction. He remakes the Andy Warhol film *The Factory* in 1984 and exhibited 80 paintings of Picasso’s reproductions in 1988. He has received a considerable amount of negative criticism at that time; however, his followers think that his works have originality, creativity and wit. Figure 8 is the large scale reproductions of Picasso’s portraits that he prepared as a personal project for MoMA in 2003.

#### 4.9 Bedri Baykam (1957, Turkey)

Baykam is one of the artists who can establish current issues constantly with his political and critical works and essays and also one of the members of Neo-Expressionism. Baykam, who is one of the graffiti artists of New York in the 1980s, later carried politics and eroticism into Turkish art scene with his large scale works. The artist has been producing works that are 4D (four dimensional) and made up of digital and paint layers for the last five years.

When Baykam was in California in 1986-87, his works reflected traces of themes from art history, and that a more conscious and conceptual tendency without getting past the limits of the canvas is significant. The script “This Has Been Done Before” which he wrote on an empty, white canvas has become his motto in these years. The *Remake* series which he made between 1987 and 1992 are the reevaluations of a number of famous artists’ works (Van Gogh, Picasso, Delacroix, Monet, Gericault, Hopper etc.).

Baykam has produced 4D works in honor of the Norwegian artist Edward Munch, who is considered to be one of the pioneers of Expressionism along with Van Gogh and Gauguin. The artist, who has been introducing the surface of his works with unusual depths with the lens technique since 2007, takes his audience on a journey beyond time.



Figure 9. B. Baykam, Orgasmic Death



Figure 10. G. Brown, Cactus Land

#### 4.10 Glenn Brown (1966, England)

Brown is a British artist who uses the imitation technique. He takes the painting he would copy and changes its color, position, height and width. Despite the changes that he makes, he has been accused of plagiarism. He remakes the works of artists such as Diego Velasquez, Anthony van Dyck, Rembrandt, Guido Reni, Jean-Honore Fragonard, Eugene Delacroix, John Martin, Gustave Courbet, Adolph Menze, Pierre-Auguste Renoir, Vincent van Gogh, Chaim Soutine and Salvador Dali and expresses them with his own style. He makes photoshops on the paintings that he chose, administers the changes and alters the background. By reproducing the works of canonical artists from the art history, he sees their works from a multidimensional and schizophrenic view. By using very slim brush strokes he makes intertwined sketches and paintings that include fluctuations. Titles of the works are usually taken from science-fiction literature, films, and music albums or are references to significant names. His works and their names are usually irrelevant. Most of the motifs he includes in his works which he takes as a reference from the art history are dull with a horrific atmosphere. Amorphous personalities in his portraits stand as if they do not have a shape of their own.

#### 5. Conclusion

As a conclusion, an ideology that makes references to past and uses all available artistic expressions including color and form is encountered, as well as seeing a return to the classical figure image in painting in the postmodern era. Quotation is at its peak in this era and becomes the center of the painting as a figure or a political image. Allegory, irony and eclectic structure are of significance in paintings. New pursuits in art push the limits of space and material and refer to the issue of narration, meaning and context. Boundaries between life and art become invisible. Everyone can be an artist as long as they know what to do and what to take from the right place.



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# Weirdness in *The City & The City*

Firat Yildiz

## 1. Introduction

Weird fiction can be considered to range from the unsettling to the unknowable from the most bizarre to the rationally unintelligible, from the disturbed to the destroyer of worlds. Weird is a challenging antidote to everyday mundanities. Fiction asks “what if” and offers a number of unanticipated possibilities. Weird challenges “what if” and purges out the inexplicable phenomena as well as things larger, more bizarre as well as more occult than our eclipsed and warped minds can anticipate. As the above premises suggest, weird fiction can be evaluated as a subgenre of speculative fiction, which encompasses the fantasmagorically, plotted ghost stories and tales of the macabre. One of the predecessors of weird fiction is H.P. Lovecraft, the author responsible for works such as *The Cult of Cthulu*, *Dreams in the Witch House* and *Colour Out of Space*. Lovecraft coined the phrase from Gothic horror author Sheridan La Fanu, author of *Uncle Silas*, while writing his article titled Supernatural Horror in Literature where Lovecraft points out that ‘true’ weird fiction is:

...something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain--a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space (Lovecraft, 1973, p.15).

Essentially, one of the most prominent particularities that defines weird fiction is the inexplicable horror that threatens the protagonist and other characters in a novel or short story, which goes unexplained and remains unknown throughout the course of the story (similar to the French Fantastique). Unknown horror fuels the spiraling suspense and fear in stories such as *Uncle Silas* and *Colour Out of Space*, because as humans nothing frightens us more than the unknown and paranormal phenomena generating and looming large in the air.

While writing weird things within the context of weird fiction genre, various tools of language can allow us to incorporate elements of different horror genres and subgenres, in order to create certain uniqueness within the context of a profundity enmeshed with paranormalcy unaccountable of cause and effect relationship in the juxtaposition of incidents. Just as Joshi and Lovecraft suggest, the horror in *Our Immaculate* is never explained as mentioned before, which intensifies the fear for both the reader and characters. There are few hints to what is causing the horror – a boy described as having red feet, grotesque student-creature hybrids and an insane principal just as was the case amplified manifestly in the detective short stories of fantasmagoria and macabre by Edgar Allan Poe. There are also references to the occult in the novel, as well as human sacrifice and mutilation.

One of the most conspicuously manifested intentions from the beginning was to modernize the weird genre by bringing in new ideas and themes which are relevant in today’s world, some of which have existed in different genres (or sub genres) of literature for some

time. Some of these ideas and themes include examining gender in the horror genre, by subverting the age-old convention known as the *Final Girl* trope as well as having not only one survivor, but two. The main antagonist is not your typical grotesque slasher –killer, a bloodthirsty maniac who carries around an axe or chainsaw, but an unintelligible entity, which appears in our corporeality and mundanity and the physically established dimension in the form of a little boy.

## 2. Discussion

China Miéville's *The City & The City* is one of the modern examples of the weird fiction. As mentioned before one of the famous pioneers of this genre is H. P. Lovecraft. Miéville speaks of him as; "overwhelmingly prominent figure in the field" (2009, p. 510). On the other hand it is suggested that Miéville is; "the most recognized writer of New Weird Movement" (Simmons, 2013, p.8). That being the case if Lovecraft is the preeminent of Weird Fiction, Miéville is the outstanding figure of the New Weird. The New Weird is defined as;

...a type of urban, secondary-world fiction that subverts the romanticized ideas about place found in traditional fantasy, largely by choosing realistic, complex real-world models as the jumping off point for creation of settings that may combine elements of both science fiction and fantasy (Vandermeer, 2007, p. xvi).

Miéville chooses some realistic models and settings in *The City & The City*. Apart from Miéville's former novel *The City & The City* is more familiar to real world. The world in *The City & The City* is not a fantastic, imaginary world that hosts supernatural creatures. It is a real but weird world. "It takes place in our familiar world, a post-Soviet locale which draws on string theory for its ideas and conventional experience for its story" (Moorcock, 2009). The ordinariness of the setting does not hide the profound weirdness of the novel. What makes *The City & The City* unfamiliar and weird is the life style of the citizens and structure of the two cities. Their life style is not determined by their free will. They are compelled to live under certain sanctions. *The City & The City* is written as a crime fiction, however; rather than the story the weirdness of the cities attracts the attention. The reality and the weirdness are hand in hand with each other.

The world and the life in *The City & The City* is realistic except the structural abnormalities of the two cities which are named Beszel and Ul Qoma. The behaviours of the citizens cause a surreal environment in these two cities. The two cities have a nested structure. Actually, they are intertwined but they are supposed to be strictly separated. They share common geography, streets, buildings but they are two different cities. Miéville defines the common places as crosshatched. In addition to such a weird city structure, the citizens of each city are supposed to ignore, in other words to unsee the citizens, streets, buildings, cars of other city. In order to succeed unseeing the neighbouring city all citizens are required to be trained. "The early years of a Bez (and presumably an Ul Qoman) child are intense learning cues. We pick up styles of clothing, permissible colours, ways of walking and holding oneself, very fast. Before we were eight or so most of us could be trusted not to breach embarrassingly and illegally, though licence of course is granted children every moment they are in the street" (Miéville, 2011, p.80). There is an intense training starting from childhood to avoid citizens from breaching. Each city has its unique style and citizens concentrate on their own styles. In this way, they ignore the colours, behaviours, styles other than theirs. This is a lifelong process. Despite the strict training, they sometimes break the rule unwillingly and in some cases willingly.

It was, not surprisingly that day perhaps, hard to observe borders, to see and unsee only what I should, on my way home. I was hemmed in by people not in my city, walking slowly through areas crowded but not crowded in Beszel. I focused on the stones really around me – cathedrals, bars, the brick flourishes of what had been a school – that I had grown up with. I ignored the rest or tried (Mieville, 2011, p.44).

Borlu is in a struggle to unsee what he should not see. He is in a crowded place and the crowd belongs to other city. He confesses that he sometimes fails to unsee the forbidden. The citizens are expected to control their sense organs when the case is the other city. “The scents of Beszel Ul Qomatown are a confusion. The instinct is to unsmell them, to think of them as drift across the boundaries, as disrespectful as rain” (Mieville, 2011, p. 66). The citizens are well aware of the scents and where they belong. If the scent belongs the other city, they behave as if the scent does not exist. “In Beszel the area was pretty unpeopled, but not elsewhere across the border, and I had to unseeing dodge many smart young businessmen and –women. Their voices were muted to me, random noise. That aural fade comes from years of Besz care” (Mieville, 2011, p.54). The place is crowded and their voices are heard. However, the crowd and their voices belong to the neighbouring city. That is why they behave as if the sounds do not exist. These examples show that the sense organs of citizens do not work when the subject belongs to the other city.

Most of the citizens of both cities follow the rules readily about ignoring the other city. There are certain motivations behind this subservience. The obedience to rules is provided by the sense of fear. The main sanction power is named ‘breach’. The Breach is an unseen force that appears in case of a breaching. The invisibility of Breach gives a mysterious atmosphere to novel. The structure of the Breach is not defined in detail. When a citizen of a city looks, hears or transgresses to other city it is called a ‘breach’ and the institution named ‘Breach’ interferes transgressor. It is such a mysterious institution that they do not appear as normal persons, they appear as shadowy figures when they interfere a crime. Breaching is determined as a very serious crime. That is why the local police do not intervene in the breaching cases. These crimes are dealt by the Breach. Breach is a reign of fear on citizens of both cities. This fear makes them control their sense organs when the point in question is the other city. The Breach is presented as one of the weirdest elements of *The City &The City*. The restrictions for citizens of two cities are invalid for the members of Breach. They have the authority to interfere the both cities. The source of their power, their identity and the authority behind them remain as mystery.

*The City &The City* is based on a detective story. However, the weird elements of the novel keep the story at the background. Tyadar Borlu is a police working in Extreme Crime Squad in Beszel. Mahalia Geary, the victim, is a foreign student and she is found killed in a Beszel street. Borlu is in charge of this crime. The investigation starts in Beszel and leads Borlu to Ul Qoma. Geary had been involved in political issues, which are considered as taboos by two cities. One of these taboos is the legendary city called Orciny. Borlu defines Orciny as a parasite; “Something so small, so powerful, lodged in the crevices of another organism. Willing to kill. A tick-city, quite ruthless” (Mieville, 2011, p. 262). In addition to weirdness of two cities, the rumours about existence of Orciny complicate the story. Geary’s curiousness about Orciny leads her to make researches on this legendary city. These researches lead her to death. Borlu’s investigates the case and during investigation, he figures out the murderer. The murderer is in one city and Borlu is in the other. He follows the murderer. This act is a breaching because he should not see the murderer who is in another city. However, he pursues and in order not to let him escape, he shoots him down. Following him is the first breach and shooting him is the second and a dangerous breach. Shooting a

person in the other city makes Breach to take over the case. No matter how guilty is the killed man, here the act of breaching becomes the highlighted flaw. As Borlu breaches he is taken under control of Breach. The ones who are included to Breach structure never return. This is another weird situation. Even a small act of breach breaks off a person from his family, city and life. He has no chance to turn back to his normal life. Borlu's breach uncovers the mystery of Breach but not all the way. The reader becomes a little enlightened about the structure of Breach. Citizens of each city are supposed to unsee the other city. However, as a person is taken under surveillance by Breach he becomes freed from the laws and rules of the city he belongs. In Breach the borders become meaningless. They can travel in each city without any barrier. Borlu defines his astonishment as;

I tried to unsee them but there could be no uncertainty: that source of smell I had been unsmelling was our destination. 'Walk' he said, and he walked me through the membrane between cities; I lifted my foot in Ul Qoma, put it down again in Bezel, where breakfast was. (Mieville, 2011, p.303).

The Breach has authority to move and to intervene in each city. "Everything I had been unseeing now jostled into sudden close-up" (Mieville, 2011, p.303). Borlu is freed from the boundaries, the sanction and fear of breaching. For the first time in his life, he sees and lives a normal life. The freedom confuses him and he is frightened by the sense of freedom. The weirdness of the rules becomes clearer. Borlu's life turns into a new form. Breaching used to be a terrible crime in the past. Now he travels in each city freely. The Breach used to be an unseen, unknown force and it caused a terrible sense of fear in him. Now he has become a part of this force. Some of the mysteries are unrevealed by the end of the novel.

### 3. Conclusion

Miéville tries to give a mysterious atmosphere to *The City & The City*. It can be suggested that he succeeds to achieve the mysterious atmosphere at some places. It is a fact that the weirdness in *The City & The City* gives an attractive mood to the novel. In this respect, Miéville reaches his purpose. However, the weirdness of the novel keeps the story at the background. It is hard to classify *The City & The City* in a certain form. Farley supports this idea as; "Mr. Miéville specializes in what he bills as "weird fiction" fantastic tales that draw on horror, science fiction and fantasy, but that don't fit comfortably into any of those genres" (Farley, 2009). It is evident that the most striking feature of *The City & The City* is the weirdness. "The term "weird fiction" has its roots in the work of authors such as H.P. Lovecraft and Clark Ashton Smith, who wrote for the pulp magazine *Weird Tales* in the 1920s and 1930s" (Farley, 2009). Miéville is a weird fiction writer of twentieth century. But his type has been questioned by Cheryl Morgan. Morgan asks Miéville; "Did you deliberately set out to create a new genre?" Miéville responds as;

It is true that I am conscious of writing in a tradition that blurs the boundaries between three fantastic genres: supernatural horror, fantasy, and science fiction. I have always been of the opinion that you can't make firm distinctions between those three. The writing that I really like is what has been called "weird fiction." If people ask me what I write, that is the label I give them. The weird fiction axis of people like Lovecraft, Lindsay, Clarke Ashton Smith, and William Hope Hodgson exists at the intersection and you really can't say that it is horror not fantasy, or fantasy not science fiction, or whatever. It is about an aesthetic of the fantastic; you alienate and shock the reader. That's what I really like (Morgan, 2001).

Parla claims that there is no total harmony between a work of literature and a literary genre. There is some difference, innovation, hybridity and sometimes there is revolt in the work of literature against the genre (Parla, 2012, p.37). In this respect, *The City &The City* can be overviewed through Parla's approach. *The City & The City* is classified as weird fiction however there is horror, fantasy and weirdness in it. Interestingly in an interview with Morgan, Miéville suggests that; "what I do is give the books a political texture that is quite realistic, cynical, and brutal" (Morgan, 2001). The world in *The City &The City* is not a fantastic one, however; it is hard to claim that there is any sort of realism in the setting and actions that take place in the two cities. All aspects about two cities could be evaluated as means of weirdness. "The cities have different airports, international dialling codes, internet links. Cars navigate instinctively around one another; police officers cooperate but are not allowed to stop or investigate crimes committed in the other city" (Moorcock, 2012). All aspects of the life style are structured around weirdness. Two different cities share the same environment. Moorcock tries to oversimplify this circumstance as follows; "Playing off the current theoretical physicists' notion that more than one object can occupy the same physical space, Miéville demonstrates a disciplined intelligence reminiscent of the late Barrington Bayley (who specialised brilliantly in scientific implausibilities), helping us to hang on to the idea that the city of Beszel exists in the same space as the city of Ul Qoma" (Moorcock, 2012). Even such a scientific explanation does not simplify the weirdness and impracticability of the world that Miéville illustrated in *The City &The City*. Moorcock suggests that; "Subtly, almost casually, Miéville constructs a metaphor for modern life in which our habits of "unseeing" allow us to ignore that which does not directly affect our familiar lives" (2009). This interpretation is a rationalisation of the weirdness in the cities. It is clear that Miéville aims to generate a weird story and he manages what he desires. Covering the weirdness with different interpretations does not help to conceal the weirdness in *The City &The City*.

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# **Osman Asaf of the First Generation Artists of Turkish Painting**

Zeynep Demircan Aksoy

## **1- Introduction**

In order to look for the origins of Turkish painting, one must first delve into the steppes of Asia and examine the cultural and artistic works of Turkish tribes, who mostly lived as semi-nomads since the Proto-Turkic era. In this context, it is widely accepted that the figures describing mostly hunts and were painted on rocks and walls in the Steppe Culture basin of Inner Asia or the wall paintings decorating the Uighur Buddhist temples constitute the origins of Turkish painting (Çoruhlu, 2007). However, a consideration of the beginnings of Western painting designated a shorter process and helps understand all values accumulated in the cultural and artistic environment between the later period of the Ottoman Empire and the present time. Osman Asaf, the subject of this study, is important for he was among the pioneers of Western-style Turkish painting, history of which is based upon these last two centuries. Practicing within a novel environment of art for the Turkish society, Osman Asaf remained in the background compared to his contemporaries and took part in a limited number of publications. However, like his better-known contemporaries, Osman Asaf is the epitome of his period and his works reflect the prevalent sense of the period.

## **2- Method**

It is a known fact that the sense of art and the social structure of a period are effective in shaping the style of artists. Accordingly, the origins of Turkish painting and the cultural environment in which Osman Asaf lived must be well known in order to understand the artist's works and evaluate his style from a clear perspective. This study attempts to sketch out an outline of Turkish painting, especially the period that started to develop before Osman Asaf, in order to position the artist. The life of the artist and his contributions to the period's art environment have been chronologically examined. Next, an attempt has been made to determine the subject, technique and stylistic features of Osman Asaf's artworks by analyzing over fifty of his paintings found in existing publications.

## **3- A Brief Look at Western-Style Turkish Painting**

As an effect of Islamic philosophy, the tradition of painting in Turkish-Islamic society was been limited to manuscripts with miniatures. However, rapid and fundamental changes began to be experienced in the political and social life of the Ottoman Empire at the end of the 18<sup>th</sup> century. The reformation attempt of the Ottoman State, which was gradually losing power, was caused by the desire to reach the level of military success achieved by Europe. The period described as "Westernization" starts with the reign of Ahmed III (1703-1730) and accelerates greatly with the opening of the Imperial School of Military Engineering during the reign of Selim III (1789-1807) (Gören, 1998, pp. 28-29).

The lectures on pattern and perspective given for the first time in accordance with Western style at the School of Military Engineering, which was established in 1793, constitute an important point for Turkish painting. Talented students were discovered while making topographical illustrations at the School, which was established to train engineer and artillery officers, and the first representatives of Turkish painting, known as the "Generation of Military Painters" was born (Giray, 1998 pp. 42-43). Instead of attempting to create

individual styles, these painters, who constituted an original development for the Ottoman society, produced paintings predominantly depicting landscapes in the light of their artistic abilities. Bolder and more progressive tendencies should not be expected from the painters of this era.

The number of artists who produced similar works increased after art lessons were put into the curriculums of the Military Academy (1834), State School of Engineering (1859), Galatasaray High School (1868), Darüşşafaka High School (1872) and the military junior high schools. From the mid-19<sup>th</sup> century to the mid-20<sup>th</sup> century many artworks were produced that realistically depicted various historical regions of İstanbul. Many artists such as Beşiktaşlı Tevfik (1871-1914), Giritli Hüseyin (1873-?), Karagömrüklü Hüseyin (?-?), Infantry Sub-governor Ahmed Şekür (1856-?), Üsküdarlı Osman (1866-1921) and Bedri Kulları (?-?), not much more than whose names are known, have lived on to our day with their artworks. The first graduates of military schools such as Lieutenant General İbrahim Pasha (1815-1889), Lieutenant General Tevfik Pasha (1819-1866) and Hüsnü Yusuf (1817-1861), who had the opportunity to continue their education in Europe, were followed by artists that left marks in Turkish painting, such as Osman Nuri Pasha (1839-1906), Şeker Ahmed Pasha (1841-1907), Süleyman Seyyit (1842-1913) and Hüseyin Zekai Pasha (1860-1919) (Giray, 1997, pp. 17-19). It is observed within the generation of military painters that particularly those educated in Paris were more successful in terms of their art technique and gradually developed their own styles.

Non-Muslim and Levantine painters practicing in İstanbul also made a huge contribution to the cultural environment of the city within this course of events, which progressed in parallel with the social structure of the 18<sup>th</sup> and 19<sup>th</sup> centuries. The Ottoman administration, which turned its face towards the West in this period, was only comfortable with having non-Muslim painters practicing in and around Pera, but also became an employer of many artists. In addition to Ottoman artists such as Kırkor Köçeoğlu (1845-1883), Mıgırdiç Givanyan (1848-1906) and Yervant Osgan (1855-1914), foreign artists such as Pierre Désiré Guillemet (1827-1878), Stanislas Chlebowsky (1835-1884), I. Konstantinoviç Aivazoski (1817-1900), Amedeo Preziosi (1816-1882), Phillipe Bello (1830-1911), Fausto Zonaro (1891-1929) and Leonardo de Mango (1883-1930), who were more successful in terms of technique and style, also contributed to the formation of a new culture and art environment with both their exhibits and their private lessons (Renda, 2004, pp. 947-948).

Osman Hamdi Bey (1842-1910) occupies a different position in Turkish cultural and artistic history. Osman Hamdi Bey (1842-1910), son of Grand Vizier İbrahim Ethem Pasha, started practicing art in France, where he went to receive law education, and undertook many of the first and important projects for the Turkish society (Cezar, 1971). As it is known, the most important step that the artist took for Turkish painting was his establishment of the School of Fine Arts in 1883. With the opening of this school, fine arts education began to be provided by an official and systematized institution for the first time in the Turkish Art History (Cezar, 1983, pp. 5-13) (Figure 1). Osman Asaf was in his early youth in the early days of this institution, which provided art, sculpture and architecture education and which was the predecessor of İstanbul Academy of Fine Arts. For Osman Asaf, who was trying to expand his interest in art to something more than just a simply hobby and make it an essential aspect of his life, and for his contemporaries, the establishment of the School of Fine Arts was a great opportunity.



**Figure 1.** *Osman Hamdi Bey, Cezar, 1983***4- Osman Asaf in Turkish Painting**

Osman Asaf was born as the first child of customs manager Kemal Bey and Nuriye Hanım in Sarajevo in 1868. After his father passed away when he was ten years old, he started a new life in Fatih, İstanbul with his mother and brother (Köksal, 1991). The sources are inadequate to obtain any information about the artist's childhood and early education period. However, in 1889, when Osman Asaf was 21 years old, his name was among the first painters who graduated from the School of Fine Arts (Çoker, 1983, p. 33). During the first period of the School of Fine Arts where Osman Hamdi was the principal, Yervant Osgan was a sculpture tutor while Salvatore Valeri (1856-1946) was a painting professor, Warnia Zarzecki (1850-?) was a charcoal tutor, Alexandre Vallauri (1850-1921) was a professor of architecture, Philippe Bello was the assistant professor of architecture and Ömer Adil (1868-1928) was also a charcoal tutor (Çoker, 1983, pp. 21-32). It is obvious Osman Asaf, who was receiving education at the painting department, took courses from Salvatore Valeri and Warnia Zarzecki (Figure 2).

**Figure 2.** *(circa 1886) The teachers and twenty students of the School of Fine Arts, Çoker, 1983*

Sitting left to right: Salvatore Valeri, Leonardo de Mango, Osman Hamdi Bey, Yervant Osgan and Zarzecki.

Painters such as Mahmut Bey (1860-1920), Hüseyin Rıfat (1861-1939), Muallim Şevket (1865-1893), Ahmet Ziya Akbulut (1869-1938) and Şevket Dağ (1875-1944) graduated from the School of Fine Arts around the same years as Osman Asaf (Çoker, 1983, p. 33). Thus, Osman Asaf was a member of the pioneer generation of Turkish painting along with such masters as Osman Hamdi Bey, Şeker Ahmed Pasha, Halil Pasha (1857-1939), Hoca Ali Rıza (1858-1930), the Caliph Abdülmecid Efendi (1868-1944) and Şevket Dağ. Although he was also a contemporary of what is called the “Generation of 1914”, which included Sami Yetik (1878-1945), Hikmet Onat (1880-1977), Nazmi Ziya (1881-1937), İbrahim Çallı (1882-1960), Feyhaman Duran (1886-1970), Avni Lifij (1889-1927) and Namık İsmail (1890-1935), Osman Asaf cannot be considered as a part of this group due to differences in style and content (Giray, 2000).

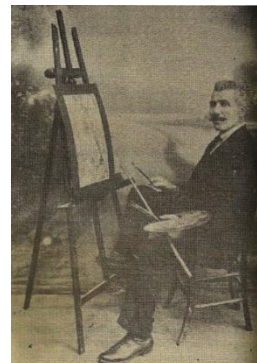
Asaf constituted a part of the changing face of the Ottoman society as he became a member of the first generation of representatives of the newly developing Turkish painting. In this period, the artists did not have a tendency to be individualistic. The effort to be accepted by the society led artists to come together and practice within the framework of common values. In accordance with this effort, the necessity for the artists to be unified under the same roof constitutes the basic motivation for the establishment of the “Society of Ottoman Painters”, which was established in Üsküdar in 1908 just after the declaration of the beginning of the Second Constitutional Era (23 July 1908), on the basis of the Article 120 of the 1876 Constitution, which recognized the freedom to establish Associations, and it is the first

professional society to be founded by Turkish painters (Güler, 2007, p. 11). The initial members of the Society, whose first chair was Hoca Ali Rıza, were Sami Yetik, Şevket Dağ, Hikmet Onat, İbrahim Çallı, Agah Bey, Ruhi Arel, Kazım Bey, Ahmet İzzet, Ahmet Ziya Akbulut and Mesrur İzzet. It is understood from the statements in the documents of the Society, whose number of members rose in the following years, that it performed exhibits at the Üsküdar Ferry Port (Güler, 1994, p. 33; Başkan, p. 61)

The Society started publication in 1910 with the “Journal of Society of Ottoman Painters”. The editor in chief of the journal, which was supported by the Caliph Abdülmecid and was under the management of Abdülkadirzade Hüseyin Haşim Pasha, was Osman Asaf (Gören, 1998, pp. 46-47). In the first ten issues of the journal, which published 18 issues until 1914, the inscription Society of Ottoman Painters and Abdülmecid Efendi’s portrait with a pallet and brushes were printed on the cover. From the 11<sup>th</sup> issue onwards, this portrait was removed and every new issue would include a different painting (Figure 3). As the manager responsible for each issue Osman Asaf contributed to this process. The publication was aimed to inform the broader public, the intellectual circles of İstanbul to begin with, about fine arts; however, the journal was short-lived and in 1914 the last issue would be published (Güler, 1994, pp. 30-41; Şerifoğlu, 2003, pp. 11-15). After the outbreak of the First World War, Osman Asaf would go to the Bandırma district of Balıkesir and work as the mayor throughout the war. As a result of his endeavors there, in the following years his name would be given to the street where he worked. The artist would continue to paint while supporting the National Struggle at the same time and he would paint about the region where he was residing (Güvemli, 1982, p. 24).

The First World War influenced sociological and political structures of societies as well as their cultural and artistic environments. The artists of the Generation of 1914, who went to Paris for education after graduating from the School of Fine Arts, were to return to the country after the outbreak of the First World War and make their presence known within the Society of Ottoman Painters. Despite the difficult conditions caused by the war, the members of the Society of Ottoman Painters would start to open group exhibits from 1916 onwards named as the Galatasaray Exhibits and continue to work until the 1940s. In 1919, the dynamic Society of Ottoman Painters broadened its regulations and was renamed “Society of Turkish Painters”. Later in 1926, the name was to be changed to first the “Turkish Union of Fine Arts” and then the “Union of Fine Arts” (Güler, 2007, p. 11). In 1923, associations established by artists who shared similar art principles, such as first the “New Painting Society” and then the “Union of Independent Painters and Sculptors”, were to step into the history of Turkish painting (Giray, 1997, pp. 32-35).

Rather than participate in the Galatasaray Exhibits, Osman Asaf would choose to perform his job as a teacher. After giving lectures in many high schools in addition to Numune-i Terakki Mektebi (currently İstanbul High School), the artist retired in 1932 from Pertevniyal High School and died in 1935 in Kızıltoprak, İstanbul (Köksal, 1991). A short time before his death, he took the last name “Bora” due to the surname law however he did not add this name to his signature on his paintings.





**Figure 3.** Detail from the cover of the first issue of the *Journal of Ottoman Society of Painters*, Güler, 2007

**Figure 4.** *Osman Asaf*, Uğurlu, 1991

#### 4-1. The Subject of Osman Asaf's Works

The most important subject of Western-style Turkish painting was “landscape”. The interest in landscape began with the artists educated in military schools and this subject became the main theme of Turkish painting for long years. However, it can be observed that there are different schools of painting with respect to how the landscape is reflected on the canvas. For example, many painters educated at Darüşşafaka High School formed a group, who would paint an exact replica of a photograph. Meanwhile, the Orientalist tradition led by Osman Hamdi Bey constituted a different school on its own. With painters who were graduates of the Military Academy, there emerged a style based upon elaborate details and superior powers of observation. Osman Nuri Pasha, Süleyman Seyyid, Hoca Ali Rıza, Hüseyin Zekai Pasha and Ahmed Ziya Akbulut were the major painters using this style. Impressionistic style, which was observed in the works of the artists who graduated from the School of Fine Arts as an effect of the education they received in France, was a common denominator of the painters of the Generation of 1914 (Giray, n.d., pp. 58ff.)

It is the natural outcome of the level of progress along with the Ottoman society achieved throughout the centuries by a deep-rooted tradition that the leading artists of European painting were able to start to produce modern artworks in those days. However, as Western-style Turkish painting did not yet have such a foundation, it could not be expected from Osman Asaf and his contemporaries to produce artworks that would reflect the most recent European style. The first generation of representatives of Turkish painting chose nature and urban landscapes, still life and mostly interiors without figures as the main subject types of their paintings. It can be seen that Osman Asaf placed emphasis on landscape painting from the start. He did not cease to use this subject type until the end of his life (Figure 4). It is possible to classify the artist's paintings under five headings with respect to style and content: secluded nature scenes, architectural monuments in nature, historical streets and buildings, still life and portrait.

**Secluded nature scenes:** Under this heading are the works which are mostly without figures or where figures are not in the foreground, where scenes of spring with different shades of green are painted, where additionally winter scenes are depicted, where luminous effects are created with the help of reflections from a little creek or river and which are paintings of country side, forests or trees offering a cut view of nature or a broad perspective. Stillness and tranquility are the main aspects of these paintings (Figures 5-8).



**Figure 5.** *Bridge*. 1895, oil on canvas, 24x34 cm. Uğurlu, 1991

**Figure 6.** *Landscape.* 1910, gouache on cardboard, 26x52 cm. Uğurlu, 1991



**Figure 7.** *Trees.* 1917, watercolor on cardboard, gouache, 24x15.5 cm. Artium Art Gallery Archive-İstanbul

**Figure 8.** *Forest in Winter.* 1928, oil on hardboard, 38x26 cm. Uğurlu, 1991

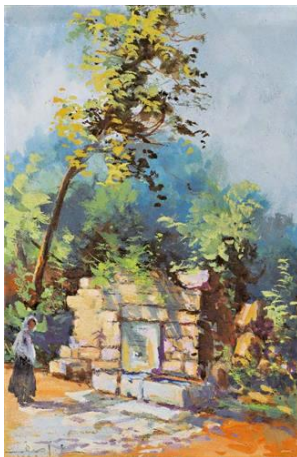
**Architecture in nature (farm houses – fountains):** Includes paintings with a strong documentary feel with scenes of single or two-story houses with wide overhangs, red roofs and which are surrounded with trees, and fountains and have become a part of nature (Figures 9-12).



**Figure 9.** *From Küçük Çamlıca.* (n.d.) oil on canvas, 40x100 cm. Alif Art, 2010



**Figure 10.** *Landscape.* (n.d.) oil on cardboard, 25x40 cm. Artium Art Gallery Archive-İstanbul



**Figure 11.** *Fountain.* 1922, watercolor on paper

**Historical streets and buildings:** Includes works painted by using powerful observation



**Figure 12.** *Landscape.* (n.d.) oil on wood panel

and the principle of realism, which portray historical streets, houses with bay windows and other architectural examples belonging to urban landscape of the cities, primarily İstanbul, in



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which the artist lived. The realistic depiction of the paintings makes them an historical document for street views (Figures 13-17).



**Figure 13.** *Üsküdar Doğancılar Ali Ağa Fountain and Water Distribution.* (n.d.), oil on canvas, 46x32 cm. İstanbul Museum of Painting and Sculpture



**Figure 14-15.** *İstanbul.* (n.d.), oil on cardboard, 41x14 cm. Artium Art Gallery Archive-İstanbul



**Figure 16.** *Old Street.* 1919, oil on cardboard, 37.5x27 cm. Artium Art Gallery Archive-İstanbul



**Figure 17.** *Rüstem Paşa Mosque.* (n.d.), watercolor on paper, 40x25 cm. Alif Art, 2008



**Figure 18.** *Self-portrait.* 1932, oil on hardboard, 60x40 cm. Uğurlu, 1991



**Figure 19.** *Still life,* 1898 oil on plywood, 25x40 cm. Alif Art, 2011a

**Portrait – figure:** This is a subject type that Osman Asaf portrayed the least often. According to the sources, there have been two pieces identified. One of them is the Arabian Beggar painted in an Orientalist style and the other is his self-portrait (Figure 18).

**Still life:** Although the artist produced a limited number of pieces depicting fruits or vegetables in a dish, it can be seen that these paintings produce a strong effect (Figure 19). 1909 dated bed covers piece bearing the signature of Osman Asaf also has a naturalist decoration and is a rare example of Turkish art. The artist's masterly "muralist-like" craftsmanship which details different flower bouquets on cream satin cloth testifies to how successful he was in still life genre (Figure 20).



**Figure 20.** Bed covers with Osman Asaf's signature, 215x175 cm. Alif Art 2011b

#### 4-2. Osman Asaf's Style

It can be said that Osman Asaf is a landscape painter in the fullest sense of the term. Although his contemporaries also focused on the same subject, it would not be wrong to place Osman Asaf's approach to landscape within the school of Hoca Ali Rıza. As a proper outdoor painter and a master of patterns, Hoca Ali Rıza, who was one of the cornerstones of Turkish painting and produced countless works, wished to portray all the historical and natural beauties of İstanbul in his paintings. In Hoca's paintings, secluded cliffs, hills and the alleys of İstanbul, first and foremost those of Üsküdar, are drawn by using meticulous craftsmanship and the principle of realism (Turgut, 2005, pp. 49-59). The principles he adhered to for all his life helped his style develop into what is called the "Hoca Ali Rıza School" in Turkish painting. The style observed and was dominant in Osman Asaf's works was affected by this school (Saridikmen, 2007, p.67).

The fact that artists sometimes paint with a broad perspective and other times portray nature with a cut view both reflects the period's sense of art and shows that they were influenced by each other. Among the scenes selected as the subject of painting, İstanbul ranks the first. In addition to the natural beauties of the city, street sections that provide the identity of the city were among the mostly utilized themes. Many paintings, primarily of those of the streets of Üsküdar and others such as *Cave* and *Landscape with Fountain* clearly show the influence of Hoca Ali Rıza on Osman Asaf (Figures 20-24).

In addition to Osman Asaf, the influence of Hoca Ali Rıza can be seen in the paintings of artists such as Bahriyeli İsmail Hakkı (1863-1926), Dr. Hikmet Hamdi Bey (1872-1931), Ali Rıza Toroslu (1875-1935), Ali Rıza Beyazıt (1883-1963) and Süheyl Ünver (1896-1986). In fact, even though Sami Yetik, whose admiration for Hoca was well known, created his own style and became a successful impressionistic painter, it is possible to see the influence of Hoca in his paintings particularly where he depicted old Turkish houses (Turgut, 2005, p. 52).

Even though Osman Asaf did not sign some of his paintings, he mostly signed the ones he did in old Turkish alphabet. Moreover, he did not forget to put an information note to the



side of his paintings where he tried to completely reproduce reality and add a date according to the Islamic calendar. For this reason, the works of the artist have the aspect of a document for particularly the vanishing historical fabric.

Utilizing watercolor and gouache in addition to the oil on canvas technique, the artist preferred to use the different shades of the same color with the help of tiny brush strokes rather than forming a very dense color stratum. For this reason, it is not possible to see a hasty attitude in Osman Asaf's paintings but there are rather the traces of a peaceful, calm and patient personality.



**Figure 20.** Osman Asaf. *Cave*. 1922, gouache on cardboard, 18x28 cm. Uğurlu, 1991

**Figure 21-** Hoca Ali Rıza. *Cave*. (n.d.), watercolor on paper, 18x15.5 cm. İstanbul Museum of Painting and Sculpture



**Figure 23.** Osman Asaf. *Fountain*. (n.d.), oil on canvas, 50x70 cm. Antik, 2015

**Figure 24.** Hoca Ali Rıza. *Fountain*. (n.d.), oil on canvas, 74.5x100 cm. National Palaces Collection, Turkey

## 5- Conclusion

The period in which Osman Asaf lived and produced his first artworks was the early years of the beginning of Western-style Turkish painting. It was inevitable for the painters of this era to turn their face towards nature. The indeterminate use of figure in nature or its very small presence compared to the weight given to nature was the effect of an understanding that was caused by the social and cultural environment of this period.

Osman Asaf was a member of the first generation of artists that graduated from the School of Fine Arts; however he is mentioned to as if he was behind many of his contemporaries. The reason for this may be the fact that his paintings were weaker in terms of technique with respect to those of a master such as Hoca Ali Rıza and that he did not produce great numbers of artworks. His choice to practice teaching in order to sustain himself and his

emphasis on similar subjects caused a lack of development of different styles in the artist's paintings. For this reason, it is possible to say that throughout Osman Asaf's life he painted along similar lines. Particularly, landscapes where different shades of green are often used and where there are small houses constitute the artist's favorite subject. After living in Sarajevo until he was ten years old, Osman Asaf came to İstanbul following his father's death. When it is taken into consideration that his childhood years had a huge effect on the development of his personality it is quite possible to think that in every period of his life Osman Asaf's nearly obsessive painting of landscapes reminiscent of Sarajevo and its surrounding country scenery was an effort to express the yearning he felt for his childhood years when his father was still alive.

The paintings of the artist, who died in 1935, are as clear as his life. He is part of the history of Turkish painting as an artist who spent the majority of his 67 years-long life as a teacher, was an active member of the Society of Ottoman Painters, did not stop painting until the end of his life and maintained his humble stance.

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# An Important Armenian Female Writer Prominent in the Ottoman Period: Srpuhi Dussap

Yıldız Deveci Bozkuş

## Introduction

Born in 1841 in Istanbul Ortaköy, Srpuhi Dussap is known as Սրբուհի Տիսաք by Armenian name. Although, in some sources, 1840 has been noted as the date of birth of the writer who is known as Srpouhi Dussap in English sources, 1841 was based on in many sources (Շարուրյան, Ա. Ս. [Şaruran, A.S.] 1961). Surname of Dussap who is also known with the word "There are more chasms on this road than laurel crowns", has also been noted as Vahanyan in some sources. Dussap is also Ohannes Vahanyan's sister, who wrote the first Armenian chemistry book and carried out important works in Chemistry in the Ottoman period (Etker, Şeref 2012). Some researches also noted that Dussap's brother Ohannes Vahanyan wrote obituaries (Etker, 2012). His mother Nazlı Vahan (1814-1884) had an extremely important and effective contribution in growth of Dussap as a writer who came from a wealthy family (Victoria Rowe, 2003).



Image 1.tiff

Srpuhi Dussap ("Srpuhi Dussap the first feminist", 2016)

Dussap's family becoming prominent as a distinguished and wealthy family in her period, made a significant contribution for the writer to be familiar with Western education, especially French culture. Dussap's father is Sargis Vahanyan (Շարուրյան, Ա. Ս. [Şaruran, A.S.] 1961). Born in a Catholic family, Dussap involved in various activities on women's education as well as her own education and cooperated with Armenian leading feminist women on the opening of Hripsimyants School in 1859 (Esayan, Markar, 2010). Dussap lost her father Sargis Vahanyan at a young age and was raised by her mother as the only girl in the family. Dussap's mother Nazlı Vahan came from a wealthy amira class in Armenian community which attached great importance for girls to attend school. Nazlı Vahan gave support in many fields, especially education and assistance for women as well as her studies for girls to attend school. She made an impression of "a mother away from the traditional femininity nature" with Maral Aktokmakyan's expression (Aktokmakyan, Maral, 2009).

According to Aktokmakyan who noted that the writer had an idea on social life at a tender age and began to age out by obtaining certain values with the impact of her intellectual

environment due to the fact that the mother Nazlı Vahan made a significant contribution in growth of Dussap as a writer by raising her effectively and consciously, Dussap also constituted a turning point in not only the progression of women's rights but also Armenian literature and culture (Aktokmakyan, Maral, 2009).

Similarly to Aktokmakyan, Esayan who called attention to the role of studies made by Armenian female writers in modernization of Armenia, also points out that there was a consensus in a large part of the Armenian community on this point. According to Victoria Rowe who pointed out that the roles of Armenian women entered into a process of change in 19th century, the education of Armenian intellectuals of the 19th century was seen as a key for strengthening the Armenian nation. Therefore, in addition to the subjects such as preservation of Armenian language and cultural traditions, the women's education was adopted, due to the mothers' impact on children, as a basic need by Armenian intellectuals in the development of a strong and modern Armenian nation (Ekmekçioğlu, Lerna –Bilal, 2006, Esayan, 2010).

As is seen, the mother Nazlı Vahan has the lion's share in the formation and shaping of Dussap's intellectual world. Nazlı Vahan's perspective on world also affected her daughter Dussap's world and paved the way for her to proceed quickly on this way at an early age.

### Dussap's Life

When we look at the writer Dussap's life and works in general terms, it is understood that there are several academic studies in the literature. The study entitled *Tribute to the first Armenian feminist writer Serpouhi Dussap* published in English in Beirut has an important place among the said academic studies. Published in 2000 by Azadouhi Kalaidjian-Simonian, this work has the characteristics of biography and is a short 30-page study addressing Dussap's life (Simonian, A. Kalaidjian, 2000). Again, A. S. Sharourian's study entitled *Srpouhi Dussap - Her Life and Work* published in Yerevan in 1963 is an important study written in the Soviet era in the sense that it contains comprehensive information about Dussap's life and works. Published in *Armenian State University*, this study consists of 252 pages and it is seen that issues on how Armenian elite world has been integrated into Turkish and European societies in the said period are included in this study (Arnavoudian, Eddie, 2003). It is pointed out that among the main topics focused by the said work, the rights of women in social and political fields and the injustices they experienced in work, education and marriage are in the focal point of Dussap's three works (Arnavoudian, 2003).

Nevertheless, it will be useful to mention here a few studies published in Turkey. Among the studies about Dussap published in Turkey, the master's thesis themed *Charlotte Bronte and Srpouhi Dussap* prepared by Maral Aktokmakyan in Boğazici University is noteworthy in particular. Dussap is called a Palimpsest writer in this study in which as a female writer Dussap's literary strategies are addressed. Noted in her thesis that the palimpsest method gives the writer an opportunity to say/write the way she wants, thinks and believes, Aktokmakyan states that this also prevents the masculine criticism and exclusion intended for female writer. Compared the novels of Brontë and Dussap as writers of 19th century, Aktokmakyan emphasizes that both writers exhibited their works in accordance with the traditional fiction, theme and literary rules. The writer points out that the most conspicuous feature of *Jane Eyre* and *Mayda* novels is their similarities on destroying the compliance that they showed in sight through similar fiction and theme alternatives they suggested. Writer also points out that the

woman will only be able to demonstrate herself in this way and in contrast to being trapped in the role of an object, the rising into a position of a subject is at the forefront in these works. It is also seen that the discussions on how and for what reasons they used the palimpsest in *Jane Eyre* and *Mayda* novels are also included in the study (Aktokmakyan, Maral, 2009).

Aktokmakyan also points out that Dussap's life who is described as the Armenian female writer in the Ottoman period in her work, is not compatible with the life of an ordinary Armenian woman. She notes that born in a privileged class, Dussap has her mother Nazlı Vahan thank for this privilege to a large extent. She indicates that Dussap was born as an *amira* girl and had privileges unlike many Armenian women in her period. It is emphasized that she lost her father at an early age but however she has an extremely conscious mother who is conscious of how she will use the social stratum, of which she is a member, in the education of her daughter. It is stated that Dussap's mother Nazlı Vahan has also a different position within 19th century intellectual life in her period and is one of the prominent feminist and activist women of her period. Aktokmakyan emphasizes that Dussap's mother made a great effort to reach to women especially in need of help as a result of the activities of women writers in the Empire in these issues in parallel with the developments in the press and media in the Ottoman Empire. It is stated that Nazlı Vahan took part in many activities especially on homeless children and women's education. (Aktokmakyan, Maral, 2009).

According to Aktokmakyan, even though her mother is in the first place among the characters affecting Dussap, the fact that her mother deliberately helped her to attend meetings related to the intellectual debates has had a significant impact on the process of Dussap's becoming a feminist writer. Before entering the literary scene with *Mayda* the first Armenian novel in 1883, Dussap became a member of School-loving Armenian Women's Association in 1879. Married to Paul Dussap a French musician (Baydar, Evren Kutlay, 2010), Dussap was aware of the problems to be caused by getting married to an Armenian who has a dominant patriarchal structure. Therefore, her marriage with a French musician provided an opportunity to come in contact with French intellectual class similarly to the contact with Armenian intellectual class provided by her mother for herself. For this reason, Aktokmakyan emphasizes that Paul Dussap, as a "right and good spouse", also affected the writer's life positively as much as the impact of an intellectual and conscious mother on Dussap's life. She states that especially her husband supported and encouraged Srpuhi Dussap to write her wishes and thoughts. This support is also stated in the preface to the work entitled *Mayda* (Aktokmakyan, Maral, 2009).

According to Aktokmakyan who stated that a third character, except her mother and husband, has also had a significant impact on Dussap's growth as a writer, this third person played an important role in the education of not only Dussap but also many Armenian girls within his period. Lived in 19th century, Mgrdich Beshiktashliyan (Hacikyan, A. J., Basmajian, G., Franchuk, E. S., & Ouzounian, N. 2002.) engaged in important activities especially on introducing Europe and French literature to the Armenian society (Straussi, Johann, 2003, Rowe, V., 2003). According to Aktokmakyan, the most important impact of Beşiktaşlıyan on Dussap was related to the formation of Dussap's consciousness associated with her ethnic language, culture and society. Maintained her life with admiration of the Western literary and cultural life for years, Dussap thus became interested in her ethnic, cultural and literary thought system. According to Aktokmakyan, Dussap was also impressed by the romanticism of Beşiktaşlıyan as much as impressed by European novelists Goethe and Rousseau.



It is seen that it is frequently emphasized by the researchers that her mother, master Mıgırdıç Beşiktaşlıyan and French husband Paul Dussap have had a serious impact on the growth of Dussap as a writer. It is noted that married to French musician Paul Dussap in 1869, Srpuhi Dussap was impressed by the meetings held with her husband in which the Armenian and French intellectuals were hosted and therefore, she also attached great importance on their children's education. (Tüfekçi, Elif Benan, 2016).

Taken an active role in establishment of "School-loving Armenian Women's Association" in 1879, Dussap became the president of the said Association after a while. The writer continued her activities related to the education in "School-loving Armenian Women's Association ", an association in which the women received education to serve as teachers in Armenian girls schools located outside Istanbul.

### **Dussap's Works**

Some steps were taken for paving the way for women's participation in social life specially in Constitutional period in the Ottoman Empire period, but they were not at the expected level. However, this formed some little differences for the ethnic groups living in the Empire. The dominant influence of French culture is undisputedly in the foreground in the activities carried out especially by Armenian intellectuals before and during the Constitutional Monarchy. When considered from this point of view, French literature has had a serious impact on ethnic groups in the Empire in the field of literature as in the modernization and many other fields. The fact that Dussap is the first Armenian female novelist and writes essays, articles and novels is highly important step in this respect. The patriarchal system is dominant in the period Dussap lived, and according to Dussap, the freedom of women will be able to be achieved only if the actions are taken independently of the rules of the said patriarchal system. (Dussap, Srpuhi, 1882, Ekmekçioğlu, Lerna-Bilal, 2010).

As is seen, according to Dussap, the "equality and freedom" will be able to be achieved in real terms with the elimination of inequalities between women and men in every division in life. While calling out to women in her works, Dussap states that working is the only means that will make them strong and expresses her belief that by working enough, women can break down the prejudices about them, with the expressions that "Women, work! Work so that all prejudices are smashed to bits under your feet. Stand up and do not feel ashamed. This is the call of humanity." (Akkent, 2012).

Dussap also wrote articles in various newspapers in Istanbul and Izmir in addition to her novels. Again referring to women's economic and social freedom in her works in question, Dussap indicated that the emancipation of women is parallel to the economic and social freedom (Akkent, 2012). Dussap bears a female identity that came to the forefront with her activities in the cultural fields in addition to her novels. For example, it is known that she organized an exhibition of Armenian painters with the support funds obtained from various banks in 1882 and participated in such organizations (Arnavoudian, 1963, "Why we should read...", 2003).

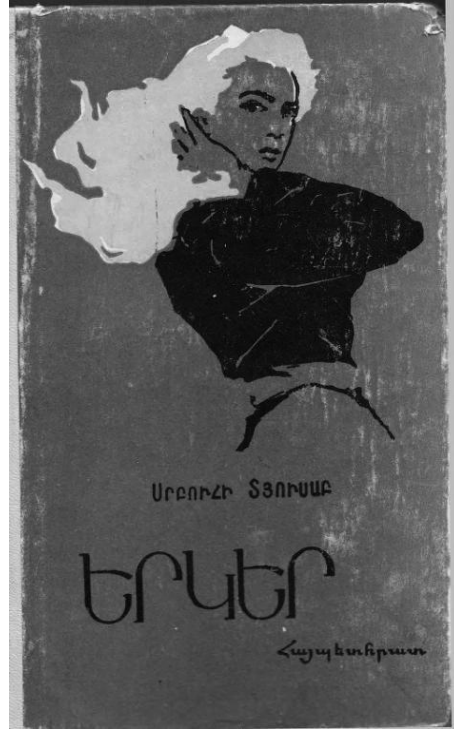


Image 2.tiff

(Tüfekçi, 2016)

*Mayda* is the first work of Dussap published in Istanbul in 1883 among the Dussap's Works. In this work in which women's economic dependence on men was discussed, the writer put emphasis on the both psychological and social impacts of women's economic dependence on men. Indicated that the said dependence will only be achieved with the change of the existing order, Dussap in her work was objecting the illusion that man has a natural advantage (Tüfekçi, 2016).

In his article themed "Outline of Modern Armenian Literature in Ottoman", Mehmet Fatih Uslu pointed out that Dussap became famous as the first female novelist after she wrote the novel *Mayda* in 1883 and thanks to this novel, the issue of women's liberation began to take place in Armenian literature. He pointed out that Dussap also affected the next generations, and the writers and poets like especially Zabel Asadur (Sibil), Hayganuş Mark and Zabel Yesayan also seriously challenged the male-dominated structure of Ottoman Armenian literature (Uslu, Mehmet Fatih, 2016).

Her novels entitled *Siranuş* published again in Istanbul in 1884 and *Araksiya ya da Mürebbiye* published in Istanbul in 1887 are placed on the top. In the novel entitled *Siranuş*, Dussap addresses a family belonging to Amira class which is expressed as high class. (Aktokmakyan, 2015).

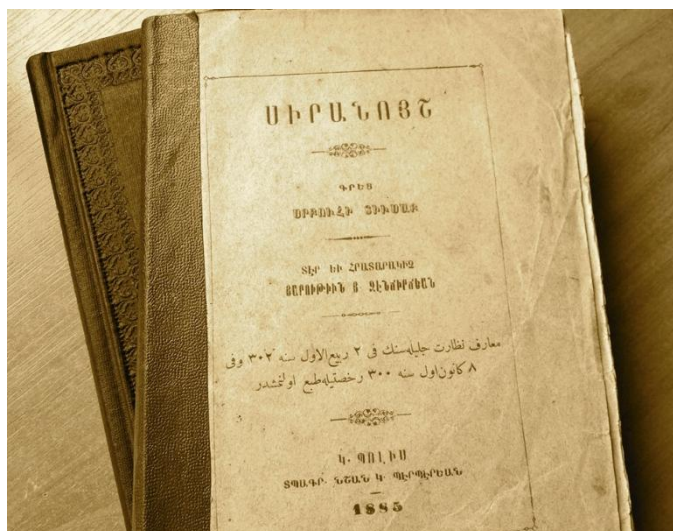


Image 3.tiff

Siranuş (Dussap, Srpouhi 1885)

According to Aktokmakyan who describes the protagonist of the novel entitled *Siranuş* as a "Victimized protagonist", the character of Siranuş tells a painful love story rather than a romantic love by looking at its name (Aktokmakyan, 2015).

Dussap had to go to Paris due to her health problems in 1889 after her work entitled *Araksiya ya da Mürebbiye* which is her last novel. She could not write any novel anymore after the death of her daughter Dorin who died at eighteen years old following her return to Istanbul in 1891 (Tüfekçi, 2016).

Dussap has also articles published in various newspapers and magazines in addition to her novels. In her article themed "*The Education of Women*" written in 1880, Dussap states in general terms that the working is the only way that will make women independent from economic and social conditions and thus they should be educated so that they can work. According to Dussap, the working is the only way that will make women free in all fields, as she pointed out in the article entitled "*The Principle of Working of Women*" (Arevelyan Mamul, Oriental Press) written in 1881 (Aktokmakyan, 2009). Dussap's another work is the article entitled "*A Few Words about Not Working of Women*". In this article, she pointed out, as in her novels, that women should receive education and participate in working life for their liberation. Dussap also has a work entitled "*Everyone's Diary*" published in Venice in 1926 (Tüfekçi, 2016).

Although the overall theme in the works of Srpouhi Dussap is mainly women, the urban and rural women's problems, prearranged marriage, economic inequalities, family pressure and education constituted other issues under title of women. The issues mentioned by Dussap as a writer are remarkable actually due to the fact that they encouraged her to write on Armenian women for her period and later, although they caused her to hit the headlines in the period she lived. Because the writer both turned a new page for Armenian women and has been an example and inspiration to those who will work on this issue. In this respect, it is known that Sibil (Zabel Asadur) was influenced by her after having a talk with her and she wanted to be a second Srpouhi Dussap (Tüfekçi, 2016).

It is seen that Dussap was criticized by the contemporary male writers due to the themes in which women's issues are dominant. In this respect, especially Kirkor Zohrab argued against Dussap's feminism and the working of women by entering into quite serious arguments

(Esayan, 2010). Hrant Asadur was also one of the writers who criticized Dussap. According to Asadur, there was nothing in the sense of realism movement, including Dussap among the writers who wrote novels and short stories in the romantic movement. (Esayan, 2010).



Image 4.tiff

Srpuhi Dussap's Family Cemetery in Feriköy Latin Catholic Cemetery (Koptaş, Rober, 2006). Died on January 16, 1901, Dussap was buried in the family cemetery in Feriköy Latin Catholic Cemetery. Famous Teotig's year book 1914 is one of the most important sources related to family cemetery where her husband Paul Dussap's cemetery is located. In the said year book, a quite spectacular photo of the tombstone appears on a picture belonging to 1914. In this tombstone on which there is the text of "FAMILLE DUSSAP", it is seen that there is a French writing under the name of Srpuhi Dussap. It is seen that this tombstone having the expressions that "*Srpuhi Dussap, an admirable wife and mother with a heart full of virtue and an intelligence full of delicacy died on January 16, 1901 and lies here. With eternal respect and longing...*" is almost completely demolished nowadays (Koptaş, 2006).



Image 5.tiff

Final Condition of Tombstone of Dussap Family (Koptaş, 2006).

## Conclusion

As a conclusion, Dussap is an important Armenian female writer who became popular in the field of both feminism and literature in the period he lived among both Turkish and Armenian women. At the first stage, her family and the education she received had an extremely important contribution in her growth in this way. Investigation and translation of Dussap's works into Turkish and other foreign languages will make significant contribution to the clarification of many questions on women's movements and taking part of women in literary life in the Ottoman. Although the Armenian family structure was mainly based on by Dussap in her works, she is noteworthy in terms of giving us some basic tips about women's movements of both Turkish women in the Ottoman Empire and other ethnic groups living within the Empire due to the period she lived and the community where she is included.

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An Important Armenian Female Writer Prominent in the Ottoman Period

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# **A Circular Form Calligraphic Tile Panel from İstanbul Ayyub Sultan Tomb and Comparison with Samples from the Period**

Timur Bilir

## **1-Introduction**

16<sup>th</sup> century, also called Asr-ı Saadat (Century of Prosperity) is the peak era of the Ottomans in tile art as in every other field. No doubt the biggest contribution is of the greatest artist of the era Architect Sinan. Great architect have used Iznik tiles of which the patterns are drawn in palace workshops, for inner decorations of the many of the hundreds of the religious and civil architecture works that he built. The patterns used on the tiles generally consists of plant motives. These are separated into two groups among themselves as stylized (khetai-pench style) and natural (Kara Mami style) flowers. Plant motives are composed together with rumi and stylized clouds. Besides, even it is not as often as in Seljuk dynasty era, geometrical ornaments, crossovers called guilloche are also form the tile pattern repertoire. Within the animal style patterns, more often seen in utility group tiles (dishware) also realistic and legendary motives are seen. Calligraphy is also placed among the decorations of both the utility group tiles and the architectural group tiles. The calligraphy which is used mainly indoors on Ottoman religious buildings, have been used outdoors on some of the buildings. Despite the building epitaphs are ornamented by engraving on marble, in the works of Sinan, rarely samples of epitaphs written on tiles are seen (Hagia Sophia-Sultan Selim II Tomb's epitaph). In the wide tiled areas on the mihrab wall calligraphy is used moderately. These writings generally performed on cobalt blue base with white. Like in rare samples like Rustam Pasha Mosque there are cobalt blue over white base calligraphic tiles are also seen. Calligraphy over tiles is used also as pendentive in mosques and as tympanum and arc writings in tombs. Also in narthexes of some important mosques there some examples of calligraphy over tile on the tympanum. The "jali-thuluth compositions" (overlapping Arabic calligraphy) that are understood to be the writing style the Master Sinan likes, appear as wall stencils and written on tiles ( Derman,1988).

## **2. Circular Form (Mudavvar) Calligraphic Tile Panel in Istanbul Ayyub Sultan Tomb**

Abu Ayyub al Ansari, with the actual name Khaled bin Zaid, was from Madina and among the first Muslims. He had blood relation with Holy Mohammad through both his parents. When Holy Mohammad have arrived to Madina he had stayed at his home until his own was built. He had came to the conquest of Istanbul with Arab armies and died there (Efendioğlu,2005). His tomb was built by Sultan Mahomed the Conqueror on the location which was seen by his mentor Akshamsaddin in a dream on 1458. The tomb that was the first structure to be built after conquest, had become the reason for an social complex composed of mosque, madrasah, soup-kitchen and bath like functional structures to exists (Çantay,2000).

The body of the tomb had based on an eight cornered plan and the top is cover with a no frame dome. There are two windows, one on top of another, on all the sides except the one with the door. The lower windows are in rectangular shape and the smaller, upper windows are with arcs. The small window of the mausoleum that looks to the mosque and indoors are all covered with tiles. These tiles in the structure that has no tile ornamentation in first when it was built, have been brought here from the palace storage and places that are damaged through time in different periods and mounted here. The tiles of the tomb shows diversity from 16<sup>th</sup> century up to 20<sup>th</sup> century. Among these, there are 16<sup>th</sup> century's first half under



### A Circular Form Calligraphic Tile Panel

glazed technique tiles, second half of the same century underglazed technique high quality Iznik tiles, Tekfur Palace production tiles and fake tile ceramics that can be dated to 20<sup>th</sup> century and many more types of samples. The actual tomb part that probably belongs to the repairs have done by Ahmed I on 1607, 1612 and 1613, has the most regular tile program in the structure (Orman,2002). In 1607-1608 a visitation section and a public fountain have been added in front of the tomb entry that look towards the qibla. The first mosque that is built by the Fatih (Conqueror) had collapsed except the minarets in the earthquake in May 1766 and in the Selim III period the mosque has been rebuilt according to the old plan. Tomb whereas in the period of Mahmud II has been restored and has given a baroque character (1819). The last extensive repair on the structure was performed in years 1956-57 by General Directorate of Foundations in supervision of Architect Vasfi Egeli (Altun& Demirsar Arlı 2008).

Upon determination that there is a restoration needed on the mausoleum, in January 2011 works have begun. At first the location that was thought to be reopened after a six-seven month surface work, was seen to be in need of an extensive restoration as the result of the findings. It was seen that most of tiles on the tomb and in the visitation locale from different eras are not placed on the wall but on the wooden “Baghdadi” plasterwork and the wooden construction is almost completely broken down and the tiles are detached from the wooden plasterwork in many places. Total of 7678 tiles in the mausoleum have been numbered one by one and detached then conservation applied.

The circular form calligraphic tile panel subject to paper, have been detached during the restoration that was completed in 2015, the missing parts are reproduced and have been made complete (Fig.1).



Fig.1 Tile panel from Ayyub Sultan Tomb ( After restoration)

In year 1984 when a research is executed by Azade Akar, it was seen that a randomly placed tile behind the corridor door at the yard exit is same with a tile that has been purchased and donated to the British Museum by the English collector Frederick Du Cane Godman in year 1881. This piece with dimensions of 25.5x23.5 cm. was found that it forms a double border when connected with another piece in the tomb and framed a circular form calligraphic tile panel that has two pieces in the tomb (Fig.2-3).



Fig.2-3 Original tiles of panel

Also a tile with dimensions of 23.5x25.5 cm. that is sold in 1991 at the Sotheby's auction, was found out to be a part that belongs to this calligraphic tile panel. These found pieces have been unified and by the employees of the A. Süheyl Ünver workshop a restitution drawing have prepared (Akar,2014). In the middle section of the panel that is ornamented by under glaze technique, “saadat (...prosperity) - davlat (...state) - abad (...perpetual) – kaim (...to survive in power) ” wording written by jali-thuluth calligraphy is placed as a quartet. Jali (Celi), in art of calligraphy, means that a writing is written by a pen thicker than normal. For example, thuluth writing in normal is written by 2.5 mm pen, when this measurement is exceeded the writing becomes more jali (Berk, 2000). The circular calligraphy placed in a square form was ornamented as white over cobalt blue base and the eyes of the letters were painted red. The tips of the letters are brought together to form a geometrical pattern. The corner areas of the square that are left out of the circle are ornamented by white rumi motives over turquoise base. The bud parts of the rumis are painted by red . The border circling the panel is embroidered with leaf shaped closed rumis and khetai flowers. The rumis and khetais were left white over the cobalt blue surface only in inner details coloring was used. The inner surfaces of the forms established by romis are painted with coralline.

Azade Akar suggests that these tiles are of a palace structure as they carry that Persian wording. Hence, in 18<sup>th</sup> century, as the Edirne Palace (Saray-ı Jadid-i Amire) fell from favor, the tiles ornamenting the palace were detached from time to time and brought to Istanbul. A part of the tiles have been carried to the Hagia Sophia Library, the greatest charity of Sultan Mahmud I, another part was placed to Beylerbeyi Mosque and Ayyub Sultan Tomb in mixed form during Abdulhamid II era.

### 3. Structures with similar samples

#### 3.1-Istanbul Süleymaniye Mosque

The constructor of the Süleymaniye Mosque, called as master builder period work by Architect Sinan, was the Magnificent Süleyman. Under the minaret cone, tympanums of narthex, over the windows on the mihrab wall indoors and on two sides and over the mihrab of the mosque that constitutes the center of the social complex built in between 1550-1557, there are tile ornamentations. The tile panels used on both sides and on the mihrab are especially important as they are the first samples where the coralline color was used on polychrome underglaze technique tiles in Ottoman tile art (Altun&Demirsar Arlı, 2008). Khetai style stylized flowers embroidered border surrounds the tipped arc window over and rectangular windows on both sides of the mihrab. Again stylized Chinese clouds were used on borders that limit the surfaces on the sides of the mihrab and separates the areas in between these and the windows. There are two big medallions (R:210 cm.) on both sides of mihrab where Surah al Fatiha is written with white colored jali-thuluth calligraphy on cobalt blue base (Fig.4).



Fig.4 Tile panel from Süleymaniye Mosque

The letter tips of the writings are gathered together to form a geometric pattern in the center. The eyes of the letters are filled with turquoise. The corners of the square panels on which the medallions are placed are embroidered with romi and khetai motives on white base. The tiled corners of the tipped arc stained glass windows over the big calligraphic medallions, are ornamented with spring branches and naturalist flowers over cobalt blue surface. On the rectangular tile boards over the tipped windows at both sides of the trump line of the mihrab, with jali-thuluth calligraphy, "La ilaha illallah" and "Mohammad un Rasulullah" are written on the right and left ones respectively. The calligraphies of the Süleymaniye Mosque are done by the famous calligrapher of the era Ahmed Karahisari and his adopted child and student Hasan Chelebi (Derman,1988).



### 3.2-Istanbul Kadirga Sokollu Mehmed Pasha Mosque

The constructor of the social complex consisting of a mosque, a madrasah and a dervish lodge residing in Istanbul Kadirga district was Sokollu Mehmed Pasha. On the rectangular tympanums of the windows in narthex, on mihrab walls, first and second floor windows rectangular tympanums, on four columns two on south and two on north, dome transition elements, pulpit cone of the mosque which is built by Architect Sinan in 1571 tile ornamentations are used. The most densely the tile ornamentation is seen indoors is the arc surface containing the mihrab. On both sides of mihrab the two tipped arc boards on the lower part are embroidered with khetai style flowers. On corner ornamentations of the panels same style flowers are used. On the upper part of these tipped arc panels there are verse boxes written with white jali-thuluth calligraphy over cobalt blue base. On the square boards over verse boxes, there are medallions in both which the Surah al Ikhlas is written over cobalt blue surface with white jali-thuluth calligraphy (Fig.5).



Fig.5 Tile panel from Kadirga Sokullu Mehmet Pasha Mosque

The letter tips of the writings are gathered together to form a geometric pattern in the center. The letters fillings are turquoise and the center of the red writing is indicated with a turquoise and cobalt blue star. Around the rumi filled tops at the corner areas of the medallions are ornamented with khetai flowers. The triangular spaces created by the tipped arc trump line of the marble mihrab also carry khetai ornamentation. In the rectangular space over this section, within two box plates connected via medallions with rumi, there are jali-thuluth calligraphies written in white over cobalt blue.

### 3.3-Istanbul Kılıc Ali Pasha Mosque

The mosque residing in İstanbul Tophane district is built by Admiral in Chief Kılıc Ali Pasha (1580). Within the scope of the social complex that is the work of Sinan, besides the mosque, a madrasah, tomb and bath units are present. In the narthex of the structure and indoors Iznik tiles dated to second half of the 16<sup>th</sup> century, with underglaze technique were used. In sanctuary, the section with mihrab is covered with tiles up to the bottom of the stained glass windows at third floor. On the border surrounding the mihrab, the panel over mihrab and the windows at the sides of the mihrab there are medallions with red base and embroidered with naturalist style flowers and on the areas outside these khetai flowers. The connected tiles around the windows are also embroidered with khetais. Over the rectangular windows on the side walls of mihrab bulge on both sides of mihrab, there are verse tiles with cobalt blue surface and white writing. On the middle of the tile panel with rectangular form over the mihrab, in circular form, gathered in white letters over cobalt base, from Asma'ul Husna (beautiful names of Allah) “Ya Hannan-Ya Mennan” wording is written in quadruple repetition (Fig.6).



Fig.6 Tile panel from Kılıc Ali Pasha Mosque

The letter tips of the writing in jali-thuluth calligraphy are gathered as to form a geometric pattern. The places without the writing of the rectangular panel are ornamented by white romi motives over turquoise base. Calligraphies of the Kılıc Ali Pasha Mosque are performed by Damircikulu Yusuf Afandy. (Derman,2008).

### 3.4-Istanbul Beylerbeyi Mosque

The structure that is considered one of the most beautiful mansion mosques in Istanbul is built on the location of room of Holy Cardigan of the old Beylerbeyi (İstavroz) Palace by Sultan Abdulhamid I. The architect of the mosque which was open to prayer in 1778 is Mehmed Tahir Agha, the head architect of the era, according to some resources, according to others the architect is unknown. The mosque is in baroque style and the carrier walls are built of cut stone. It is an octagonal structure with one central dome and a half dome emphasizing

the top of the mihrab. The main entrance is at the sea side. On the walls with fifty five windows and embroidered with wall stencils indoors, both the Ottoman tiles detached from the palace once was there and European tiles draws attention. In the sanctuary, the walls of the mihrab budge are covered with tiles up to lower border of the top windows. Also tiles were used on east, west and north walls baseboard parts. These belong to various centers that performed production in between 16<sup>th</sup> and 18<sup>th</sup> century. Over the marble mihrab, there is square panel where 16<sup>th</sup> century tiles are used. In the center of the panel, there is the Surah al Ikhlas written over cobalt blue base with white jali-thuluth calligraphy (Fig.7).



Fig.7 Tile panel from Beylerbeyi Mosque

The letter tips of the writing gathered as to form a geometric pattern at the center. On the corner areas of the board there are ornamentations in khetai flowers surrounding the tops filled with rumis.

#### 4. Results and Comparison

The circular form panels original section dimensions are 24.5x24.5 cm in Ayyub Sultan Tomb. The total size of the panel written in jali-thuluth calligraphy is 68x68 cm. The panel was among the tiles that are transferred from Edirne Palace during the era of Abdulhamid II. The good will of the state and the prosperity to be standing forever, over it proves that these tiles belong to a palace. Azade Akar, in her work named "Decorative Examples from the Ottoman Culture in Edirne and the Edirne Palace Tiles", gives detailed information about this panel and published a restitution drawing. During the restoration of the tomb finished in 2015, utilizing this information, a drawing that will provide a visual completeness of the original of the sections was made and via production of missing parts the panel is reconstructed (Fig.8).



## A Circular Form Calligraphic Tile Panel

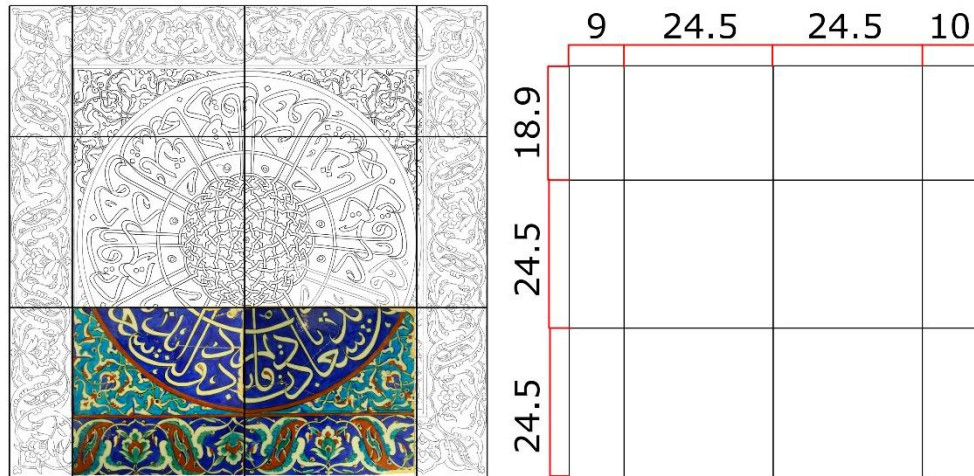


Fig.8 Completion drawings and measurements for the restoration

As the signature of the calligrapher is not present on the calligraphic panel, who has written it is not known. However a writing with this quality, gathered as a geometric pattern to be formed in the center should be of a famous calligrapher of its time. The panel in underglaze technique is dated back to second half of the 16<sup>th</sup> century in which the Iznik tiles lived their most glorious time. The calligraphies in this type of circular form are seen most generally in mosques and tombs in dome centers as wall stencils. Architect Sinan had used such kind of compositions in his mihrab tile ornamentations in his works. In this paper, similar compositions in works three of which are works of the great architect and the collected board in tile ornamentations of Beylerbeyi Mosque are presented as similar samples. The panel in Beylerbeyi Mosque is also one and same with the similar panels in Kadirga Sokollu Mehmed Pasha Mosque mihrab except the coloring. The common property of all the examples is that the tips of the letters form a geometric net at the center. The Ayyub Sultan example is smaller than half compared to others in regard to size. Whereas it's most important property is that, while in all other examples suras from Kor'an-ı Karim or Asma-ul Husna like subjects are used, in this there is a Persian wording. Despite Persian wordings are seen in epitaphs as marble reliefs, the examples known on tiles are limited. Another example is the "Khamamiye" poem written with ta'lik calligraphy at the Istanbul Zeyrek Bath (1540-1546) which is commissioned by Barbaros Hayraddin Pasha to Architect Sinan.

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