

TURKEY, LOOKING BEHIND AND BEFORE

Edited by William H. Taylor

AGP

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Edited By
William Taylor

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TURKEY, LOOKING BEHIND AND BEFORE

"Looking Behind and Before" is one of the descriptions applied to the figure Janus of Roman mythology. This collection of essays from over 40 significant Turkish academics does exactly this. How the present is shaped by the past, and how the future is moulded by the present are the key themes of these important interdisciplinary articles in the fields of architecture & design, art & cinema, literature, social sciences, and linguistics & etymology.

All identities - personal, corporate and national - are partially defined by the past and, at the same time, constantly changing. This is no less true for Turkey than any other nation, and at times the dichotomy between past and present can be seen as a sharp polarity, as in the case of contemporary Turkey.

The articles presented in this volume offer important contributions to the question of Turkish identity in original and significant ways, through the different and complementary disciplines of architecture, art, literature, language, and social sciences. They are presented for the first time in English to reach a wider readership, as they so richly deserve.

I am grateful to each and every author for their stimulating and important contributions, and warmly commend this volume to all who wish Turkey well in the twenty-first century, as it looks behind to its Ottoman past and before to its rightful place amongst the community of nations.

William Taylor, London, 2016.

The Evaluation of Great Literary and Art Works as Basis for Architecture and Design Education

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Abstract. In spite of her distinctive attributes of historical heritage and cities of unique value, Turkey has begun to face the danger of losing this wealth as a result of rapid urbanization. Cities have lost their character upon being filled with poorly designed and carelessly built, mediocre structures. With no doubt, architects cannot be solely blamed for this atrocity. General social conduct, political choices and the emerging problems of the modern age have had great influence on these unfavorable developments. The aim was to bring together and evaluate essays penned by authors, architects and artists of relevant expertise, which embodied their analyses and commentaries on such literary works that were written on architecture, urban planning and design and that had influence over our civilization. During the research for the anthology of "Essential Architectural Culture" for architects and architecture students, numerous scholars, authors, artists and philosophers were consulted in selecting the fundamental works. Even though one hundred books that emphasize architecture have been included in this project, six of these have been selected for this paper.

This study is aimed to promote, in architectural education, the skill to approach the profession, occurrences and projects with an advanced, sophisticated and aesthetic view which is nourished by literary resources of great essence.

Keywords: Architecture, Architectural Design Education, Literary Works, Art Works.

1. Introduction

2. In terms of historical heritage, Turkey possesses cities with profoundly distinctive characteristics and unique values. However, filled with poorly designed and carelessly built, mediocre structures due to rapid urbanization, such cities have largely lost their identities. Crude, dull, facile and vulgarized buildings have rendered them run-of-the-mill and turned them into galleries of the mediocre. Moreover, the 1999 Marmara earthquake mercilessly verified that these unfit buildings were at structurally unacceptable levels, too. Almost all of them suffered damage, if not were totally obliterated during this catastrophe. Thorough inquiries into this tragic situation were evaded with superficial arguments, whereas, along with the whole community, the architecture circles were accountable in this matter. Later on, these cities were abandoned to the ruthlessness of unearned income economy and greatly lost their aesthetic wealth.
3. It is of no doubt that parties from different walks of life were responsible for creating such an architectural atmosphere –architects being one of them. Nonetheless, it is also of no doubt that architects cannot be solely blamed for all these atrocities. General social conduct, political choices and the emerging problems of the modern age have had great influence on these unfavorable developments.
4. In a professional field like architecture with such a strong artistic aspect to it, it is essential for architect candidates to receive a qualitative aesthetic and cultural training. The starting point for this study was the idea that an edifice or an environment created by an architect who has gone through a profound, artistic-cultural training and internalized the global culture would be more livable and aesthetic. In this regard, it is crucial that great literary works are known well in order to establish, within both the community and architects, a new aesthetic perception. While architectural education and the profession itself aspire for a qualitative architectural medium, they should raise awareness within, first, the field and the community afterwards.
5. Furthermore, as a result of technological advancements, the approach to the education of architecture, urban planning and interior design has gradually changed. Technical design, project production and engineering computations are substantially carried out on computers and usually typical. Thus, going beyond standardized project production methods, aesthetic theories, creative ideas, broader knowledge of the world, the ability to make the right decisions and a command of global cultural repertory have come to be the core of architectural creation. The means of realizing these achievements that provide a supplementary force to architectural creation is evident. Today, the reading and internalization of literary, artistic and philosophical works regarding the basic themes of architecture have become essential in the education of this field and in forming qualified architectural circles for a conscious and intelligent creation process.

6. This paper is based on the project which was endorsed by the Kocaeli University Scientific Research unit and concluded in 2014. The aim was to bring together and evaluate essays penned by authors, architects and artists of relevant expertise, which embodied their analyses and commentaries on such literary works that were written on architecture, urban planning and design and that had influence over our civilization.

6.1. **2. Method**

6.2. During the research for the anthology of "Essential Architectural Culture" for architects and architecture students, numerous scholars, authors, artists and philosophers with relevant expertise in architecture and literature were consulted in selecting the fundamental works, out of which about one hundred were chosen for analysis. They were then thematically classified and studied with a particular precept. The ten themes are given below:

6.3. Classics Referencing Architecture

6.4. Novels Drawing Inspiration from Architecture / Novels That Have Inspired Architecture

6.5. Works Related to Sociology of Architecture

6.6. Travelogues & Biographical Travelogues

6.7. Utopias

6.8. Science Fiction & Dystopias

6.9. Fantasy

6.10. Architectural Essays

6.11. Istanbul Authors as Architectural Aesthetes

6.12. Works Regarding Architecture and Artistic Theories

6.13. They were then distributed among authors and academicians of relevant expertise for their architectural observations and essays. The resulting articles were illustrated with axonometric projection principles in order to depict the architectural plateau upon which the literary works were based. The selected works have been given below:

6.14. I. Classics Referencing Architecture:

6.15. Iliad – Homer / Odysseus – Homer / One Thousand and One Nights – Anonymous / The Decameron – Giovanni Boccaccio/ Divine Comedy – Dante Alighieri / Surname – Seyyid Vehbi / The Hunchback of Notre Dame – Victor Hugo / White Nights – Fyodor Dostoyevsky / War and Peace – Leo Tolstoy / Anna Karenina – Leo Tolstoy / The Red and the Black – Stendhal / On the Aesthetic Education of Man – Friedrich Schiller/ Oliver Twist – Charles Dickens / Robinson Crusoe – Daniel Defoe / The Magic Mountain – Thomas Mann / Ulysses – James Joyce / The Castle – Franz Kafka

6.16. II. Novels Drawing Inspiration from Architecture / Novels That Have Inspired Architecture:

6.17. The Name of the Rose – Umberto Eco / My Name is Red – Orhan Pamuk / The Time Regulation Institute – Ahmet Hamdi Tanpınar / Üç İstanbul – Mithat Cemal Kuntay / Araba Sevdası – Recaizade Mahmut Ekrem / The Sheltering Sky – Paul Bowles / On the Road – Jack Kerouac / Hunger – Knut Hamsun / İstanbul Bir Masaldı – Mario Levi / The Fountainhead – Ayn Rand / One Hundred

6.18. Years of Solitude – Gabriel Garcia Marquez / Mavi Sürgün – Halikarnas Balıkçısı / The Black Book – Orhan Pamuk / The Tartar Steppe – Dino Buzzati /The Alexandria Quartet – Lawrence Durrell / The New York Trilogy– Paul Auster / Konstantinopolis Kapılarında – Hikmet Temel Akarsu / Anayurt Oteli – Yusuf Atılgan / The Sun Also Rises – Ernest Hemingway / Esir Şehrin İnsanları – Kemal Tahir / İstanbul ve Pierre Loti - Abdülhak Şinasi Hisar / Puslu Kıtalar Atlası – İhsan Oktay Anar / The Museum of Innocence – Orhan Pamuk

6.19. III. Works Related to Sociology of Architecture:

6.20. Memleket Hikâyeleri – Refik Halit Karay / The City and the Dogs – Mario Vargas Llosa/ Akçasazın Ağaları – Yaşar Kemal / Aleladelik Çağı – Hikmet Temel Akarsu / The Great Gatsby – F. Scott Fitzgerald / Zorba the Greek – Nikos Kazantzakis/ Berci Kristin Çöp Masalları – Latife Tekin / Ayaşlı ve Kiracıları – Memduh Şevket Esendal / The Bridge on the Drina – Ivo Andrić / Kırmızı Pelerinli Kent – Aslı Erdoğan / Devlet Kuşu – Orhan Kemal / Kiralık Konak – Yakup Kadri Karaosmanoğlu / Ağır Roman – Metin Kaçan

6.21. IV. Travelogues & Biographical Travelogues:

6.22. Seyahatname – Evliya Çelebi / Journey to the Orient – Gerard de Nerval / Mavi Yolculuk – Azra Erhat / Conqueror of the Seas: The Story of Magellan– Stefan Zweig / Amerigo – Stefan Zweig / Travelogue of Tournefort – Joseph de Tournefort

6.23. V. Utopias:

6.24. Republic – Plato / New Atlantis – Francis Bacon / The City of the Sun – Tommaso Campanella / Utopia – Thomas Moore / The Baron in the Trees – Italo Calvino

6.25. VI. Science Fiction & Dystopias:

6.26. The Dispossessed – Ursula K. Le Guin / 2001: A Space Odyssey– Arthur C. Clarke / Dune – Frank Herbert / Return from the Stars – Stanislav Lem / 1984- George Orwell / Fahrenheit 451 – Ray Bradbury

6.27. VII. Fantasy:

6.28. The Hobbit – J.R.R. Tolkien / The Lord of the Rings Trilogy – J.R.R. Tolkien / Alice's Adventures in Wonderland – Lewis Carroll / Around the World in Eighty Days – Jules Verne / Charlie and the Chocolate Factory – Roald Dahl / Gulliver's Travels – Jonathan Swift

6.29. VIII. Architectural Essays:

6.30. Beş Şehir – Ahmet Hamdi Tanpınar / Paris'te Bir Osmanlı Sefiri – Şevket Rado/ Adrianopol'den Edirne'ye – Aziz Nazmi Şakir-Taş / Mekândan Taşan Edebiyat – Turgay Anar / Şairlerin Barbar Sofraları – Hikmet Temel Akarsu/ Complete Bibliography – Çelik Gülersoy/ Invisible Cities – Italo Calvino

6.31. IX. Istanbul Authors as Architectural Aesthetes:

6.32. Şehir Mektupları – Ahmet Rasim / Boğaziçi Şıngır Mıngır – Salah Birsel / Istanbul: Memories and the City – Orhan Pamuk / Boğaziçi Mehtapları – Abdülhak Şinasi Hisar / Eski İstanbul'da Meyhaneler – Reşat Ekrem Koçu / Complete Poetry – Yahya Kemal Beyatlı / Complete Short Stories – Sait Faik Abasıyanık / Human Landscapes from my Country– Nazım Hikmet

6.33. X. Works Regarding Architecture and Artistic Theories:

6.34. The Ten Books on Architecture – Marcus Vitruvius Pollio / Leonardo's Notebooks – Leonardo da Vinci / The Story of Art – Ernst Gombrich / Towards a New Architecture – Le Corbusier / The Consumer Society: Myths and Structures – Jean Baudrillard/ Concerning the Spiritual in Art – Wassily Kandinsky / The Necessity of Art – Ernst Fischer/ Van Gogh, Yüzyıl Sonra – Ferit Edgü / Letters to Theo – Vincent van Gogh)/ 20.Yüzyıl Batı Sanatında Akımlar – Ahu Antmen

6.35. Due to page limitations, only six popular works have been selected and presented below with samples of their analyses.

6.36. **3. Architecture Serving as a Background for the Architecture-Literature Relationship (Six Works Selected As Samples)**

6.37. In this paper, we wish to provide information about our method by exemplifying only six of the one hundred works that were analyzed. Excerpts from these pieces by the contributing academicians are given below in order to provide the architectural perception on the selected literary works.

6.38. **I. The Time Regulation Institute – Ahmet HamdiTanpınar** [1]

6.39. To call The Time Regulation Institute as one of the most surprising and entertaining novels of Turkish literature would not be an exaggeration. It is surprising since it seems as if it was written today, instead of its publication date, 1961. Keeping in mind that the questions "How will we modernize?" or "How should our relationship with the past be?" are still some of the greatest issues today in our current social lives, education, architecture or simply in every section of our lives as they were back then, we should perhaps search for the novel's contemporariness and appeal in here.

6.40.



Figure 1. The Time Regulation Institute

6.41. An institution that basically produces nothing of value, while becoming one of the most important and "modern" establishments of the country and claiming to represent "the modern world, the modern labor," calls on us readers to question how modernization is perceived and practiced in our country. The entertainment aspect comes from the events occurring in and around an institution, which gives its name to the novel, founded in order to set the clocks that are not in coherence in the city. (Evren Akaltun)

6.42. **II. The Sun Also Rises – Ernest Hemingway**[2]

The "spirit of place" is a phenomenon to which great importance is attached by artists, authors and intellectuals and is described as a generally accepted, single, distinctive attribute of that place. It encompasses not only tangible elements like monuments, structures, streets and natural, geographical properties but also social, intangible elements like memories, beliefs, legends and experiences.

The topic of "spirit of place" has been mentioned in the discussion of the preservation of architectural and cultural heritage and stressed in the 2008 Quebec Declaration by ICOMOS. In the declaration, "spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written

documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place.

Rather than separate spirit from place, the intangible from the tangible, and consider them as opposed to each other," the aim has been, through their mutual interaction, to preserve and promote them. The settlements in France and Spain that have served as the setting for Hemingway's novel are the projection of "spirit of place" in literature; they are the territorial evaluations of a generation's experiences over a certain period of time. (Nurdan Kuban)



Figure 2. The Sun Also Rises

6.43. **III. My Name Is Red – Orhan Pamuk**[3]

The city and architecture are important devices in studying and understanding the socio-economical, political and cultural nature of each historical period. These devices in question have an important place in enabling a novel or any literary work display their relevant period within their historical realism.That is why matters in the novel relating to the city and architecture hold importance, while also being one of the key factors of the story-reader relationship. Thus, it is crucial that these two devices are taken into consideration while fathoming the social, cultural and economic aspects of the period depicted in a novel. (Mehmet Şener)



Figure 3. My Name Is Red

IV. The Bosphorus Moonlight – Abdülhak Şinasi Hisar[4]

I am not sure if every book that we read changes our lives, but some, after reading them, renders us another person, the city another city and our life another life. Abdülhak Şinasi Hisar's The Bosphorus Moonlight is a book of this kind.



Figure 4. The Bosphorus Moonlight

The book not only carries the secret, dreamy past of the Bosphorus to this day, but immensely alters our current view of it. After reading this book, you will find yourself yearning to be on the banks of the Bosphorus in moon-lit nights, dreaming of one hundred boats and skiffs on the violet water, and watching the residences on the opposite bank with the sound of old tunes in your ears. (Meltem Alagöz)

V. The Tartar Steppe – Dino Buzzati[5]

To many people, myself included, The Tartar Steppe is one of the most important

works of literature of the 20th century. The greatness of the novel lies in its spiritual, psychological perspective on the human condition. While focusing its literary lens on such humanistic issues, it mostly employs two tools: time and place. Its perception of time is of only boredom, colorlessness and futility in the face of a never-ending living space. It is impossible to stop the time from passing by. It is only possible to make it a trifle more endurable by making the right decisions. That, however, is a faculty lifted off from the hands of poor humans.



Figure 5. The Tartar Steppe

Place, along with its grandness and authority, is the single most important factor that rules lives. For one, the vastness, monotony, aridity and absurdity of the desert is a teller of great metaphors. One of them ceaselessly relates our desperate loneliness and powerlessness under the sun. The desert is a place without a beginning or an end, and it maintains a great allegorical narrative that reminds us of the causality for the appearance of prophets in this terrain. The fact that the Bastiani Fortress has been situated on an aimless spot on this desert is another detail exemplifying the absurd, superfluous and strange intentions that poor humans take upon themselves. The issue at hand is so trivial that it is impossible to derive striking conclusions from it. (Hikmet Temel Akarsu)

6.44. **VI. One Thousand and One Nights – Anonymous**[6]

6.45. Among all the literary works ever composed on earth so far, none so much as One Thousand and One Nights has inspired the human imagination. Almost everybody has some knowledge about these tales, if has not listened to or read them.

6.46. Having inspired countless other stories, been filmed countless times, appeared in proverbs and cautionary tales, this corpus, fortunately, is anonymous literature, and, therefore, the common property of humanity. Among all the literary works ever composed on earth so far, none so much as One Thousand and One Nights has inspired the human imagination. Almost everybody has some knowledge about these tales, if has not listened to or read them. Having inspired countless other stories, been filmed countless times, appeared in proverbs and cautionary tales, this corpus, fortunately, is anonymous literature, and, therefore, the common property of humanity.

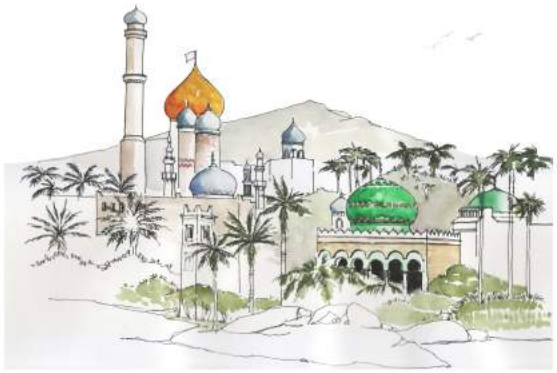


Figure 6. One Thousand and One Nights

One Thousand and One Nights is a collection of tales that are composed of cohering narratives. Present in these narratives are the projections of the entire intellectual and cultural codes of the Islamic world, together with numerous places and components that define this realm with their images: endless deserts, caravans with no beginning or end in sight, caravansaries, dynasty palaces, mighty sultans, Arabian enchantresses,

Persian merchants, camels, stony inns with arches and vaults, bath houses, oases, mysterious houses with courtyards, market places, fairies, djinns, demons and a thousand other images that come to your mind.

Let us note that the great tales "Aladdin's Wonderful Lamp", "Ali Baba and the Forty Thieves", and "The Seven Voyages of Sinbad the Sailor" which have legends of their own are all components of the One Thousand and One Nights.However, we realize that One Thousand and One Nights concocts a feeling of a unique and magical place inside our minds and souls. This is a feeling of locality embodying extraordinary adventures, sultans, harems full of concubines, palaces with vaults, inns, bath houses, caravansaries, temples, boundless deserts, prodigious riches, one thousand and one contrivances and affairs, lustful nights, streets where ominous murders take place, exotic market places and many other Eastern images.This imaginary world that has for centuries embellished the longings and dreams of humanity is an exquisite gallery of inspirations for architects. (Hikmet Temel Akarsu)

4. Evaluation and Conclusion

The selected literary works in this project illustrate life in its most elucidative ways with an architectural background. By apprehending nature, society, humans and the city through these works, it is evidently possible to formulate a new approach to the education of architecture.The language of architecture is visual, incorporating drawings, perspective and three-dimensional visuals. This time, participating writers in this project have utilized the linguistic tools (and accompanying drawings), rather than this visual language in order to describe the architectural atmosphere in these works. The most tangible expression of the union of architecture and literature, the textual and the visual, has thereby been displayed.

Today, real literature is widely being disregarded. A more superficial and mostly visual art world has come into prominence. This impedes the development of a profound spiritual perception and qualitative cultural accumulation. It is certain that this could only be counteracted with real literature. The method put forward in this project aims to rectify this downturn among architects and designers. This indirect method will, in turn, transform architectural thought and application.

With this anthology, the aim has been to initiate this transformation. In order to restore, enrich and render the cities of the future more livable, these masterpieces have to be carefully read, scrutinized and internalized. This is vital, not only for students, but also for architects, urban planners, artists and anyone with a consciousness for urban living.

With the changing world today, architectural education requires more interdisciplinary collaboration. Technological advancements, globalization/localization, sustainability, ecological issues influence, in conjunction with more progressive attitudes, design, art, technology and even architecture. Keeping pace with developments in this vein, architectural education can renew and transform itself, while producing new aesthetic perceptions and insights into existence. Through a comprehensive understanding of the studied relationship between literature and architecture, the current trivialization in aesthetics and culture can be challenged and new approaches rendered possible.

With the aesthetic and cultural maturity acquired through the internalization of the works targeted in this study, an amelioration of aesthetic, theoretical and artistic qualities can be achieved. By nourishing architects with the works in question, the main objective is to empower them with the skill to approach the profession, occurrences and projects with an advanced, sophisticated and aesthetic view.

Acknowledgment

This research has concluded with a book containing the articles from 55 academicians, authors and thinkers and vividly displaying a tangible view of the architectural universe presented by great writers. The book will be published by the most qualified architectural publisher in Turkey, YEM Yayınları (The Building Information Centre), in February 2016.

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Interaction of other art fields with landscape architecture

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Abstract. Culture is one of the basic values of a community. A community's culture is reflected on the places where it grows and the fields of art. These fields which are affected by the culture are interconnected naturally. Looking at the art movements, one can see this common feature: All fields of art are affected and guided by common movements. For example, Romanticism is a movement in music and painting as in literature. In other words, different fields of art affect and enrich one another. Besides, art's starting point is nature.

Therefore, as Landscape Architecture is known as a field of art, its interaction with other fields is inevitable. Landscape Architecture's relationship with other fields of art is very important for design as for art. This paper tries to explain the interaction of Landscape Architecture with the other fields of art, with the help of the literature and examples.
Keywords: Landscape architecture, art, design

1. Introduction

The interaction and the connection of the disciplines of art, which are believed to exist in the historical process of art, have intensified after 1960 and the hard lines between disciplines have disappeared. Today's understanding of art, where limits are pushed, each field is nourished with another field and contributes to those other fields, contributes to art disciplines to gain new ways of expression. This development has affected the artist, who has a place in art with his/her creativity. Artists who use the technical opportunities of many fields show that they have been supported by different fields of art in their works, and use every type of material which can contribute to the expression of their thoughts [9].

The approaches of all disciplines of art today show that they can produce projects which are in the limits of others, move, and create works of art. Many fields from the art of music to calligraphy, from all disciplines of plastic arts to performance arts, look for interdisciplinary answers by removing borders and widening the production areas of art with another discipline [9].

Disciplines of art are separated by the materials, techniques and structures they use. Today's classification of the fields of art can be seen like this:

- Plastic (Visual) Arts: Arts that give shape to matter (architecture, sculpture, painting, ceramic, graphics, cartoon).
- Phonetic (Kinetic) Arts: Arts that shape the sound and speech (literature, music).
- Dramatic Arts: Arts that are appealing both to the eye and the ear, which arise with the time and space [2].

Landscape architecture, which deals with the design, planning and management of areas as a profession, combines arts of area and volume many branches of arts with science, engineering, technology and architecture, and is included in the plastic arts in the classification of art fields. In today's understanding of art, where hard lines are removed, landscape architecture interacts with other disciplines of art terms of visuality, technique and esthetics. Created works of landscape architecture

carry the reflections of different disciplines on them. In this work, the interaction of landscape architecture with other disciplines of art and the reflection of this interaction on the art of landscaping is shown with examples.

7. 2. Landscape Architecture in the Historical Process

The act of shaping small scale environment which started with the birth of mankind has developed through some specific procedures throughout the history and established today's concept of large scale landscape architecture. The concept of landscape architecture, which started its journey as garden arranging, was seen as "garden art" until 19th Century. However, problems uprising in cities with the industrial revolution and the changing physical and social conditions have brought the need to design urban spaces to address the social and physical requirements of the public. "The work of designing urban green spaces" has been institutionalized as landscape architecture according to these needs. The most important figure in this development process is Frederick Law Olmsted, who is the first man to claim to be a landscape architect. Olmsted and his partner Calvert Vaux, pioneered in the production of urban parks and open green area systems by designing Central Park in a central area of New York in a time when solutions were searched for the problems of New York in America [13].

Design, which was understood as garden art before the approach of Olmsted and Vaux, left its place to open green area systems and along with it new design styles with the industrial revolution. In this period, through the end of 19th Century, an English landscaping design theory named "picturesque" is the active understanding of design. The understanding of "picturesque" is based on the idea of creating landscaping "in the style of painting" as a reproduction of nature mostly used in rural lands [27].

In the beginning of the 20th Century, big changes named "modernism" was seen in disciplines about shape and space like painting, sculpture, architecture and city planning, and these changes were effective in landscape architecture. The characteristics of movements the arose with modernism in art and architecture began to be used in landscape architecture and the traditional landscaping design understanding left its place to a new understanding of landscape architecture after 1920. With this understanding, stylistics features of modern art movements were seen in landscape architecture and a more technical understanding which profits from scientific areas, takes environmental factors into consideration and satisfies the need of people was developed [13].

The first modernist transformation of landscape architecture which left behind the traditional understandings have modern art movements like cubism, surrealism, biomorphism and constructivism and different ideas about space from modern architecture with opinions on the social and urban context of the period behind it. First applications in landscape architecture which left behind the picturesque understanding and was affected by the modernist movements were made in France by Gabriel Guevrekian, Andre and Paul Vera. These landscaping designs in France were the first turning points in the development process of modern landscape architecture [13].

The second transformation in landscape architecture under the effect of modern art and architecture movements happened in America in the middle of 20th Century. Garret Eckbo, James Rose and Daniel Urban Kiley, who received landscape architecture education in Harvard School of Design in 1930s, combined the style language of modernist arts, the ideas of modernist architects about structure and space and the social and physical needs of the modern city and started interpreting landscaping designs in a new way that was completely different from the past [27]. These landscape architects in America added functional, social, technical and spatial thoughts to understandings of design that interpreted art movements in a stylistic way and developed a more modern approach of design in landscape architecture [13].

In the process of modern landscape architecture, the effects of movements of postmodern period like minimalism, pop-art, conceptual art and land art were seen in landscaping designs after the second half of the 20th Century. This process which started with modernist transformations in landscape architecture forms the starting point of the modern landscape architecture. In this context, modern landscape architecture is a concept which denies the traditional understanding of landscape architecture and is a process which has been developed with the effects of modern and postmodern art movements. Today, in the process of modern landscape architecture, it can be seen that approaches which profit from the intelligence of mankind and the technological developments of the age are more effective. Today, modern landscape architecture, both in the meaning of design and planning, from garden scale to city scale, is a wide discipline which works on the preservation and usage of natural resources including rural and urban areas [13].



Figure 1. Water elements designed in the shape of a piano [14, 15].

8. 3. Other Art Disciplines in Landscape Architecture Designs

3.1. Landscape architecture and music

Adding music as an artistic dimension to landscape architecture needs the assertion of music-space relationship. Its meaning in landscape architecture is both the sensory and the visual inclusion in the space. From a sensory view, plant design can include music. As an example, the sound of the water element used in various scale parks, provides a melodic sense. Or the sound of the leaves of the quaking aspen can similarly provide a melodic sense, as if it was a plant symphony [1].

From a visual view, adding music or elements that seem like music instruments to landscaping designs display physical approaches to the presentation of Landscape Architecture-Music relation [1].



Figure 2. Water elements designed in the shape of a piano. [16]



Figure 3. Swimming pool designed in the shape of a violin [17].

3.2. Landscape Architecture and Painting

Painting is one of the art branches that is the most effective in landscape architecture. The movements that affected painting and the works and styles of the artist affected by these movements have directed landscaping designs.

Cubist designs have created new shapes in landscape architecture and two-dimensional paintings have shown landscaping properties. Surrealism movement is the most effective movement in landscaping design after cubism. Surrealism movement is based upon two different understandings. One of these is the independent and abstract works coming from peoples' subconscious, and the other one is the paintings that were formed by the distortion of known objects like the paintings of Salvador Dali. Although the ideological side of surrealism was not utilized in landscaping design, the biomorphic, which are the organic forms and shapes discovered under microscope by the science of biology, side were used [27].

Architect Gabriel Guevrekian's Garden of Water and Light and Villa Noailles designs can be seen as two of the works that show the relationship of Music and Landscape Architecture.

Architect Gabriel Guevrekian (1900-1970) created the best painting layout possible, the "painting garden" in 1925 at the Garden of Water and Light. Guevrekian's painting garden shaped design, originates from the ancient relationship between the art of painting and landscaping design. This relationship is defined as two dimensional landscaping, "painting landscaping". Designs in the form of panting landscaping, carry the deep functional, spatial and social ideas of landscaping design. These designs defined new shapes in landscaping and put modern paintings on the surfaces of two dimensional open spaces. Guevrekian's garden is like an extremely cubist painting in a scale where the depth of the place is fronted [Figure 4] [27].

The design Gabriel Guevrekian put on to the spaces of Villa Noailles is one of the best examples of painting garden understanding, the "Painting Landscaping". This design affected by the movement of cubism, unites nature with a painting like composition just like the "Garden of Water and Light" [Figure 5] [10].

Again, the plant arrangements of landscaping design often resemble the art of painting, and feel like there is a painting at the corner of the planning [Figure 6].



Figure 4. Garden of Water and Light, Gabriel Guevrekian, 1925 [8].



Figure 5. Villa Noailles, Gabriel Guevrekian [8]



Figure 6. Composition made of plant arrangements [18, 19].

3.3. Landscape Architecture and Sculpture

Sculptures, which are frequently used as plastic elements landscaping designs, contribute to the enhancement of the quality of life along with the other elements that create the landscaping (buildings, plants, other elements…). Sculptures enhance the esthetic quality of the space by contributing to the visual riches and they contribute to the forming of the space (Figure 7).





Figure 7. Sculptures in Landscaping Design [20, 21]

Along with this, landscaping designs have been shaped as three dimensional sculptures with Land Art, and landscaping has been united with sculpture. For example the painter and sculptor Richard Long, which is one of the most important names of conceptual art, has carried the art of sculpture beyond traditional methods and materials, and made most of his works on natural landscaping (Figure 8-9).

Richard Long has redefined the relationship of art and nature with his works. Long's works include examples of Land Art, which is an important type of conceptual art. Long forms an important example to landscape architecture, showing the unification of art and nature by his works which are sometimes created on various spaces in nature, and sometimes in the exhibition are by putting objects belonging to nature [13].



Figure 8. West Wind Circle, Richard Long, 2008 [13].



Figure 9. Five Paths, Richard Long, 2002 [13].

Lawrence Halprin's Ira Fountains Park can be shown as another example (Figure 10).



Figure 10. Ira Fountain Park, Lawrence Halprin, 1961 [8].

Lawrence Halprin's design of Ira Fountains Park, with the reflections of constructivism movement in Landscape Architecture, is like a three dimensional sculpture. Constructivism's style language, points and surfaces system are used in Halprin's design. In this system, the elements forming the parts of system in the vertical surface have different heights [27].

"Spiral Jetty", which is another one of the most important applications of Land Art movement in Landscape Architecture, has been constructed by Robert Smithson in 1970 on the shore a large salt lake in the state of Utah in America (Figure 11).



Figure 11. Spiral Jetty, Robert Smithson, 1970 [13].

3.4. Landscape Architecture and Literature

Sculptures of famous literature writes and literature lovers on built areas and platform with examples of their works or historical information can sometimes be involved in landscaping design and this way they both add color to the landscaping and enhance its impact and accessibility (Figure 12).



Figure 12. Altınordu Municipality Literature Park [22].



Figure 13. Ataturk Monument in Australia [23]



Figure 14. Yunus Emre Park Poetry Garden [24].

3.5. Landscape Architecture and Architecture

Townscape is surely an inseparable part and an extension of the morphology of the city. Masses come to life with architecture [12], 1992) and spaces come to life with landscape architecture [5]. Different places can develop under opportunities that can be created during the establishment of the city morphology [11]. In any case, the landscaping of the city should be able to unify with the construction of the city [3].

Sometimes the architecture of masses can be incompatible although the morphology of the city is successful, and sometimes a city environment with a simple morphology can stand out with the architecture of masses. A city environment that can be called good is the art of bringing both of these together. In this sense, the continuity of the bond between

the morphological structure forming the space and the architecture forming the city landscaping should be continued [7].

Architecture and Landscape Architecture are disciplines that develop with the other and in a parallel way. Architects plan structures that are compatible with the environment and Landscape Architects make planning compatible with the structure.

3.6. Landscape Architecture and Theatre, Cinema

One of the most significant examples of postmodern landscape architecture is "Piazza d'Italia" square arrangement where Charles Moore had tendencies of using the space he designed as a scene in 1975 (Figure 15). This area, which is a public space, has been constructed by a group of Italians in the city of New Orleans in America. The square is an area designed for gathering and festivals for American-Italian union. Elements used in the area are arranged to form a connection with Italy [4].



Figure 15. Piazza d'Italia, Charles Moore, 1978 [7]

Along with landscaping planning shaped as scenes, open air cinemas also take their place in landscape planning, and again amphitheaters are among the essentials of landscaping planning.



Figure 16. Open air cinema [25] and amphitheater [26]

In the art understanding of the age where hard lines are removed, the art of landscape architecture is in an interaction with other art disciplines visual, technical, esthetic and many other ways. Produced works of landscape architecture carry reflections of different disciplines. In this work, the interaction of landscape architecture with other disciplines of art and the reflection of this interaction on the art of landscaping is shown with examples.

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Baksı Museum And Its Architectural Structure

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Abstract. This study has tried to determine by photographs, literatüre and onsite examinations the development of the Baksı Museum, built on contemporary art and the importance for Turkey of architecture.

Keywords: Baksı Museum, contemporary art, Bayburt, traditional, Architectural

1. Introduction



Photo 1: A appearance of Baksı Museum

Baksı museum is an art museum in the eastern Black Sea, 45 kilometers from Bayburt, built on a hill overlooking the Çoruh Valley. The Museum is found close to Bayraktar Village which was known formerly as Baksan (shaman). Today the village of Bayraktar is home to contemporary arts and traditional crafts. The idea of the museum began to evolve in 2000 and continues to evolve with Bakshi Culture and Arts Foundation established by Hüsamettin Koçan in January 2005. Istanbul Modern presentation of Museum was made in June 2010, the official opening of the museum was carried out in July. [1]



Photo 2: Turkey and Bayburt map



Photo 3: Baksı (shaman) Village

Hüsamettin Koçan born in Bayburt is one of the doyens of Turkish painting, artist - an academician who has designed himself by synthesizing the modern and contemporary approaches the local issues of Anatolia. His understanding of art, the architecture of the museum, which is life as fell individual and artistic.



Photo 4: Hüsamettin Koçan

Baksı Müzesi has drawn praise from all over the world by connecting architectural design with the traditional, breaking away from a region where is with a modern approach. Baksı Müzesi, hosts both examples of ethnographic and contemporary art. Although the architectural structure is built on traditional foundations, it is a museum designed in a modern idiom. At first the museum led to emergence of different reactions from the people of the nearby village of Bayraktar (Baksı). For example, at first, because the different architecture of the museum building attracted considerable interest of the villagers, it led to the emergence of various rumors - such as the museum was established as a base to spy on Russia, a spaceship, Church, temple. The Museum had been subjected to many attacks from them from time to time.

But, after of these first difficult times, due to Hüsamettin Koçan's efforts, it has been realized that he is owning the values not only of his own village, but also the village traditions that have been lost in the city of Bayburt. It aims to open a new epoch in the field of cultural tourism in the region.

Baksı museum creates a new and different attraction in the area in the eastern Black Sea and is also working to implement a tourism development project for the region. [2]

2. Architectural Structure of The Main Building:

The Coruh Valley, with its rich habitat, offers a perfect view to those who visit the museum.[1] The museum was built on flat land created by trimming the top of a mountain overlooking a bend in the Coruh valley.



Photo 5: A view from the Coruh valley

Today, the museum has been established as part of a building with exhibition halls, conference room, library, contemporary art and local art studios and a regional Bayburt house covering approximately 4000 square meters of indoor space on 20 acres of land. The guest rooms and kitchens can host 44 people at the same time with 17 rooms. [3]

In the architectural design process, the main building was inspired by the earth-roofed buildings of local architectural tradition. The main building of the museum has been created by the structure-sculpture design approach influenced by the surrounding mountains silhouette. It has been considered a model that is environmentally friendly.

The main building's roof has a roundish structure as if competing with the surrounding hills. Thus, it gives those who come to see the museum the impression of a structure rising from the soil and combined again with soil.



Photo 6: The main building of the museum (the views by day and night)



Photo 7: The main building of the museum

The light source of the building is inspired from a tradition design, the local name of which is (goggoloc).*[1]
The museum consists of 4 parts as part of the permanent collection, temporary exhibitions venues, conference room, library. Hüsamettin Koçan modernizes the earth-roofed structure through a modern design influenced by the traditional.[3]

2.1. Main Exhibition Hall

The main exhibition hall consists of two parts 1500 m2 which is exhibited in Contemporary Art and Design. Periodic exhibitions of contemporary art and design take place here.



Photo 8: Exhibition Hall of Bakshi Museum

Works of Turkey's leading contemporary artists and are located in the main exhibition hall.

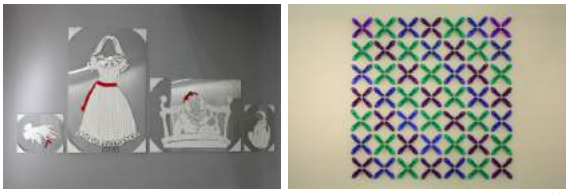


Photo 9: Aslımay ALTAY, Şakir GÖKÇEBAĞ



Photo 10: Esma PAÇAL TURAM, Hüsamettin KOÇAN

In this part of gallery on the mezzanine floor of the museum the famous fashion designer Özlem Suer's clothes design from the ehram fabric takes place.



Photo 11: Özlem SÜER's Ehram Design

Fashion designer Suer has designed clothes that modern women can wear by synthesizing the modern with the traditional. Fabrics used are influenced by local designs of Bayburt, Erzurum, Kars, Erzincan Gümüşhane.

2.2. Warehouse Museum

This area was planned to exhibit the museum owned collections for visitors.
The warehouse museum which has 1000 square-meter indoor space was added to the museum complex in 2012. Along with samples of contemporary artwork, this area includes folk art paintings, glass and embroidery collections, calligraphic paintings, healing bowls, alems (crescent and star of a minaret), stone prints, pottery and ceramics and pyramids.

* Goggoloc: Holes made to take light from the ceiling in houses vented in rural areas



Photo 12: Warehaouse Museum

All collections with folk pictures have been collected by Hüsamettin Koçan in course of time. The ethnography section of the museum consists of rich works of folk traditions representing different faiths through glass paintings, lithographs, paintings, embroidery reflecting the rich memory of the field. Sahmeran examples suggest an heroic sharing among people, the "protective amulet" of "ashapı-i Keyf " 's beliefs . the "Amentü ship" symbolizes "eternal belief", "yazı Kuş (suret-yazı) for "journey", "Sırrı-Ali" for "sacrifice", "Dünya Güzeli Fatma and "Zümrüdim-ü Anka" for "beauty" as well.
[3]



Photo 13: Şahmeran and Font Birds





Photo 14: Zümrüdim-ü Anka and Miss World Fatma

In the museum, ehram and pottery are two examples of local products. While Ehram motifs offer rich examples of a language directly depending on nature, culture, cookers, pots and cubes from the pottery varieties which coming from depth of the soil dates back to the past in terms of form and decoration.



Photo 15: Pottery cookers, pots and jars

Historical metal samples located in depot museum section of the museum and in many different places bring together alems, healing stones, measuring instruments collected from many parts of Turkey emphasizes the diversity of metalworking and forms perception.





Photo 16: Metal işçiliği

2.3. Conference Hall

The hall has 150 seats and is used for seminars, conferences, panel discussions, symposium and shows. This hall is also used as a social gathering place for special events and celebrations of the neighboring villages besides educational training programs.



Photo 17: Conference Hall

2.4. Library:

There is a library with a capacity of 10 thousand books on the mezzanine floor of the main building. In the library section, resources are very rich. Most of the books are art books. Source books, periodicals, catalogs and internet services of library serves to anyone who wants to do research in the region.



Photo 18: Library of Museum

3. 2. Workshops:

Baksı Museum Folk Art Research and Application Center consists of five parts: Modern art workhouse is located **in the first section**. Part of the modern art workshops is the section which includes works of artist Hüsamettin Koçan and his assistants.



Photo 19: Modern art workhouse

In the second part, there are carpet workshops, Ehram and Ruger. In this workshop section, local and regional carpets, rugs, and ehram, weaving works are being conducted.
It is considered that carpet weaving training programs could be possible through this museum's own workshops with science advisory board in villages of Bayburt, Erzurum and Erzincan province.
It is aimed to establish the market area for these products combined with promotional activities.



Photo 20: Carpet-Tapestry Workshop

In the third part, there is a planned ceramic workshop which has not yet been put into practice. In this workshop, it is planned to be made of ceramic works in a traditional style incorporating designs from the region.
In the fourth section, there is located a dining hall for people who work in the museum's workshop
In the fifth chapter, there is relaxation lounge for master trainers.
Workshops also are lit from above. The walls are made of local stone. It is designed to be quite simple and suitable for usage.

4. Guest House

Bayburt House reflects the unique local architectural elements of Bayburt city and

embodies the ethnographic objects consisting of three parts such as stone rooms and young rooms. Baksı museum guest house offers opportunity to stay at the same time with accommodation for 44 people with 17 rooms. The Guest House will welcome predominantly researchers, educators, artists and travellers. Baksı Museum meets all needs of business and motivational meetings, training seminars, companies regulating workshops, communities, agencies and similar organizations for generating capacity.

5. Guest Home:

Just as in the museum, it is inspired by local architecture. Guesthouse is situated next to the museum in a modern idiom adapted to its environment. This building which is made of hennaed stone is in harmony with nature collected from the environment. The accommodation, made up of four rooms and two suites, can accommodate up to 8 people.



Photo 21: Guest house

6. Bayburt Home Building;

Is inspired by the architecture of the old houses in Bayburt. There are 9 double rooms in the two-storey building. Bayburt white stone was used in the construction of this building. Holding an exhibition in Bayburt house is also possible just as in the Museum..
As each section of the museum complex has a unique exhibition, besides the old tools belonging to Bayburt region, the museum works are exhibited in the small kitchen of the house of Bayburt. At the same time, Bayburt house embodies the ethnographic objects reflecting the local architectural elements of an original Bayburt house



Photo 22: Bayburt House

7. Bayburt Kitchen:

Is influenced by the traditional kitchen architecture of the homes and guesthouses of the Bayburt region. Works of contemporary artists, as well as historical objects, are a continuation the continuation of the museum. The kitchen, open to all visitors, serves local dishes of Bayburt.



Photo 23: Part of the Museum's Kitchen



Photo 24: Part of the Museum's Kitchen

8. Awards

- 2010- Tüyap Art Lovers Corporate Award, Baksı Museum received the "Artlovers Corporate Award" in 2010 within the scope of the 20th Istanbul Art Fair, organized by TÜYAP.
- 2010-CONTEMPORARY İSTANBUL. The founder of the Baksı Museum, Prof. Hüsamettin Koçan received an award for his contributions to art from Contemporary Istanbul.
- 2010- GOLDEN COMPASS, The Baksı Museum was awarded with one of the 10th Golden Compass Public Relations Awards, by Public Relations Association of Turkey in 2010.
- 2011- ÇAĞSAV HONOUR AWARD, The Baksı Culture and Art Foundation received an honor award from ÇAĞSAV within the scope of the "11th Ankara Art Gathering".
- 2014-KUDAKA, The Baksı Museum received "Tourism Event of the Year" award.
- 2014 Baksı Museum, winner of the "European Council Museum Award" [1]



Photo 25: Given that the Council of Europe Museum Prize

Baksı Museum received the "Council of Europe Museum Award for 2014" given by the Council of Europe Parliamentary Assembly in a ceremony at Palais Rohan in Strasbourg on April 8. The Museum won this award beating 37 museums from 22 countries. Joan Miro's bronze statuette, the symbol of the award, will be exhibited at Baksı Museum in Bayburt for 1 year. [1]



Photo 26: Miro, Fine Breasted Women
Bronze 40 x 13 x 10 cm1969

In 2014, the Baksı Museum was deemed worthy of European Museum Prize. The museum's founder Prof. Hüsamettin Koçan was elected as a member of honor of Ataturk Cultural Center in 2015 for services to his country. [8]



Photo 27: Hüsamettin KOÇAN

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Pragmatism Reflections on Interior Architecture

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The reflections of the term on the place or on the design show up as a pragmatist approach. When examined as a term, the pragmatism is seen as a way of thinking with benefits to the society and environment, whose consequences reflect positively to the universe.

This system of thinking is the main phenomenon we need for forming and maintaining the ideal comfort of the life in our designs. It is the first concern of the design process. For a sustainable life mode of living the pragmatism is; a process which the reason and sense direct through with an instinctual approach when the life and the designs within the life are planned thoroughly.

The idea of design has separated from the visual intellect by modernism, showed up as a design reflection method which can design to be useful to its future users even now that is capable of remedying the society and environment. When the pragmatism a theory of thought, has been considered alongside the interior architecture; it is an idea of design that can provide the benefit, efficiency and sustainability among the future designs.

Pragmatism; has started through the late 19. Century, it is a philosophical movement or school that affected particularly the American intellect intensively at the first quarter of the century.
Founders and representatives are: **Charles S. Peirce**, **William James**, **John Dewey**and **George H. Mead**.

Keywords: Pragmatism, sustainability, benefit, usefulness, utility

In a production of the Turkish Language Society inside which it suggested Turkish equivalents to foreign words, it described the pragmatism as *"faydacılık, yararcılık,"* the term pragmatic as *"faydacı, yararcı"*. [1] In another source the term, has derived from the word pragma which means action in ancient Greek and our words "practice" and "practical" derive from there too. [2] According to James, the term Pragmatism, derived from the Greek word "pragma" which means the action and the words of *„practic"* and*„practical"* terms have derived from the latter. [3] When examined in general, the pragmatism is seen as a way of thinking with benefits to the society and environment, whose consequences reflect positively to the universe. Such things as information, personality, consciousness within the evaluations of James are considered by the measurement of practicability. Consequently as the utility and practicality are considered when evaluating a thought or a formation, when adapted this concept into the architecture/indoor, or when we adopted that trend as a pre-design general principle; it is possible to reach useful, economical, practical, productive and sustainable designs. According to the pragmatists; any idea is "true" as long as it is practicable for our life. (URL 1)

The general corrects are parallel with the development and changes the individual experiences by the time and the changing system shows that the truths of our life becomes ineffective or impractical over time. There may be some dysfunctional

parts within the entirety but it is not possible to delete the whole as bad. [4] Transforming the current findings or formations into productive manners is just possible through pragmatist approaches. A negative or unproductive formation/phenomenon can transform into a working-running fact through a pragmatist approach.
When the pragmatism a theory of thought, has been considered alongside the interior architecture; it is an idea of design that can provide the benefit, efficiency and sustainability among the future designs. We can describe those architects who can reflect that design ideology into their designs/projects as pragmatists. It is also possible to call “the architects prioritizing the practical and economical respects as pragmatist architects.” [5] The structures which commenced to adopt the general benefit and practice, got rid of the solid effects of classic rules, and are handy and indicating their function, have started to show up by the second half of the 18. Century. This change has a very slow and timid beginning. The breakthrough, arose from certain pragmatist and courageous architects. [6] We can sample those approaches within our general topics.

We can give the first sample to the structures and designs we could possibly match with pragmatism in terms of plan fiction by the *Villa Savoye* structure accomplished by Le Corbusier in 1929. That structure is considered among the important samples of the "Alive Machine" idea of Le Corbusier.(URL 2)



Fig. I Villa Savoye

The fact that the columns have lifted the whole burden and saving the walls from being bearer by those main principles of Le Corbusier which contain the benefit, has made it possible to form out the location with desired manners through the independent plan scheme and the locations independent from each other in terms of function can form. Also by means of horizontal band windows the indoor illumination is obtained. Through the roof gardens, it was aimed to form the structure an integrity with the nature and also to prolong the beton's life by humidity. With that pragmatist approach, Corbu gathers up the practical solutions presenting the productivity and sustainability.



Fig. II The Interior of Villa Savoye

We see both approaches side by side with Le Corbusier's structures. On one side the connective opinion presenting the form and function as identical, on the other side the idealist opinion stating that the form precedes the function. [7]

When we considered another example, one of the Contemporary architecture *Barcelona Pavilion*, is situated within an independent arrangement whose bearer and divider elements are separated from each other. The flat roof of the pavilion is born by the steel bearers. The slim walls have been placed between them whose function is only to separate.



Fig. III Barcelona Pavilion

Mies van der Rohe who presents the plenary site concept with his authentic technique and designs as a whole, says ”Technical reality becomes architecture as soon as it reached its mission, its role. " The slogan which was mentioned for years and straining minds and accepted as an object at issue "Less is more", in fact has reflected that intellection requiring a whole unity between the technique and function. [8] Mies van der Rohe who shows up with a simple plan scheme and the fronts at the same line, says that the authenticity of architecture is as part of being the expression of the Zeitgeist and the beauty is the eye brighting vision of reality. The God is in the details. Yet it is undeniable that he realized a design in accordance with that discourse. [9]



Fig. IV The Interior of Barcelona Pavilion

The structure Miesvan der Rohe has reflected his designs/architectural intellection best the Barcelona Pavillion's sites as a whole; have become a site that makes it possible to change over time, capable of easy meeting the function again. Mies has formed out the plenary site conception that is capable of creating practical, flexible and pragmatist solutions here.

Again a good example of plenary plan scheme, *Philip Johnson's Glass House* designed in 1949 for himself, is a famous architectural work whose facade is mainly of glass.



Fig. V Philips Johnson's Glass House



Fig. VI The Interior of Glass House

The plenary site conception's presence is obvious as the plan fiction. The simple appearance of glass and steel has achieved the structure's integrity/adaptation with the nature. The structure which gets the sunlight in a productive manner from all the sides, can adapt into the function change of the sites over time without any stable separator and find out new solutions. (URL 3)

A-Cero's Concrete House has some interesting characteristics such as the ramps from the roof, concrete walls and the renewable energy application on its roof and large surfaces.



Fig. VII A-Cero's Concrete House

The simple and bare tissue aimed to reflect on the exterior side of the structure has also reflected within the interior. The simple details are dominant within the indoor design of the building. The concrete walls, gray intonations are generally among the first characteristics when looked at for the first time. With its minimal details the flawless illumination choices gives depth to the site.



Fig. VIII The Interior of A-Cero's Concrete House



Fig. IX The Interior of A-Cero's Concrete House

As such nature pragmatist structures become widespread, the relationship of humanity with its environment will take form in a harmony and we will be capable of making much useful plans. (URL 4)



Fig. X KrzysztofWodiczko's Video Projections

KrzysztofWodiczko, is an artist famous for his big scaled slide and video projections he made on the architectural side and monuments. He has carried out such public projections on more than 80 states such as Australia, Austria, Canada, England, Germany, Holland, Ireland, Israel, Italy, Japan, Mexico, Poland, Spain, Switzerland and United States of America. War, conflict, trauma and communication in public domain are among the main themes of his 4 years old works. (URL 5)



Fig. XI KrzysztofWodiczko's Video Projections

The Polish industrial products designer Wodiczko, which combines the art and the technology, are referring the subconscious of the people by reflecting/showing videos and pictures raising awareness on the building sides. The designed which was awarded with numerous prizes on the public communication, is capable of directing the public opinion to the positive actions through organising the people to the good and truth.

The energy shelter, it has transformed the 40 meters long antiaircraft gun tower remaining from the Second World War into renewable energy source by means of the tender held by Hamburg Municipality İBA.



Fig. XII The Energy Shelter

4000 square meters solar collector foundation has been carried out and also thanks to a heating system through woodchips and natural gas heating system, the energy will be supplied to the surrounding locations.



Fig. XIII The Interior of The Energy Shelter

Inside the energy shelter which was included in its cultural activities there are gains for the environment and the society. Thanks to the energy it supplied, it provides an economic gain to the surrounding living quarters and great decrease of using the sources in terms of energy as well. Enabling both refunctioning and a useful formation, the energy shelter has been one of the practical solutions of the future. (URL 6)

Great Pyramid is a real idea for a multi sectarian eternal rest addressing thousands or even millions of individuals. The individuals who want to be buried with this idea, can entomb their ashes through buying a stone from here.

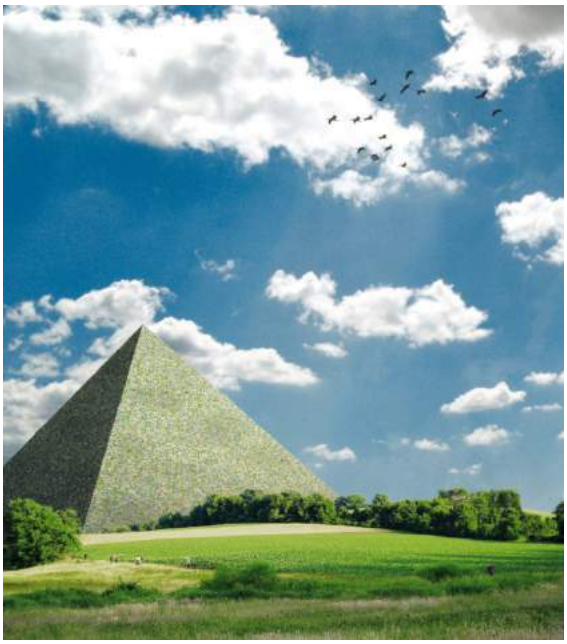


Fig. XIV Great Pyramid

The stones are constructed at the same dimensions and by concrete. Yet their surface can be decorated specifically through colors, embossed scriptures or pictures. The planned pyramid would be constructed through a formation like onion skin. By adding more stones outside it, would it start small and will keep on continually. The project which would attain to 578 meters at the end of 100.000.000 of stones, is the biggest structure of the human history. Also, it requires less place in comparison with the traditional cemeteries. Architects such as RemKoolhaas, AiWeiwei, AtelierBow-Wow and NikolausHirsch play a part in the development of that concept. This association called as the friends of Great Pyramid has been founded by writer IngoNiermann at the start of the 2007 year. Among their members are Germany/Erfurt executive advisor

JensThiel and the civil engineer from Germany/Weimar HeikoHolzberger. The German Federal Culture Foundation is supported with a capital of 89.000 Euro. (URL 7)

A little park has been established where *the recyclable soda bottles* are applied as the shade. An interesting site was established in a programme which is capable of discovering the surface qualities of the bottles of eye level.



Fig. XV Recyclable Soda Bottles

The plastic bottles, hung at different levels of height, have formed a dynamic exterior cover by waving like a flag. The special coloured liquids are added into the bottles and a design in intended colours was achieved. Also this project has been a preparatory work for the reused materials and for reviving the creative alternatives for recycling. (URL 8)

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Evaluation Of Architectural Touches To Space Designs, And Designs of The Ans Campus Square And Colored House Kindergarten Of Afyon Kocatepe University

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Summary

A space is designed as a space, which separates a person from environment to a certain extent and is suitable to sustain any various movements. When one looks at the space, it is noted that the space affects its occupiers and may control their mood. In their book "Existence, Time & Architecture," Nurberg–Schultz (1971) examined the space concept in different categories such as pragmatic space, existing space, conceptual space, perceptual space, abstract space, etc., arguing that the architectural space must contain a conceptual identification beyond meeting any physical requirements of the human being. In this context, in the study an outdoor space design and an indoor space design, which are located in the ANS Campus of AfyonKocatepe University, and have different functions, different characteristics and different user groups, are analyzed, using aesthetic formal, symbolic and pragmatic measures. Any psychological effects of the outdoor architectural elements used in the square design in the ANS Campus of AfyonKocatepe, and of design made in entrance of the colored house kindergarten on occupiers are measured by way of conversations. As one of the study subjects, the ANS campus is perceived only as a blank space-ground prior to design, while the ground leaves to be a gap and changes to a space after design, and if it has a function to enable the space to combine with the ground, it may be accepted as a space. The architectural elements and limits, which contribute change of such area to a space and gain a function, are analyzed. As another study subject, the criteria are evaluated between the psychological effects of the "Colored House" kindergarten prior to and after design. Especially in kinder spaces, the criteria that the space is deemed successful include any child sizes, safety, sense of trust, permanent go desire and variable exhibitions and activities. While a space is designed for children, a suitable space design is made for a forest concept in the kindergarten based on the principle that any colors, patterns, materials, forms and characters are selected based of perception of children and a composition is created. Effects of analysis-synthesis and evaluation process of the space design made in the kindergarten on children are analyzed.

Keywords: *Space Perception, Campus Square of AfyonKocatepe University, Kid Spaces, Colored House.*

1. Design Process

In the architectural structure integrity, function of each environment, whether outdoor or indoor is evaluated together with volumes and accessories, designed in line with human factor, physiological, ergonomic and psychological values and socio-economic criteria, and includes an organization of scientific, artistic and technical theories. This organization realizes through combination scientific, artistic and technical contents of structure, volume, function, individual, community and form, color, material, technical, time and economics theories in knowledge, skill and design ability [2].

The designing action begins especially with an understanding of any design problem. According to [1], the design process consists *"analysis, synthesis and evaluation."* (Table1.)

Table 1 Process of design

Analysis	**Occupier**	**Space**	**Function**
	Requirements	Position	Nature of function
	Likes	Structure	Requirements
	Requests	Dimension	Solution
	Social Structure	Architectural Characteristics	
	Psychology		
Synthesis	Data	Indication	Characteristics
Evaluation	Evaluation of Data	Association of Data	Planning of Requirements

2. Space Concept

Space is the basis of the architecture concept. The human being gives the architectural space, which is not sufficient to define only in three dimensions, a reality through his/her movement inside the building and creates a fourth dimension for him/her. Such spatial test is specific only to architecture Majority part of satisfaction is obtained from architecture arisen from the space. The architect designs the space as a sculptor, who forms the clay . The space concept is one of the real principles of architecture. In one sense, architecture is an art of creating and developing spaces. In other words, the art of architecture produces its products, creating a number of spaces [5]. According to [8], space is a product. Social space is also a product. A space is transformed by any social relations. It is not only supported by social relations, but also produced by social relations Space contains various meanings depending on cultures and living styles of communities and their evolutions occurred in their social structures. In architecture, space is reviewed in two groups: Indoor space and outdoor space.

An indoor space is a space, in which a person meets his/her various requirements and has a confidence/secrecy to a large extent.

An exterior space is an outdoor space remaining outside any building and restricted by exterior building walls, green textures or other elements.

2.1 Perception of Space

A space exists to extent that it may be perceived by people. A space is perceived together with its boundaries, form, details and other properties. Any spatial information is obtained by various methods such as observations, focusing the attention, evaluation and interpretation. Any spatial information obtained by people is evaluated together with personality structure, intelligence level, equipment and current mood. In spatial perception, visual perception is more important.

When any colors, position of surfaces, odors, sounds, variety and levels of sounds, textures and physical properties in a space are defined by most senses, an individual makes an evaluation and interprets and perceives the space according to his/her own properties.

In any spaces, which may communicate with people, any spatial quality may be required and researched. According to [7], there is an abstract dimension, which is based on perception of any effects of the space on feelings and cannot be measured. Such abstract value gives the space its characteristic. Role of our feelings in perceiving the space as well as objective physical environmental data is critical.The space perceived by experiences is a sensitive event involving any movements and each movement affects our feelings. Various sensitive data reinforces our spatial perception, while they come together and enable us to obtain a complete view. In a space-occupier interaction ambience, language of the space is a media. A designer must be able to reach the occupier and express himself/herself, while he/she transforms a space created in to an abstract product. To do so, he/she must select any meaningful spatial elements corresponding to the concepts used by him/her in a design among culture, expectations and traditions of the community, and evaluate and form them with his/her own knowledge and experiences. Thus, this enables the occupier to perceive and read a space easily. According to [12], spatial meanings may be communicated easier, when they are clear and strong. The goal is to be understandable. [6], says “A space consists of any indicators prepared for human activities and attitudes for an occupier.It is an indicator, which communicates any information in architecture like spoken languages.”[11], describes the spatial perception with such two processes similar to perception similar to perception psychology. At the point of the spatial perception, firstly the sensitive process occurs in meeting the space first time or obtaining any short-term spatial experiences. They contain warnings from spatial elements and physiological data. As second process of the spatial perception, the mental perception means that a person experiences repeatedly through knowledge accumulated in his/her memory. After the space is perceived by the person sensitively, it is perceived mentally depending on the duration experienced in the space. According to [12],the experiential perception for outdoors and indoors is a sensitive event also involving movement. Brain reacts to the spaces involving different experiences differently through senses such as eyes, ears, noise and skin. When you visit an entertainment center, any unusual spatial senses activate any stimulants as a result of exaggerated form and color representations complete with excessively high voice, odor and touch. However, when you enter a Middle age cathedral, different senses address to any experiences gained by the body as result of reduced temperature of the skin, sensing a moldy, sometimes mysterious, exotic odor by a noise, reflection of the low light coming from colored glasses and accumulation of voice reflected in a large and deep space by ears [6].It occurs in three processes:

1) Stage to sense the space;
2) Stage to perceive the space; and
3) Stage to encode the space in memory.

The stage to sense the space ensures that any physical components and all connections of the space and any phenomena are sensed by people data such as physical stimulants, colors, noise, textures, forms, sound, lights, reflection, odor, etc. through vision, hearing, smell, taste, touch, balance, etc. Here, sense organs of an individual and physical reality of a space constitute a spiral structure [5]

Cognitive and mental stages of the process begin from interaction of different properties of the components constituting the space with the sensitive structure in the individual. When any colors, position of surfaces, odors, sounds, variety and levels of sounds, textures and physical properties in a space are defined by most senses, an individual makes an evaluation and interprets and perceives the space according to his/her own properties.

The space perceived by any individual differences is stored in a long-term memory,

and encoded in the memory in the procedures such association,matching, comparison, etc. The nonvolatile spatial memory is created "by storing the codes, which begin from the perception stage of the space and are associated with lifestyle,in the memory in a long term." While the individual perceives, dimension of the relation of that individual with the space and storage of a spatial item in the memory exhibit a variable structure in the individual in a sensitive and perceptive process. The thing that renders the space permanent is importance of the space for the individual. Memories, perceptions and senses are effective in association, matching, orientation and encoding of the space in the memory. The items encoded in the long-term memory are recalled in due course within the life cycle of the individual.

2.2 Factor Ensuring Perception of the Space

Dimension: Dimension and scale have an effect on the spatial perception. Various ratingsystems used up to now help visual arrangement any easy perception of the space. An architect uses dimension, rhythmand various rating systems and orientates how the spaces created by that architect shall be perceived by people.

Movement: Any activities in that space give a space its meaning. Movement ensures perception of the space. Chingstates 'Architecture consisting of space, structure and boundary is perceived by means of movement in time and space.' [1].

Color: Color contributes the spatial perception by stating and implementing the function. Any perceptive relations between the individual and spatial elements are defined by complex functions such as practical functions, esthetic functions and symbolic functions. These psychological effects of the colors may be used to show small-large, low-highand close-far perceptions in indoor space. Thus,the contents of the color types on the spatial perceptionas a result of heavy-light, hot-cold, large-small and close-far perceptions obtained by tests conducted on the color types are determined.

Material: Given that all elements constituting the indoor are made of any material, it is noted that there is a wide variety of materials. Therefore, knowing the material is important to prevent any possible problem to occur in a product or space to be designed previously. Upon prevention of the problemsand proper determination of the material, an infrastructure of the desired visual effect is also created, because the material is one of most important elements creating the visual effect through its all properties in indoor design.

Texture: In indoor design, texture of the surfaces affects visual effect, perception and thus character of the space considerably. In architectural spatial perception, the texture having a considerable effect on visual values of the space is an important concept, which also characterizes the relation between space and material, because the material joinsthe space togetherwith its texture.Through the texture of the material, the material gets its physical proterties and visual values [12].

3. Evaluation of ChildSpaces and Design of the Colored House Kindergarten

Children imitate and learn any things around them. Children learn to see themselves different from a physical environment as well as others, contacting any objects and peoples around them. Spaces and places ensure integrity of the "belonging to them" sense, they"belong to," "are familiar to,"and are useful and controllable.It is important for children to enhance esthetic nature of thedesigns of the pre-school education centers as to draw attention of the children, who never reach the school age, to get a different image with respect to any corporate buildingsand design of indoor and outdoor spaces so to create house atmosphere in child size [9]. Colors, texture and spatial arrangements of the building must relax the child psychologically and arrange the spaces as heart-warning atmosphere. Any light-colored materials, which comply with hygiene conditions, easily cleanable and resistant to stokes and impacts, must be used on the walls,and any hot and attractive materials must be used on the floor.

Form of the building must be interesting or the entrance must be highlighted for children feel the entrance. The entrance of the kindergarten building must be designed in a suitablecapacity for entries-exits of the children and waiting actions of the parents [10]. The children take pleasure in being in a space created by them. The fact that they feel themselves comfortable and safe in small play cabins arises from being in a space having

their size. Wall coverings as well as floorings are important in any spaces designed for children. Shapes, cartoon characters and kid-themed designs must be made to attract the children and to enable any wall colors and textures to leave a positive effect on them. In this context, the design of the entrance of the AKU Colored House Kindergarten as the subject of our study is evaluated by taking dimension, color, texture, material and movement criteria used in the space into consideration. Evaluation of the design is made by consulting withteachers working in the Colored House and measuring spatial perception of the kindergarten students. (Table 2)

Table 2. Design process of Aku colored house kindergarten

<table>
<tr><td colspan="3">AKU COLORED HOUSE KINDERGARTEN</td><td></td></tr>
<tr><td colspan="3">

</td><td>Colored House Kindergarten

Design Concept Of The Colored House Kindergarten</td></tr>
<tr><td rowspan="2">Design Process</td><td>Analysis</td><td>Synthesis</td><td>Evaluation</td></tr>
<tr><td>The entrance of the kindergarten is undefined.</td><td>The entrance of the kindergarten is made more esthetic.</td><td>A forest-themed design is selected among concepts suitable to the entrance space of the kindergarten by consulting with teachers. Wooden tree houses, a bridge, mushrooms, timbers and natural</td></tr>
</table>

			stones are designed in accordance with the forest concept.
	Colors used on the walls are cool.	Shapes, colors and textures, which are familiar and hot for children must be used on the walls.	On the walls, the colors are selected in accordance with the designed forest concept and tree concept, and any materials are determined for the wooden tree house.
	Floor is regular.	The floor must match texture on the wall.	An antibacterialPVC flooring having a grass and water appearance is selected for the floor in accordance with the design concept.
	There is no space separation between the children and families.	A restrictive element must be placed to separate the children from families.	A wooden bridge is designed in accordance with the forest concept to separate the children from families.
Design Process	Aku Colored House Kindergarten		
	Dimension	The fact that time lapses funny and in high quality for the children is proportional to pleasure taken by then from games. In this context, it is important that proper and joyous spaces must be designed for the children; dimensions of the spaces must match the children; and accessories must be accessible and perceivable by the children. Based on these assumptions, the tree house and bridge, which constitute contents of the design with forest concept applied in the entrance space of the Colored House kindergarten, are planned. Height of the tree house is designed so to give the children a sense that they climb the tree. Stairs and balustrades are designed in accordance with the sizes of the children. Width and height of the wooden bridge are also designed in accordance with the sizes of the children. Mushrooms and natural stones are also designed in accordance with the sizes of the children and so that they may touch.	
	Light	The entrance space of the Colored House kindergarten is not required to be very light for the design with forest concept. A dimer ambience is created for the forest-themed space to reflect the forest completely.	
	Movement	The entrance space of the Colored House kindergarten witnesses a very peak circulation especially in the morning and nightfall. The space is revived upon movement of the children in the time periods corresponding to entry-exit hours of the children. Any necessary facilities such as stairs, balustrades, consoles, etc., and a comfortable ambience are provided to give the children a freedom to act. In this context, they are in the limelight of the children.	
	Color	Because the entrance space of the Colored House kindergarten is designed in the forest concept, the walls are equipped by trees to give a forest appearance. Natural tree colors are selected and enriched by a brown body and green and yellow leaves. The walls are applied especially by vivid colors to enable the trees to be appeared vivid and the trees are made in different size and depth is gained to the walls. Green and blue PVC coverings having a grass and water appearance on the floor complete the forest concept of the space. Mushrooms and natural stones included in the forest concept are also coated first by mortar and then dyed by a mixture of dust paint and water in accordance with their natural environments.	

	Material	Any materials are selected in accordance with design of the entrance space of the Colored House kindergarten. The tree house and bridge are made of wood to comply with the forest concept. The balustrades are made of thick ropes. Plastic and dust paints are used on the walls for tree pictures. The floor is made of antibacterial PVC coatings. Mushrooms and natural stones are cut, formed and made from accessories and block Styrofoam in accordance with the forest concept, and then sandblasted to a regular texture.
	Texture	Any textures are selected according to the forest concept in design of the entrance space of the Colored House kindergarten. On the walls, a composition associated with the tree and green texture, wooden texture in the tree house and bridge, grass and water texture in the floor, and a nature-compatible in mushrooms and stones is created.

4. Evaluation of Squares and Design of the AKU Square

In general, a square is a three-dimensional layout, where people perform their actions, and which are restricted buy horizontal and vertical volumetric elements that surround people and create an integration and possession sense [11]. Squares have performed critical social functions, witnessed important events of the period and have a nature of "city center." They are spaces, which gain an identity to a city according to their functions.

Squares have different contents and functions according to natural, cultural, social and economic properties of each country and even each city. Places such squares arisen from all these basic geometric forms on five basic architectural setups [10]:

1. Indoor spaces are similar to outdoor rooms, which chaotic and different and isolated from exterior world in their architectural layout. Closure of a square is reduced by ways drilled at corners. Such closure is caused by the building surrounding the square.

2. Any squares, where major buildings are highlighted by orienting an outdoor space to a building or a group of buildings and connect the square and architectural setup of the square.

3. Associated squares combined to create a large square may consist of two or more superposed or telescopic spaces. Any clearly defined spaces may be opened to each other. Some spaces may be connected physically by streets or passages, surrounded by any spaces defined by walls of buildings and associated by a reference point like a tower.

4. Nuclear squares formed around a center have a form, which is not definite highly, but have a clear arrangement even without a permanent series of buildings or dominant properties of a facade. A basis is formed (such as monuments, fountains, obelisks, sculptures, etc.) and thus it creates a strong accent and takes its surrounding area under its effect.

5. Amorphous squares, where a volume is perceived as if it is indefinite, are outdoor urban areas that may not be defined as squares due to their properties rather than a square definition. Variety in organic architecture consisting of irregular forms prevails and covers any faults [10].

Squares must be designed esthetically and functionally to revive the character of the city. Some sections must be addressed more apparently in line with the design goals. Especially these addressed points reveal the thing that the design desires to explain, namely, nature of the design. Based on these assumptions, the design criteria of the campus spaces are evaluated. Also in campus spaces, there must be esthetic and functional accessory components to meet any requirements of the students. According to [3] locations, colors and forms of accessory components such as sculptures, waterfalls, pools, etc. among any elements, which give an identity to the campus squares, must be compatible to each other and dimensions must be proportional to the square all other buildings to such building or group of buildings.

Campuses, which interior and exterior parts combined both in urban and spatial scales, and which landscape elements aroused, have rich physical characteristics in terms of environment. Campuses must have properties to meet any requirements of the students in a

small city, and in this context, they must be able to provide any places, where the students may perform their social sharing and activities outdoors as well as in indoors.
The design of the ANS Campus Square is analyzed according to movement circulation of colors, materials, textures of the accessory components such as “clock tower, poppy sculptures and I Love AKU symbol” located in (Table 3).

Table 3. Design process of Aku campus square

AKÜ CAMPUS SQUARE	
   	Clock Tower Sitting Groups Poppy Statue I Love Aku Symbol Benches

Design Process	Analysis	Synthesis	Evaluation
	Campus square has no definition.	Proving the campus square to be perceived	Conforming to the definition of the square, a creation has been done for making it an outdoor place.
	There is no meeting place at the square.	Sitting areas to be located in the square.	For the square to be a communication point, sitting groups have been located and sitting areas and top covers have been organized for the students to be able to eat and drink.
	There is not an architectural perceive describing the square.	Creation of the architectural items describing the square.	The architectural items created for description of the square have been determined as solution of questionnaire. Clock tower, poppy statue that is symbol of Afyon, I LOVE AKU writing have been determined as the architectural items that will support to form the perception of square.
	Green areas are not efficient.	Landscape works to be carried on around the square.	For the landscape creation conforming to the architectural items of the square to be done, green area has been formed, lighting elements have been located, extra lighting has been done for architectural items to loom large.

Design Process	AKÜ SQUARE			
		Clock Tower	Poppy Statue	I Love Aku Writting
	Dimensions	It has been created conforming to the humanist scales in the scope of the scales, its dimensional relation with around has been solved correct. If you think that Square of the clock tower doesn't need to have a definition effect, it is in form of an item perceived from far as well as a mass not pressing people.	The poppy plant that is the symbol of Afyon should be perceived from its location point. In this scope, it is seen that the statues are not lost in the square and they have been adopted into the creation.	Dimensions of the writing that is an outdoor element being used frequently recently is comparative to the square. In name of to be focused only on this writing, it has been scaled by making relation with the other architectural items located at the square.
	Color	When the clock towers at the squares have been explicated; it is seen that light tone colors have been selected in general and it has been used as an architectural item taken forward at the embroidery. In this scope; the clock tower located at the square has been created by selecting a light color tonnage.	Poppy statue; has been designed by selecting a color tone referring to the real poppy plant.	The writing character at the square has been created in white and red colors. Reason for using white color is it to be regular and red color has associated with hearth.
	Material	As the clock towers constructed recently, stone covering has been used on the steel construction. The clock tower forming from four levels has very pure style.	Molds of the poppy plants have been formed from the ceramic mortar and produced from polyester and inside of them have been emptied and they have been covered with stucco and expected tissue has been obtained by being painted.	Material of the writing is fiberglass.

	Structure	Clock tower has very pure structure. Only under the level in which clock is located, cage views have been obtained and movement has been given to the tower forming niches with belt at the first two levels.	The rough tissue of the poppy plant has been shown also at the statue and the cells on the plant have also been shown on the statue.	A distinct character has been used at the writing and lines with corner are dominating to the writing in general.
	Movement	Another feature of the squares is for them to be the communication and collection locations. In this scope, students to come together at the campus square and have their time at there are an expected activity. There is a circulation at the AKU square however, expected volume is not seen. The reason for this is the students to make the definition of the square later and the students not to perceive the definition of the square.		
	Light	It has appeared that the square has more aesthetic qualities at night. The correct use of the lighting at the square at the night has made it more charming. Clock tower to be lit with special lights has improved the appearance of the square.		

5. Conclusion and Suggestions

✓ The AKU square evaluated in a group of nuclear squares accumulated around a nucleus is evaluated according to any physical properties such as materials, colors, textures, etc., and the architectural elements such as clock tower, poppy sculpture, typeface, illumination components, etc. constituting the square are evaluated together their formal properties. In this context, the relations between architectural elements constituting the square are found weak.

✓ Assuming that the design elements constituting the space setup include green fields, water elements, monumental elements and structural elements, it is seen that the outdoor elements constituting the AKU square complete the setup.

✓ The AKU square leaves a positive perception on the occupiers in anesthetic view.

✓ The fact that the square is located at a central point and especially in front of the library building with peak traffic is found positive for the students.

✓ It is seen that the clock tower, poppy sculpture and typeface located in the square add richness to the square.

✓ The seating groups and cafe located in the square setup create an effect to orientate the students.

✓ The fact that the front of the library is a meeting point known by all students has made the square a more identifiable outdoor space.

✓ Because the architectural elements constituting the square are illuminated automatically, the square gains a more esthetic appearance as a whole. General illumination has made the square richer.

✓ Because there is no water in the pool in the square, the relaxing effect and visual richness of water is not reflected to the square.

✓ The seating groups must be placed in indoor spaces to obtain a more functional solution due to cold climate of Afyon City.

✓ Less hard flooring and more green fields must be used in the square for the square to have a richer appearance.

✓ Any spaces not attractive for children are ones found regular by children. In this scope, any spaces to create a positive effect on children are ones expected to discover for children.

- ✓ The forest concept used in design of the entrance of the AKU Colored House kindergarten is a setup, which draws children's attention. Any undiscovered aspects of the forest trigger children's imagination.
- ✓ The fact that the tree house included in the forest concept is convenient to climb renders the space mysterious and draws children's attention.
- ✓ The wooden bridge used in the forest concept defines entry of the children into space and is more sympathetic for children, because it is design in child size.
- ✓ The texture used in the floor of the kindergarten renders the forest concept more realistic supports the forest setup of heads of the children.
- ✓ Mushrooms and natural stones used in the kindergarten are reduced to child size and a fabulous dimension is obtained.
- ✓ Consequently, while an architect makes a design for indoors or outdoors, he/she must provide any functional solutions of the spaces and then create a positive perception on the occupiers. This is rendered possible, creating an identity for the space, using the mother language in the design elements constituting the space setup, selecting any proper materials, colors, textures and dimensions and enabling the occupiers to feel comfortable.

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Game Objects in Arts

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Abstract. Being developed spontaneously, game is an activity consisting of several feelings as happiness, stress and pleasure that breaks people from daily life. Many philosophers also have been considered the concepts of game, game object and toy throughout history. Game and game objects, as a matter of different disciplines, have been provided inspiration for many artists and movements. This article offers the possibility to understand and interpret the effect of game and game objects. In addition to, as a cultural object, the advancement of toys throughout history was researched and the possibility of making correlation was examined in the context of toy and toy objects especially with the concept of art objects changed after modernism.

Keywords : Game, game objects, art objects.

1. Introduction

In contemporary art, it is not wrong to mention that games can turn into art as well as people who perform art can take games as a subject for their art works. Definitely, during the process of the action that proceeds in this direction, the games taken as subject and the objects produced will possibly have the characteristics of both game and art.

2. Games, Game Objects and The Relationship of Art

For human beings, imitating is a concept that is applicable for both games and arts. It will not be wrong to mention that games have been passed down to present and there have been art works produced merely on this concept during some certain periods.
These pass downs were possible for instance by a hunter's depiction of how
s/he hunts to the others, through imitating both her/his own gestures and the hunt's. These gestures have turned into conscious magic rituals in time and games gained a cultural characteristic at this stage.

Observing grownups while they depict how they hunt, the children imitated how they threw the stick, stone they hold to the animal they hunt during daily life and started to act like those grownups.

Children grow up by holding their parents' means of life and following them in all circumstances, joining them through games. They choose and produce their own materials in their own habitat. These kinds of games have been developed and passed down by children and shaped as they are now.
Games have certain limits. Fields like law, trade, industry, science have come out by means of games. These activities have been generated to organize our lives and determine our places on earth and they need restricted areas. Actually, game instinctively exists by itself from the beginning. Just like human beings, animals play games instinctively.

If we comment on toys and playing objects; in both developed and underdeveloped countries, without a doubt, children of all geographies own a toy or a playing object. Although this indicates the objects that are owned by the sufficient level of welfare in developed countries, this shows us that the children of underdeveloped countries make their toys and playing objects themselves, thus those objects gain these children the ability to exist and create rather than owning something.

As a result of the research carried out on toys and playing objects, it comes out that they are universal. As well as there are not huge differences when toys from different ages, different geographies, different cultures are compared, it is remarkable that they have so much in common. When these objects are evaluated in their own ages, the comments and criticisms made on them consist of the ideas and judgements about that age. (For instance; war toys of Nazi Germany)
Besides all of these, it is necessary to mention the existence of foundations that undertake the protection of toys, which are historical-social-cultural products. Playing objects and toys are produced and become universal, nevertheless, they tend to disappear in time. However, these objects can be regarded documents of cultural history. To avoid this, museums, where both the toys and playing objects are protected and researches are carried out, have been founded. [2].

UK, France, Italy, Germany, Belgium, Holland, USA, Japan and Russia have been keeping their cultures alive and building unique archives through their numerous toy museums for many years. Similar museums were also founded in our country and since then they have been protecting the toys that were about to disappear in rapid social upheaval and they have been serving as research and education centers as well.

While analyzing the relationship of playing objects with arts, it has been discovered that there are several theoreticians who already found out about that relationship. One of them who made the most important theoretic approach on game and art theory is the German philosopher Friedrich Schiller. Schiller puts forward in his 'Letters on the Aesthetic Education of Man' that the thing which will provide freedom without disorder is not political revolution but artistic experience.

According to him, it is only possible by art to avoid human's alienation. He mentions that there are two main drives in human beings; sensual and formal. From them, sensual drive always insists on change while the other is insisting on unity and solidarity. These drives should be limited as well.
This limitation should be in an emotional and sensational abundance. That is to say, a third drive is needed. The drive of 'playing' brings both the moral and the physical limitations along. "According to Schiller, there is already a harmony between freedom and obligation, duty and tendency, "spiritual drive" and "physical drive" and he names this harmony; "game". [3]

In recent years, there are several art fields in which some childish characteristics are resembled to artistic characteristics, yet include many writers especially who have been emphasizing the unconscious nature of creation since Plato. These disciplines argue that the twentieth century is the century of children. The aimless acts, naiveness, spontaneity, unconsciousness of children and the self-absorption of child activities are mentioned. These are considered separate from intentional acts of the adult. The child's point of view is innocent and fresh, not restrained by cognitive and moral values. Artist is also free from the obligations of arranging contextual and formal models. (for instance Klee)
Freud also mentions the parallelism between children, who create their own world by relating imagery, creativity and game, and writers in one of his significant articles called "Creative Writers and Daydreaming".
He argues that game is not totally independent from reality, if it was, we would merely have a fantasy. This may lead us to an assumption that both in the games of children and the creativity of artists, the features of real world are being rearranged.
Freud states that artists also behave like children; they get away from reality by surrounding their imaginary world they have seriously created with a rich emotional abundance.

There is no purpose of benefit in game. Children do not play games consciously to prepare themselves for the future. It is enough for a child to get satisfied by the game at that very moment. While presenting their art works, artists also do not consider if those art works will be liked or how much they will earn from them. Producing an art work, which is to create, is the main purpose of the artist.
This imitating game that we have been playing for ages, frees us from some pressures and rational criterions and relieves us. Seeking and finding our reason and strength for existing and living originates

from this matter of "playing games" and contrary to common belief, this matter leads us into reality and life. This case, which frees our spirits, is valid for the artist as well.
In the relationship between game-art; while artists sometimes choose games and playing objects as subject for themselves, sometimes, a playing object may turn into an art object produced by the artist.
The one who is playing games, similarly the artist and the child are innocent; in other words, they do not have responsibilities. This is another feature that closes the gap between artist and game.
During the process of creating an art work, games are possible sometimes when meanings like ceremony and having a good time are attributed. In this scope, if it is considered that the artistic practices contain the concepts of plastic skill, courage and competition, it will be right to accept the playful creativity of mind and hand. [1]

The relation of art and game has had an impact on many artists. Especially, artists who have been gradually having limitless creativity opportunities in the twentieth century, set themselves free to play games.

3. Artists from Different Disciplines

3.1. Hiroshi Fuji (1960- Japan)

An example for contemporary art products, Japanese artist Hiroshi Fuji will be mentioned here. Japanese artist, who makes use of toys made of different materials in his works, gives environmentalist messages by the emphasis of recycling objects of the materials he uses besides mentioning childhood images and society in his art works; by turning the toys that he collected into artefacts and installations that are different from their original forms and choosing toys as material for these art works.



http://www.spoon-tamago.com/wp-content/uploads/2012/09/hiroshi-fuji-kaeru-toy-installation-1.jpg Photo by Kim Kyung-Hoon for Reuters

3.2. Jenifer J. Renzel (1965- USA)

Among the art works of the American artist, there are especially old or old looking objects that recall the Victorian Age she admires, assemblages that consist of objects like dolls etc. Renzel emphasizes that she has been under the impact of especially Dada in her art work.
She has generally been making mystical, pessimistic, weird installations by bringing together the pieces that she knows the audience cannot make a connection among.

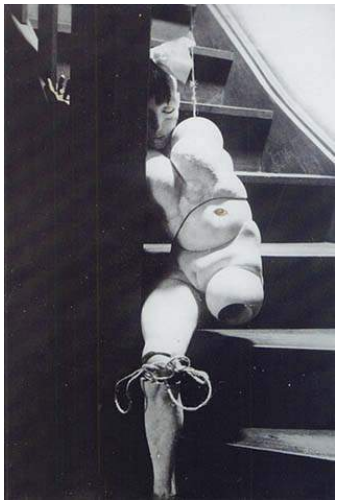


JeniferRenzel http://bugatha1.deviantart.com/

3.3. Hans Bellmer (1902-1975 /Germany)

"The Doll", the most famous project of the artist who is known as a "surrealist photographer" in the art world, was created as a reaction against the Nazi Party which was on the rise in 1933. The unusual poses, deformed bodies in the photos that constitute the project were like stones thrown by the artist to the perception of "perfect body and race" that became popular during the period.
In his art work, the photos of dolls that are bruised and lack arms and legs are presented in a manner of narrative. The most dominant

characteristic of these dolls is that they are disturbing.



The Doll 1936 hand-colored gelatin silver print 73.7 x 50.8 cm. from Surrealism: Desire Unbound (Tate), http://www.artnet.com/magazine/features/kuspit/kuspit6-10-3.asp

3.4. Nazan Azeri (1953-Turkey)

The artist carries on her work that she began with painting; with assemblage, fictional photography, video art and puts innocent, spook dolls, endless homemade food and objects that invite alienation in the center of her work along with clothes, act of wearing, knitting, femininity, fake innocence. She narrates the internal and external conflicts by turning them into metaphors with the memories of personal and social mind.



Nazan Azeri "asamblajlar", http://www.nazanazeri.com.tr/tum-calismalar.aspx?lang=0

Games are important for human beings besides being with children. The imitation game that we play with these drives brings us to another game in the world that we satisfy ourselves by enjoying; the game of "art". So, game has had an influence in creating arts. Game is liberating just like arts.
It establishes rules just like arts.
As it is accepted completely voluntarily, it does not contradict with its liberating characteristic.
Game takes joining to another world, the world of imitation like the relationship between art work and viewer. The game player (or the viewer) who seriously joins the game is surrounded by the products of imagery instead of the objects of real world.
Games and toys reflect the aesthetic taste. The expressions used for aesthetic taste are valid for games and toys as well because, toys bare several aesthetic concerns like many designed objects with the feelings they give to the people. Therefore, it is inevitable to relate art and playing object and consider their world of imitation in common.
It will also be wrong to consider toys, playing objects and games separate from the society they are played in. Just as the same view is valid for art object, it is possible to see the traces of the society in which they are produced on the toys. For instance, the Victorian Age dolls in the UK, war toys of Nazi Germany symbolize their age and the characteristic of it. In another point of view, art object is politic. It is fed by its environment while generating its creator's aesthetic taste that holds a world view. The same thing is valid for toys as well. It is a determiner of the aesthetic taste of the toy along with its social environment to world view.
Therefore, playing objects and games can never be considered separate from their society and culture.

4. Conclusion

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As A Superstitious Symbol of Protection from Evil; Ceramic Amulets

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Abstract.

Human beings have always found solutions to avoid the negative effects of the things, which may happen to them, since the day they have existed. When they could not find solutions for the problems they could not solve, they sometimes developed remedies, which we call superstition today. This situation has been continuing via cultures from the past to the present. Amulet is one of these remedies which is also called as lucky charm or talisman. It is natural or handmade and is believed to remove the evil, bring luck, heal diseases and have special powers. Amulets were especially produced and used abundantly in Ancient Egypt. It is possible to encounter amulets, which is a kind of talisman, in different cultures and in different ways.

Ceramics amulets constitute the axis of this research. The definition of amulets was made, their historical development was approached and the examples were explained with the details. The research was concluded by mentioning the works of Turkish Ceramics Artists who choose ceramics amulets as theme.

Keywords: Talisman, Amulet, Magic, Charm and Superstition.

1. Introduction

Superstition is a set of beliefs and behaviors which are not based on a logical basis. Usually, unknown behaviors and statements are displayed by people. The origins of superstitions should be traced in *paganism* which is a way of belief and dates back to primeval nature religions and also is a general name for these religions. The habits, which date back to these eras and are called superstitions, have continued to be practiced; in fact, the beliefs which make them meaningful once have already been forgotten.

One of the most common superstitions is evil eye that is to say the envious eye. People use blue bead as a protection from evil eye. There is also a belief in talismans. There are usually prayers, which are written in Arabic from Koran or Shaman religion, in them, and they are wrapped in cloths. One of the reasons why horse shoe is lucky is may be the Celt, one of the communities in Europe, believe that the horse is holly. People used to believe that to produce iron goods from the iron extracted from the ground in ancient times is witchcraft. This may generate this belief. The superstition that the number 13 is demonic is thought to be because The Knights of Saint John were arrested and tortured to death on 13th October 1307. This superstition is still so powerful that some people avoid placing 13 people around the same table. There are no number 13 rooms or floors in some famous hotels.

Good luck is a supernatural power which is believed to regulate the coincidences, protect from evil or prepare good situations for people. The objects which are believed to have this power are called lucky objects or just luck. Among the objects that are believed to be lucky in many cultures are four-leaf clover, horse shoe and rabbit's foot. Lucky objects show similarity to religiously or superstitiously meaningful objects such as amulet,

jawshan, lucky charm, blessed wheat, etc. [1].

Amulet (*Tumar*) is a written paper which is believed to keep some diseases, evil and evil eye away from people who wear it on the neck or on body in Turkish, Altai, or Middle East Turkish societies' cultures. Amulets are also called as "Tomar". It is usually worn to be protected from a possible illness or for treatment, and it is usually triangle. It is covered with leather, buff, silver or gold and worn on neck or arm. It is derived from the stem of Tom/Tum which means folded paper. This meaning of fold exists in all dialects of Mongolian, Turkish and Tunguz. Additionally, the word Tom/Tum expresses holiness or fortune. The words Tomka/Tomko in Tunguz, Tom/Tomu/Tomo have the meaning of fold [2].

Amulets are natural or handmade objects that are believed to remove the evil, bring luck, heal diseases and have religious or magical powers. To wear these pieces that belong to animals pursues to have the qualifications of these animals, and magical intimacy. Objects made of parts of the animals, stones, trees, metal or ceramics are believed to protect the amulet's owner from the evil, illnesses, disaster or the evil eye through specials shapes, writings and written holly words in it. This belief is still recognized today. There are a lot of similar objects in many cultures. Amulets and evil eye talisman are the examples of this in Turkish and Islamic culture [3].

Amulet is the general name of the objects such as lucky charm, evil eye talisman, talisman or charm. It is both worn on the body and kept in different places. A lot of objects such as valuable stones, metals, animal teeth and claws have been used as amulets. Amulets date back to Ancient Egypt. Egyptians used 'scarab', head of a viper, symbolic eyes and 'cartridge' to protect themselves from evil power, enemies and danger. Stones such as hematite, jasper, amethyst, lazuli and bloodstone are believed to have specific protective qualifications in many of the cultures. According to this belief coral is believed to have the power to remove the bad effect of demon from the house. In Christianity, an amulet called encolpia, the crosses, the bones of the saints are the relics related to religion (Relic: Sacred objects or pieces left from or related to Jesus Christ, or the saints. For example, pieces left from the crucifixion of Jesus Christ are accepted as relics. Body parts such as the bones of holy people are also relics). The amulets which are worn on the neck are called *periapta*, and the ones which can be folded in half are called *pyctacium*.

2. Ceramic Amulets

12 New Kingdom terracotta amulet molds dated in 1570 – 1075 B.C. including 'The Eye of Horus', molds for Wedjats' piece and Isis' knot, a date leaf, a rosette bead, a big hoop frame, a long and wide hoop member, a 'soldier' hieroglyphics character, a dog shape Anubis number, a sitting baboon amulet, a standing Taweret figure, a mold for a little rosette bead, a scarab mold belong to Ex Los Angeles special collection [4]. The biggest of these well – protected pieces indicating the first use of white clay has the diameter of 37 mm. (Fig. 1.).



Figure 1. Molds of Ceramic Amulets.

Terracotta amulet mold was made with Nile clay in 600 – 570 B.C. [5]. The head figure mold whose back was roughly shaped and conic has simple animal ears and was crowned with four feathers. There are mane lines on both sides of the chin.

The mold has the traces of colored clay used in the past (Fig. 2.).



Figure 2. Mold of Ceramic Amulet.

An amulet mold, which is bigger and rarer than a red baked clay normal mold for molding 'The Eye of Horus', was dated 1300 B.C. New Kingdom Period. These molds were used in Egyptian temple workshops and to mold this amulet; Egyptian paste, which has quartz based clay form called tile shaped by pressing it in a red baked clay mold, was used. First, a thin strip cane was placed to the clay to make a hole for the amulet worn on the neck, then it was dried and baked. The Eye of Horus was a very popular and preferable protective amulet in Ancient Egypt and it was not just worn as a talisman, it was also placed into cloth used in mummification for a dead person to be protected in the next world and have a temple. The molds of the amulets are rarer than the amulets and this special sample is bigger than a normal one [6]. It was found in Luxor at the beginning of the 20th century; it belongs to Sweden special collection and has 60 mm (width) x 45 mm (height) x 23 mm (depth) dimensions (Fig. 3.).



Figure 3. Mold of Ceramic Amulet.

An Eye of Horus bright blue glazed relief Amulet dated back to 1070 – 700 B.C., third period interregnum, has a lengthways hole to hang and has a flat back. Eye of Horus was also the symbol of the power of protection which was also known as Wedjet (the eye that sees everything) [7]. Since it was believed to have healing and protective power, it was used as an amulet (Fig. 4.).



Figure 4. Amulet of Horus Eye.

The amulet below was produced as eye of Horus. Horus was one of the most important Gods of Ancient Egyptian mythology, he was associated to the weather and especially with the sun. the Turquoise glaze used on the surface of the amulet was very popular in pre Islamic Middle East [8]. 'Turquoise' was associated to good luck since it was the color of the regenerating Nile in Egypt. The use of blue – green color continued in Islamic art informally (Fig. 5.).



Figure 5. Amulet of Horus Eye.

The ‘voice’ of the regenerating eye, (Fig. 6.) ‘Wedjet’s eye’ was probably the most known amulet among the protective amulets in Egypt. The hawk, the drop under the eye and spirals on it imitate the bird figures associated to God Horus, (30 B.C. – 395 A.D.).

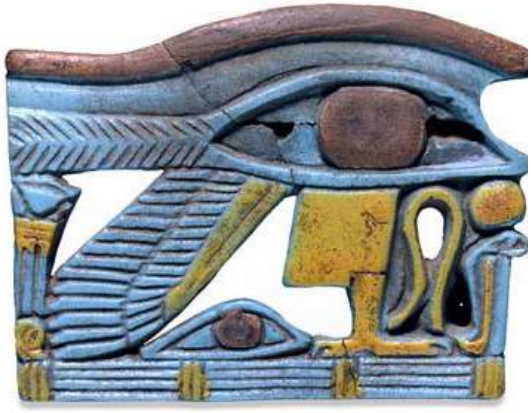


Figure 6. Amulet of Horus Eye.

There is also an amulet shaped as the head of Hercules who is the most famous character in classical mythology (Fig. 7.). Hercules was the symbol of the time of war as well as power in Egypt in Roman period (30 B.C. – 639 A.D.) [9].



Figure 7. Amulet of Horus Eye.

An anonymous Scarab Amulet (a holly beetle in Ancient Egypt, “dung beetle”) produced in Egypt has some hieroglyphic signs that have a cryptographic determination as an Amun's trigram (Amun means hidden. He is the leader of the Gods. Trigram means 3 letter meaningless words used in memory studies): the feather represents "j" in exchange for the reed-leaf, the Maat-figure stands for "m” (Ma’at is the Goddess of truth and justice in Egypt) and the beetle (divine power) for "n" (derived from "ntr.j", "the divine one"). The sphinx seems to be part of the trigram, and with its Red Crown of Lower Egypt and divine beard, represents divine kingship [10]. This amulet should be given to the owner with the support of the divine king and Amun. It dates back to 1333 – 1279 B.C. in the New Kingdom period, it has blue-green glaze and has the dimensions of 19 mm (width) x 25 mm (height) x 11 mm (depth). It is in the collection of Walters Museum of Art (Fig. 8.).



Figure 8. Scarab Amulet, Egypt.

Ancient Egyptians believed that Scarabaeus Sacer (dung beetle) is the manifestation of the God of Sun. These

beetles were used for representations as amulets, rituals and administrative aims. On the lower borders of this scarab was shown the figure of Goddess Taweret (Fig. 9.). The figure of Goddess Taweret was expressed as a combination of a body of a hippo, claws of a lion, head and tail of a crocodile and arms and hands of a human. The goddess is depicted as standing on her hind legs and stretching out her left arm forward. There is a human eye on the Goddess. When both the signs and hieroglyphs are rendered, this pose can be interpreted that "Taweret is on the alert". The underside of the amulet was engraved as linear and hollow reliefs, the eye was depicted with very thin lines and the dominance of the goddess was rendered with its size and placement. The Taweret figure is exceptionally thin and long for a hippo, forward left arm and open hand is again so thin and long and it covers the empty space in front of the goddess. All the spaces are well-organized and there are more empty parts between the eye and Taweret and between the upper and lower part of the frame. Scarab which has performed as an amulet was pierced lengthways, and it has a mountable originality and it can be threaded. It should assure the protection of the goddess and give reference to her watchfulness. It might be used to protect pregnant women and infants at the time. Taweret figure with its hippo head shape instead of a crocodile shape has an exceptional characteristic. Not having baskets or any other different components underneath the feet is also exceptional [11].



Figure 9. Scarab Amulet, Egypt.

The production of amulets in Egypt was sometimes encountered as human or animal silhouettes. When their production period was analyzed, there are rich samples of amulets produced in Egypt that cover very successful abstractions (Fig. 10-11-12-13-14-15).



Figure 10. Late Ptolemaic Period, h: 73 mm, B.C. 664-30, Egypt.



Figure 11. Antique Egyptian Amulet (British Museum).



Figure 12. Ushabt Egyptian Amulet, B.C. 1-7. Century, h: 55 mm.



Figure 13. Tree Frog, Hellenistic Period (B.C. 1-3. Century), 21 x 29 x 22 mm, Egypt.





Figure 14. Cat Amulet, 26. Dynasty, B.C. 664-525, depicted in the position sitting on the front legs and hind legs of clear, with a hole to hang, Egypt.

Figure 15. Cat-shaped amulet, B.C. 664-30, 33 mm, Late Hellenistic Dynasty, Metropolitan Museum of Art, New York.

An Islamic Art example molded in Middle East with the size of 67 mms Terracotta amulet, which was dated back to 800 – 1200 A.D. is in the English Bakarat Collection. On the Terracotta medallion there is an elephant depicted with two riders on the back, the elephant and riders figures were roughly but effectively depicted. There is a little hole on the upper side and this suggests the use by hanging. Elephants and riders were depicted in early Islamic period (Fig. 16.).



Figure 16. Terracotta Amulet.

Amulets were also encountered in Roman period. They were usually produced as human figurines. (Fig. 17-18.).



Figure 17. Roman Ceramic Amulet.



Figure 18. Roman Ceramic Amulet.

A rare, pre ancient Colombian ceramics amulet with a naked male figure with his erected organ which was dated back to 300 B.C. – 400 A.D. has a hole to hang on temples. These types of amulets are associated to the power and fertility of male sexuality. Its height is 54 mm. (Fig. 19.).



Figure 19. Male Nude Ancient Pre-Colombian Ceramic Amulet, Jama-Coaqu, B.C. 300-A.D. 400.

A little elegant black Peru, Moche ceramics amulet was dated back to 300 – 600 A.D. There is a little mouth where water flows on the head part of the amulet, it is a standing male figure with his hands on his waist and there is a hole to hang on the back of the head. It is 57 mm height. There is some deterioration on pacifier and black surface of the amulet which is in Ex Los Angeles special collection (Fig. 20.).



Figure 20. Peru, Moche Ceramic Amulet.

Child Horus Amulet has light green – blue glaze and the back column was pierced. It is in Walters Museum of Art, was dated back to 1550 – 1069 B.C. in New Kingdom period and was produced in Egypt. It has the dimensions of 30.8 x 6.7 x 10.7 mm. (Fig. 21.).



Figure 21. Children Amulet of Horus.

Little sized, glazed ceramics amulet form, which is approximately 20 mm long, and 40 – 50 mm height, was dated back to 350 – 700 A.D. and now is in the collection of Metropolitan Museum of Art, is a lower part of a sitting god in Egyptian style, unfortunately the upper part is missing. These amulets were produced in Egypt in later periods. Therefore, the original could be Isis (İzis, Aset', she is 'also' Osiris' wife and Seth and Nephthys' sibling, Nut and Geb's daughter and child Horus' mother. According to some source Anubis is Isis and Osiris' son, too. She is depicted as a woman who wears a hat shaped as vulture with a pair of horn with a sun disc in between [11]. She is rarely depicted as wearing a South North crown on which there is a pair of cleat or Ma'at feather. She is depicted with an ordinary hair style as a woman but not as a goddess; however there is always a snake figure on her forehead) and Horus, ('*Haru, Hor'*, is the god of sky (sun) in ancient Egyptian mythology. He is depicted as having a hawk head) but it is impossible to say. This amulet commonly characterizes a protective and magical scene of devil murder (Fig. 22.).



Figure 22. Glazed Ceramic Amulet.

3. Working on the Subject of Turkish Ceramic Artists

Themes such as magic, talisman, mystery have always attracted the artists' interest. While they were thinking of getting off the events that they were afraid to experience by the works they produced, they aimed to immortalize these works by adding aesthetical value to them. They achieved to turn the objects they produced into works of art. Some Turkish Ceramics Artists also worked on the subject:

3.1. Gül Özturanlı (1958 / Ankara)

The artist, who got a proficiency in art at Mimar Sinan University in 1989 and worked as a professor at the same university, specialized on 'Ceramics Decorations'. The form in all of her works was derived from the numerous units that overlap or come side by side. The materials she uses can be deformed so it uses movement element as an intensifier factor. She often chooses amulets as a theme by using ceramics material with a simple expression (Fig. 23.).



Figure 23. Gül Özturanlı, Ceramic Amulet, Turkey.

3.2. Zehra Çobanlı (1958 / Bandırma)

She got a proficiency in art at Marmara University. Çobanlı worked as a professor at Anadolu University. Her areas of specialization are 'Ceramics Slips'. The artist is known with her works of stoneware structures which she colors with blue paint and Hand of Fatıma or Hamsa which she decorates with black glaze Arabian calligraphy. Çobanlı transferred traditional art of tughra which is a symbol of Ottoman Empire to his blue period works and celebrated the 700th year of Ottomans. Hamsa means 'five' in Arabic, it is very popular a palm tree shaped jewel, amulet or frieze from Middle East to North Africa (Fig. 24.).



Figure 24. Zehra Çobanlı, Hamsa, Turkey.

3.3. M. Tüzüm Kızılcan (1941 / İzmir)

The artist who graduated from Germany Werk Kunst Schule Offenbach a. Main Department of Ceramics, usually starts from symbols in his works. The meaning and the shape do not block each other in his expressions, to develop them together in the parallelism of same enthusiasm is his principle. Kızılcan who attended 4th International Eskişehir Terracotta Symposium as a guest artist produced a work called 'Hand of Fatıma'. His works which are exhibited in the garden of Eskişehir Tepebaşı town hall are believed to protect the municipality from evil eye *(Fig. 25.)*.



Figure 25. M. Tüzüm Kızılcan, Hamsa, Turkey.

4. Results and Evaluation

Human beings have always had some necessities since the time they have existed. Human beings have achieved to survive by meeting their basic needs such as hunger, thirst, shelter, but there have been some super natural events that they have not overcome in time. They have developed some ways of defense, which we call superstitions today, to resist these events. Amulets lead these lucky objects. Egyptians provide these protective objects to be brought to future by thinking of producing amulets by using ceramics materials. There is a considerable amount of ceramics amulets left today, each of which are aesthetical masterpieces. Themes such as magic, talisman which were the subjects of the artists in the past are able to become the themes of the artists today as well. A lot of artists choose amulets as themes both in abroad and in Turkey and have produced valuable works of art for the Turkish Art History of Ceramics.

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[9] http://collections.vam.ac.uk/item/O84380/ amulet-unknown/ (Access date: 04.09.2014)
[10] http://www.metmuseum.org/search-results?ft=ceramic+amulet&rpp=10&pg=1 (Access date: 04.09.2014)
[11] http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=450644&partId=1 (Access date: 09.09.2014)

Reflections on Relief Printing Techniques Used On Ceramic Surfaces

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ABSTRACT

The thought of design can be assumed to begin when the first man took something to his hand to reshape it in accordance with his needs.

At first, he formed the ceramics with hand, and engraved, polished its decorations by using various tools and made various marks on its surface. He developed hand-made decorations and the tools he used while forming these decorations in the course of time and he created extremely enjoyable and artistically valuable applications. Later, people started mass production in ceramics with the developments in technology, and they also benefited the opportunities of technology on ceramics decorations.

Ceramics artists used printing techniques used in original print making as well as hand-made decorations on the surface of their forms. Since the day that ceramics was discovered, various printing techniques have been applied on ceramics surfaces and different productions have been made with these different printing techniques. Printing techniques used in ceramics industry and art today have still continued to be used with its primitive and contemporary forms.

The area of use of these techniques differs according to purpose, the number of the ceramics produce, shape and characteristics.

Relief printing technique, which is one of the oldest of the known printing techniques, “is method printing technique based on the principle of graving some parts on linoleum, wood or metal molds. If there is paint on these parts during the printing process of a text or picture, these parts are engraved as having raised shapes and if there is no paint, these parts are engraved as hallow shapes.”

Some molds, which are prepared by carving or graving, are used for relief printing technique. The molds are made of linoleum or wood. This technique which is frequently encountered in original print making is also used on ceramics surface. This article seeks to determine how the relief printing technique which is used in original print making in such a way, is also used in the area of ceramics.

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Relief printing technique which is used in original print making in such a way, is also used in the area of ceramics.
Some molds, which are prepared by carving or graving, are used for relief printing technique. The molds are made of linoleum or wood. This technique which is frequently encountered in original print making is also used on ceramics surface.
“Print making technique by using engraved wooden molds appeared in China in the 3rd century. To produce paper in China in 105 speeded up the birth of art of printing. This technique which spread as a technique of drawing and reproduction of paintings in 12th century was also used by the Japanese people. The technique of line engraving molds on wood started to be used to draw the pictures on holly books in Europe at the end of the middle ages.
Relief printing according to the artists who apply printing techniques on ceramics surfaces means linoleum printing or gravure. Engraving process is applied on the negative areas where there will be no printing. Linoleum is a semi-plastic material; it has no fiber and can be cut in a desired way. (Figure 1)



Figure 1 Linoleum mold
http://ceramicartsdaily.org/clay-tools/decorating-tools/printmaking-and-pots-using-linocuts-to-make-clay-prints-2/(date of access: 05.02.2015)

Each artist can interpret these techniques in different ways in accordance with his/her own style. Linoleum is one of the techniques which can have the effect of a seal in it.
If we want to soften linoleum, it will be enough to heat it gently. In this way, it would be easier and smoother to cut. In order to have a seal effect, it is applied on wet clay. (Figure 2)



Figure 2 While placing clay in mold
http://ceramicartsdaily.org/clay-tools/decorating-tools/printmaking-and-pots-using-linocuts-to-make-clay-prints-2/(Date of access: 05.02.2015)

The molds to be used in linoleum should be prepared in the reverse order. Linoleum material is really a soft material. Patterns can be engraved in a desired depth by using carving tools. Then, the clay was pressed on the surface of the prepared mold. (Figures 3-4-5-6)

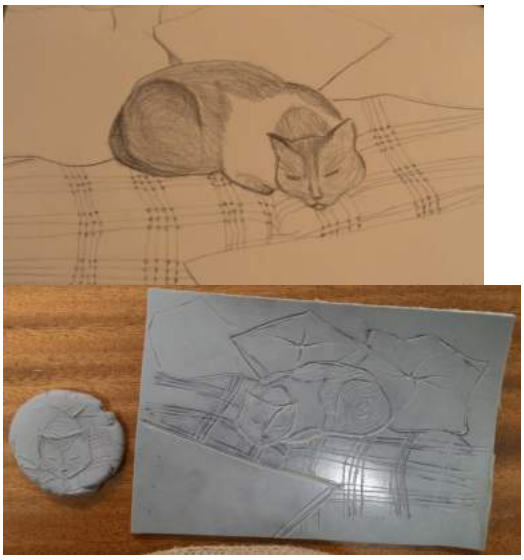


Figure 3 Sketch of a design to be engraved on linoleum **Figure 4** Engraved linoleum mold
Photos by: Duygu Kahraman

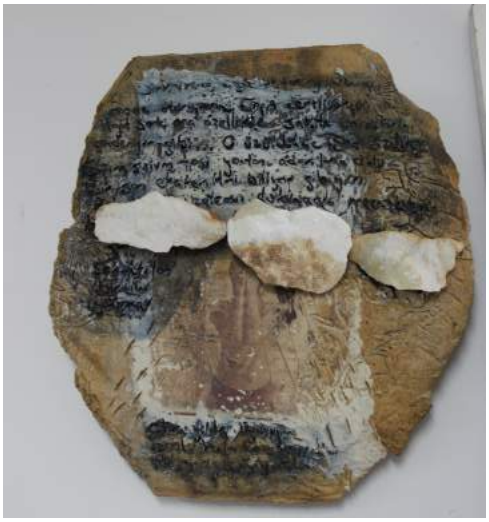




Figures 5-6 The forms whose biscuit firing was completed are colored and glazed.
Photos by: Duygu Kahraman

The mold surface is usually negative and the clay surface is pattern positive in linoleum printing. The reverse of this logic is used in textile printing on positive molds. I used these molds which I found in flea market by blending different techniques. (Figure 7-8)





Figures 7-8 plastics textile molds and their application on ceramics surface
Photos by: Duygu Kahraman

Although it is possible to print on the hard surfaces like leather by linoleum printing, it is also possible to print on ceramics surfaces, whose biscuit firing is completed, by using paint or glaze.
Jacqueline Norris has recently made printings on paper or clay. Linoleum molds on wet clay are not only used to

transfer color on ceramics surfaces, but they are also applied as reliefs on hard surfaces like leather or soft surfaces like linoleum.

Richard Slee produced various ceramics forms by using linoleum printing. His ability to form the images comes into existence on his forms. He prints on paper napkins via a linoleum mold by mixing ceramics pigments and medium. Then, when the paint is still wet, he sticks paper napkin on the surface whose biscuit firing is completed. In this way, the painted part is transferred on the ceramics surface. (Figure 9-10-11)



Figure 9 Anne Marie Gouverne, Forest pot with meadow-pipit, linolium print,1977 http://annemariegouverne.com/nl/gallery/#ceramic (Date of access:: 14.02.2015)



Figure 10 Zack Meddler "City Traffic" Linolium print 2010 http://zachmedler.blogspot.com.tr/ (Date of access:: 14.02.2015)



Figure 11 Sharon Low "Good Luck Fish" linocut, 2013 http://www.sharonlow.com/printmaking/pages/Good_Luck_Fish_Ceramic_linocut_relief_print_by_Sharon_Low.html (Date of access: 14.02.2015)

Artists such are among the ceramists who prefer to use linoleum printing on ceramics surfaces.

Woodcut as well as linoleum is one of the relief printing techniques used in ceramics. Although it is not as common as linoleum, it is rarely preferred by the artists.

Woodcut is a kind of original printmaking technique which is performed by using wooden molds that are prepared by high engraving techniques on wooden panel.

Wooden mold is prepared from strong and convenient to carve trees. The trunk of a chosen tree is cut lengthways to prepare a

mold. The piece cut is turned into wood or plywood and the surface is smoothened with the plane. The picture to be printed is drawn on the mold reversely and the engraving process starts. The lines that constitute the picture are engraved in a raised way on the wooden printing panel. The ink is applied on the surface and the printing is completed by pressing the paper on the mold. The first copies of books were produced this way. This is a commonly used printing technique in Europe in 15th and 16th centuries.
A pattern is engraved on the ceramics surface to create a seal effect as it is in linoleum printing. Pressing process on surface is performed by preparing clay. (Figures 12-13)



Figure 12 woodcut workshop with Mustafa Aslıer. Anodolu University Faculty of Fine Arts, Department of Ceramics, 2009, Eskişehir. Photo by: Kemal Uludağ Archive.



Figure 13 Mustafa Aslıer "3d" 2009 Photo by: Kemal Uludağ Archive

Maria De Haan produced forms by using wooden molds, which are used in textile on ceramics surfaces, she found them in India. (Figure 14)



Figure 14 Maria De Haan "Tableware" 2013 http://mariadehaan.com/tableware/ (Date of access:17.02.2015)

Printing is one of the techniques that is used both in the education of art and in the factories that produce in the industrial area. In artistic productions, many different printing techniques can be used together by melting the application conditions and rules in the same pot.

Being preferred of relief painting techniques such as linoleum and woodcut by ceramics artists helps the creation of new ways of expressions occur.

Thereby, it enables ceramics artists alternative ways of expressions and new opportunities for representation.

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The Relationship of Art Object and Space in Arts

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Abstract. With the 20th Century, the relationship of art work and space started to be questioned and this era opened a new window where the art work is considered together with its environment. Besides the art work's own formal stress, there have been periods that focus on its relationship with the space that it integrates or it is observed. In the scope of this research, it is aimed to discuss the relationship of the expression area of the space with the space and the art object of the space within the frame of at works that are produced and discussed in their own field. Therefore, the aim will be to analyze the altered relationship of art work-space and the uncertainty in between the two through the way of art's approach to the form in the view of the points mentioned from the related eras of art history.
Key Words: Space, Object, Art Object, Conceptual Art, House.

1.Introduction

With the 20th Century, the relationship of art work and space started to be questioned and this era opened a new window where the art work is considered together with its environment. Besides the art work's own formal stress, there have been periods that focus on its relationship with the space that it integrates or it is observed. Until today, the 'work of art' have turned into 'art object', the art object have turned into daily object, body, time and at that point the thing which has been perceived as object, has started to play a role in the scope of reasoning through several ways. When the metamorphosis of space, its influence on art object, the integrity of the art object with the space are examined; new meanings have been attributed to usage of space which is sometimes the main subject and sometimes considered in contrast to the definition of exhibition space, like in several earlier movements and eras.

'According to Joseph Beuys, objects reflect the transactive processes between time and location with the traces they contain and with their character of changeability. Such objects offer an intellectual suggestion as they contain the traces of the vital one, beyond the ordinariness of daily life." [9]

Like everything that evolve in time, space has exceeded the concept of being a walled area as a construction element as well and currently gained a controversial characteristic. The aim of this research is to lift the concept of space out of its wide meanings and discuss it specific to its place in arts and its relationship with object-art object. While object owns a space due to the place it stands, space is degraded to the meaning of 'The place to stand' within the meaning of 'location'. In arts, this relationship is more prevailed and a major subject that is being considered. Space, which includes an object in the definition of art work, can present readings through that object.

"The object carries along its own story, history, the environment that it exists and that it does not exist in. Thus, inevitably the environment itself was joining in the new reality of the artist who started with object." [2] In this circumstances, the art work and space create an area of interchange by having a direct and indirect relationship. That is to say, "While the art work is establishing a new bond with the space, the space and the art work ascribe each other new meanings." [3]

2.Including Ready-mades into Arts

When we consider the place of object and space in arts, firstly, Renaissance is a milestone in terms of its approach to the issue of creating a space. The point that has been reached following the period from perception of one-point perspective of Renaissance to the light and color concerns of impressionists in painting, can be described as the biggest change in object and visual perception and it was first brought by cubists. As well as changing the sense of dimensionality on the surface of painting, cubists brought a kind of fourth dimension by showing the object from more than one side; they made a new relationship of time and space, visible in painting. The collages and assemblages that came out with Cubism, brought forward several questions related to the status of art object and it was considered as a significant step that for the first time, daily, typical mass culture, ordinary elements, rather than traditional elements became elements of arts.

The discussions about how and through what art can be produced throughout the art history have been responded in time by how it is treated rather than what it is. In this sense, Marcel Duchamp and his "Fountain" can be given as an example to art objects as being the most popular piece. The artist who has the main idea of breaking down the traditionally accepted art producing techniques in company with irony and satire, stated that "it is necessary to put arts back in the service of the mind". "Fountain" is an ordinary urinal that he bought from a shop. By showing this ready made in an exhibition, Duchamp questioned the criteria of qualifying an ordinary object as an art object. By showing daily used objects in spaces like galleries and museums, he criticized the authoritarian attitude of these spaces as well as the objects and opened the effect of these spaces on art work to discussion. In the process of the transformation of the art work into ready-made, this result has been used and scrutinized by artists from 'Pop-art' who were the heirs of 'Dada' to 'Neo-realism', to 'Minimalism' and many other movements. At this stage, instead of the expression of 'art work', the expression of 'art object' was opened to discussion.



Fig.1 Marcel Duchamp, ''*Çeşme*'', 1917

''http://www.marcelduchamp.net/Fountain.php ''

After the circumstances and objects that are made use of in arts became open to discussion, the biggest metamorphosis in arts may be the debate about the need of object in arts. The expressions, that emerged after the objects being taken out of their usual meanings and gaining new ways of expressions, were gathered under the title of 'Conceptual Art' in minimalist artist Sol Lewitt's article, 'Paragraphs on Conceptual Art' that he published in his journal. As the priority is on idea in Conceptual art, it is closely related to narration and this type of art production could show itself in all kinds of forms and materials.

> "If we discuss the expression of "art object" instead of "art work" today, it is because we cannot comprehend that art object has features that are in common with the other objects. Another dimension of the preference is, when we name the artistic entities as 'object', those entities start carrying information by themselves and resist to be known. The expression of 'work' indicates a conception that is based on a maker, has its roots in a human being and it is only problematic to know about it up to the level how much the historical and psychological documents about that person are lost and

> based on representation. But object leads us to something that stands before us, that is single and that reflects the absence of the maker as it stands there." [10]

In this period, when the effect of ideas starts to be felt intensively, painting and sculpture style classical objects have considerably lost their physical asset and affect. With the intellectual experience that came out with conceptual art, any object or action is presented to be art. Artist's using his/her body as an object or 'Happening' shows, 'Installations' created by using ready-mades, artistic expressions like 'Land' or 'Environmental art' that include lands and nature as their objects, and even because the human body calls every product into a process of mental perception before aesthetic, have been evaluated in conceptualism. According to Marcia Pointon, 'from furniture to ceramics, buildings to paintings, photographs to book illustrations, textile products to teapots, all the 'man made' objects or products are included in the domain of art historian" [8]

According to Malcolm Bernard, the definition of Pointon is problematic. Bernard argues that if this definition is accepted as it is, body and physical products should also be counted and presented as visual culture. He states that the problem originates from the fact that everybody does not agree on the issue of presenting the natural products of human body as art. [1] Nevertheless, modern arts attempted to take attention to the products of body and present them as arts. For instance, with the consideration that they are art works as well, earrings made of miscarried embryos were shown in a gallery. Manzoni, presented canned stool as art. Andres Serrato's photograph called Piss Christ (1987) that shows crucified Christ in a plastic box filled with urine also presented as art and was exhibited in galleries. Gilbert and George put themselves forward as living sculptures and they presented the photographs of several physical products of themselves as art products.

3.Examples on the Relationship of Space and Art through the Concept of House

Generally, it is possible to state that after the second half of 20th Century, an era of space focused criticism started with the changes in the perception of art. In this era, the concept of space expanded by following the social space. Besides, Conceptual Art brought arts to an end by annihilating the physical existence of the art work. The real production of an object is not important anymore. Naturally, the annihilation of the art work means the annihilation of the space as well. Idea became more important than sight. In this era, art and space took a shape that can be perceived in mind. This kind of perception tricks in comprehension of space became a feature of those years.

Emptiness and fullness are concepts that make a space, space; concepts that even form the space according to some people and disciplines (eras). There are movements in which artists who work with this vision that consider the space as the art work itself. The art works of three artists will be mentioned in this article about the issue of space and its connection with object. Focusing on the space in their art works is the common trait of these artists and it is necessary to consider the past and present productions in the scope of the transformation the art work underwent. These artists who choose 'house' as object to use as well as space, have included this huge body into arts in the scope of its transformation both from the side of its sociological significance and its privacy. The common point of artists who feel the space, is the life experience of the house from the aspect of its retroactivity. While Kurt Schwitters have turned the house that he lived in, into an art object, the others have used house as a form, attributed it a meaning from this aspect. In this sense, houses turn into art works themselves by changing their reason for existence.

3.1. Kurt Schwitters



Fig.2 Kurt Schwitters,''*Merzbau*'',1933

''http://www.tate.org.uk/research/publications/tate-papers/kurt-schwitters-reconstructions-merzbau''

Kurt Schwitters is an artist who produces art works in the fields of painting, sculpture, typography and literature. The most famous art work of the artist who is one of the most important representatives of Dadaism is called 'Merzbau' which he started making in one of the rooms of his house in Hannover in 1923 and covered the whole house in time. The piece which consists of found objects and man made parts can be considered as a complete art work or a broad collage. It consists of sculptures that were made in certain parts of the house and later connected by getting bigger. 'Cathedral of Erotic Misery' which is the name of one of those sculptures is the general name of the whole piece as well. It is an art work without a certain project, that grows in time and moreover that does not aim to be finished. Schwitters has written the following about 'Merzbau':

"Merzbau grows just like a big city grows. For instance, when a new building is constructed, public improvements control if it will ruin the general appearance of the city. For me, when I come across with something that I thing will fit the Cathedral of Erotic Misery, I take it and bring it home, I stick it there and paint it, but I never ignore the harmony of the whole. …When the work grows bigger, valleys, holes, caves start to come out and form themselves in the general structure. The interwoven surfaces create new forms that coil up to all sides and slope up. The geometrical structure on these coiled up and twisted forms create a solid order within themselves." (Kurt Schwitters) [6]

Merzbau is a living space that artist has built for himself. Schwitters turned the space into a sanctuary by installing the wrecks, remains, objects that he collected during his journeys, presents from his friends, objects that he made out of plaster and other materials. Thus, the space got wider in time. Merzbu, that started to be made in 1923, was collapsed because of the bombings during the war in 1943. Therefore, it is a space, material and process work. The art work that does not have a certain design has come out in a constructive style in time. In this sense, the art work is both a sculpture and an architectural work. It can be considered as the expansion of a kind of painting surface into the space. All the disciplines used in this art work are accepted to be the beginning of different movements.

> "Merzbu was made forty years before the installation art, the idea of experiencing the space was not there yet. Everybody realised that the space was occupied. City primitively provided the materials, processes and the aesthetic model – in which the needs and tools were interwoven - that brings them together for Merzbu. City is the essential context of both the collage and the space of gallery. The art work is a polyphonic, changeable structure that transforms in hours and includes various subjects, functions, space and art concepts. Its dialectic that alternates between Dada and Constructivism, structure and experience, organic and archeologic, interior and exterior actually turns around a single structure: and it is metamorphosis." [7]

3.2.Gordon Matta-Clark



Fig.3 Gordon Matta-Clark,'' *Splitting*'', 1974
http://www.sfmoma.org/explore/collection/artwork/107491

Clark is an artist whose mother, father and sibling are artists as well. Although his education is in architecture, he has not worked in the general architecture field. He has worked on his designs that he called Anarchitecture, which he describes as (anarchism + architecture).

He used many media documents, films, videos, photographs and recycling objects in his works. Performance art is included in the space and texture works. Yet, with the field he mostly focuses on is 'building cuts' which is cutting the old buildings, Clark's approach to the space as an architect is different. Different from the other artists that we will mention here, Clark approaches the spaces (houses) with the aim of dividing, fragmenting and changing them rather than expressing the whole thing. From 1971 until his death, he was known for his designs that are created by taking some floors, ceilings and walls out of abandoned buildings and building parts/cuts. Along with space-object relationship, shape is prominent as well in Clark's works.

Clark's art works reveal the final situation of the relationship between objects to use and art objects that is ongoing since 1960s. The artist not only used the house as space, as sculpture, but also combined the space, light, sculpture and politics.

A group of artists who live in New York-Laurie Anderson, Tina Giruard, Suzanne Harris, Jene Highstein, Bernard Kirschenbaum, Richard Landry, Gordon Matta-Klark, generated projects about 'Anarchitecture' in 1973. Matta-Clark defined the concept of 'Anarchitecture' as follows in his article;

> "…'Our idea about Anarchitecture was not making alternative parts for buildings or deciding the things inside useable spaces. We were thinking about more metaphorical gaps, volumes, left spaces, underdeveloped places… For instance, places that you stand to tie shoelaces, places where your daily movements are cut…" [4]

'Anarchitecture' has used architecture as a political movement. Matta-Clark's works are not only sculpture and architecture but they are also political.

3.3. Rachel Whiteread



Fig.4 Rachel Whiteread, ''*House*'', 1993
''http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-rachel-whiteread-embankment/rachel-whiteread-0''

Whiteread started to cast daily objects like bathtub, mattress, cupboard and room using materials like rubber and resin, plaster and concrete in the second half of 1980s.

Her work called "House" that she showed in one of the working class neighborhoods of London in 1993, is one of the most famous pieces of her. This is the concrete casting of an old Victorian house that was about to collapse. By covering the house shotcrete from inside, she got the negative of the house after it peeled like skin. By casting inside of the house, she exhibited it like a sculpture on the street where

the house was formerly standing. Instead of the walls that surround the emptiness and furniture, Whiteread's art work that bring forward the emptiness itself and the life that does not exist in that emptiness anymore, makes the volume that has left the space that is surrounded by the architecture visible back again. The artist won the Turner Prize in 1993 with this art work of hers. The Municipality demolished the art work that it let to be made first, in 11th January 1994. Thus, Whiteread's house shared the same end with the house that she made as a ghost. Actually it is possible to say that the art work gained its real meaning due to its absence.

"Whiteread creates a negative affect about the disappeared rooms not only with the lines of the cymas, door cases and store equipment, but also with the traces of the people who formerly lived in those rooms. The house stranded in the middle of a park for a while like a ghost that stayed in limbo. Its most provocative side was its connecting the spiritual and social in this way; its connecting the "lost spaces of childhood" and lost working class culture of East London both of which were under the threat of ruthless development. [5]

"My works do not count as my comment on architecture. In fact, while casting these works, the thing that most attracted me was the emptiness in between those walls, at the end, it looked like the walls do not exist in the mold, thus the walls are only emptiness and this came out with the piece 'House' that was created ten years ago. Of course, there were many things that disappointed me about 'House', but the only thing that disappointed me about its appearance was that the walls were included in the sculpture in the actual piece." (Rachel Whiteread) [11]

Conclusion

The traditional three dimensional art works exist with a new perspective and they start losing their old look as they keep up with the times. Their structure that can be observed-seen from outside has changed and they start to connect differently with the space apart from the usual space perception.

Where does the discussion of space or material stand in the myth in which the familiar ways of artistic expressions are over in such examples of object-space relationship and change dimensions?

The point that still exists is that these concepts are obliged to interact rather than being expressed by an era or a person. Art or object, what kind of an art object and space or without space? Beyond this discussion, it became impossible as much as arts to discuss when we come to the times that it is impossible to discuss what art will continue with and that we talk about the end of it.
The space where artist lives, works, produces the art work and the art work itself directly determines the artist's way of expression. The art works given as example are sociologically strong as well as being effective. They tell so much about object's being included in arts as well as space's being an art work. At the point that a living space turns into an object as a whole, it can represent the place of the gallery and the movements that come out along with this approach in the best way.
Currently, the issues of material and space are totally out of discussion in arts and production. These two concepts developed together as they needed each other, provided that the artists and the viewers to accept themselves. Nevertheless, technology that gains considerable importance in our era enables artists to create their works in computer environment and that enables us to get free from museums and galleries and read the social perception at the far end of the world. We are in an era that the perception systems of art that got stuck in certain and limited boundaries change and it needs to be accepted that every era constructs its space itself.

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Interpretation of window from the perspective of art and ceramic in urban texture

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Abstract. The concept of urban texture has existed since the Neolithic Age. People's shelter and refuge instinct has enabled their creation for building various buildings. Urban culture and communities' way of life can portray directly with the urban texture. Every city has its own identity tissue and it deeply affects the physical and mental integrity of the person. Urban structure takes a direct role in the creative process of art. Admittedly, existence form of urban texture deeply affects artists and their works. Thus art becomes aesthetics carrier of the city's physical texture. When we consider the urban texture, its content possesses a wide range. One of the most important elements of buildings are windows. Windows provide the connection with nature and the outdoor all together. In this study on the leadership of urban texture, windows and its connections to ceramics will be examined.

Keywords: City, Urban Texture, Window, Ceramic, Art

12. Introduction

Throughout history, people have created settlements to live in an aggregate form. Nowadays living areas give the most important clues about the history. If all things considered, we can say that it has an important place in the urban texture. If we make an overview to urban texture; the meaning of the word is; an area which consist of cities, main roads and secondary roads divided by living, working, buying and selling, resting places, islands and neighbourhoods.

Every architectural building has interaction and close contact with the environment. Thus, every building which considered in architectural scale that located in urban texture, is affected by the urban texture and shaped according to it. In this When we observe building elements; windows emerged as the breath of buildings and the carrier of correlation and functional spaces. In the way of conceptual elements and shape, windows become the inspirational source of artists.

sense, all the architectural scaled buildings are actually the part of the urban texture.

People have the instinct of refuge and shelter from the first existence until today. At first they began to live in caves to protect themselves from external influences, after finding instruments they get over to a settled life, and then they made houses and then build up cities. In occurrence of the city; the physical life of the people, the city's economic, political structure, geographic location and relations and people's productions are very important for the people of the city and directly shaped the city's physical structure. When all things considered, we can say that the urban culture and way of life of portray directly the urban texture of society.

Urban texture occurred from numerous elements. The most prominent of these are buildings and their essential connectors are

13. Urban concept, its development and history

The city which means all kinds of settlements are also used provisions for specific criteria

such as a large town or city. In Latin, the city is described as administrative organization unit "as" Urbs, after using this word, it radically passed to English as “Urban” and in French it called “Urbain” words used as a qualifying adjective which describe settlement within the city character.[2] American historian and writer Lewis Mumford’s opinion about the city is also as follows; "City is the greatest art of people." According to German journalist and author Wolf Schneider also said that; "The city is a world which people have created for themselves."

If we want to define the city as an abstract concept; "City is an environment which makes up the urban life and make manmade environment dominant to natural environment. Another defining of the city is, " Majority of the people's labouring businesses except agriculture, and a demographic, economic and sociological settlement which consist of people."[3] When we look at international statistics, excess of ten thousand populated settlements can be shown as a city.[4]

People started to arrange their places and residencies that they live from ancient times. Since the first human existed, many external factors of environment has been dragged through a process of formation and development.
Settlement process which began in the Neolithic Age continued to develop until today.

When the prior year 2500-3000 BC around Egypt, there were planned settlements seen which made for Egyptian workers and masters and this shows that planned settlement started many years ago. When we looked to Ancient Greece and Rome it was obviously seen that the urban movement also created in a planned way. Greek Urbanist Hippodamos who was born in 475 years before Christ; was known with cities that he planned as Piraeus, Rhodes and Priene.[5]

As can be seen; people have tried to hand the existing facilities to make liveable and regulate their environment in line since ancient times and this process has witnessed a lot of history.

14. Urban texture and its elements

Urban texture is a concept which emphasizes; urbanism’s external environment, functions, economic, physical aspects except of social and cultural aspects, building types, living areas, open fields, facades, streets and squares. [6]

Cities, belong together with structural, physical, social and cultural environment._Community relations that have continuous change and development, community relations are in development, cause the redefinition and production of the urban texture. Elements of the urban texture, shaped to fulfil the socio-cultural requirements. Generated different requests led to the formation of different space phenomena. In general, when focusing on the concept of urban texture; it protects the whole concept of social identity by creating a bridge between past and future.

15. Buildings in urban texture and windows as a structural element

Buildings are the most important physical and architectural elements of cities that we live in. In settlements, firstly structures were built and then the other elements follow them. Buildings have various functions. In a settlement most common residential types are buildings._After that production, purchase, management, health, education, transport, defence, entertainment and functional buildings followed the others.

There are general features of buildings which planned with the construction techniques to make ground, underground and underwater facilities, to fulfil all living things needs like food, shelter and other natural things. Those general features are;
-It must correspond to its purpose.
-Construction and supplies must be used according to the construction specifications.
-Must be durable to outside effects.[7]

[2] Eczacıbaşı Sanat Ansiklopedisi -2, s.850
[3] Eczacıbaşı Sanat Ansiklopedisi-2, s.850
[4] Ana Britannica Genel Kültür Ansiklopedisi, s. 183
[5] (Yavuz, s. 4)
[6] (http://en.wiktionary.org/wiki/urban_fabric)
[7] http://www.belgeler.com/blg/1jrt/yapi-elemanlari-ders-notlarii

As a result, people need buildings to live in their habitat. Specific tasks that situated in and the whole items on buildings called building elements.[8] In general building elements, divided into two groups such as supporting structure elements (rough structure) and the complementary structural elements (fine structure). In briefly supporting structural elements can be classified as; foundations, walls, columns, beams, lintels, floors, staircases and roofs. The complementary structural elements can also be classified as doors, windows, floors, walls, stairs, roofing, water, humidity, sound and heat insulation and paint.[9] Considering all of these it can't be denied that building elements are the essential complements of buildings.

The structural elements that are in the shape of wall space that provides an outer vision, light and air for structural spaces that are physically limited are called windows. Windows are one of the main functional and formal elements in the construction of all kinds of interior and exterior architectural facades. No matter what the quality and the architectural feature of the structure is, windows are available in all the structures that are constructed for living beings. The main function of a window in a space is; to ensure that the space is suitably habitable, that the needed amount of air and natural light comes in. It is also important to insulate the windows when it is necessary. Another function of window is to visually connect the interior and exterior spaces.[10]
Besides its functional necessity, window in architecture is one of the most important and particular features that provides us to distinguish the structures from each other and that gives the main character of the traditional architecture along with its important role in the creation of the facade in contemporary architecture. In our age, windows that remind of wall spaces in general appearance are known to have emerged in the earliest structural examples of human beings as holes that open to the roof and function as doors and chimneys as well. The development and alternation of the techniques of creating space in architecture have also affected the formal and structural development of the element of window which is a wall space as well. It may be accepted that especially the development in this issue occurs on spaces like windows and doors that are relatively easier to pass over rather than space covers. The cover element of a wall space forms according to the material used in that structure, the development of the construction technique and the architectural approach. Besides, despite the coercive effects of construction techniques and material on the determination of the form, the role of the architectural approach cannot be ignored in this issue.[11]
Making a window requires some main problems to be solved independently from structural system and architecture. The most important of them is to create a wall space. In fact, it is a structural problem, yet it comes out related to the approach of architectural formation.
The connection and relation of all the spaces that constitute the structure with each other and the connection and relation of the whole structure with outer space are provided by windows. It is possible to define the window as the structural element that lets the air and light in, that provides the space to be constructed, protected, isolated and controlled.[12]
Famous architect Le Corbusier emphasizes the importance of window by the following comment; "Modern Architecture history is the history of window."[13] It is possible to state that the first structural elements that are produced, in the aspect of the material and the construction features that are used in structures, are door and window profiles.[14]

16. Windows from the perspective of art and ceramic

Individuals could not remain indifferent to their environment in the cycle of life. One of the most indispensable elements of our lives are cities that we live in. People have lived for centuries, creating settlements in communities. Considering all these it can't be denied that, in the creative process of art, the presence of the

[8] http://www.nedirnedemek.com/yapı-elemanı-nedir-yapı-elemanı-ne-demek
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[10] Eczacıbaşı Sanat Ansiklopedisi-3, s. 1227
[11] Eczacıbaşı Sanat Ansiklopedisi-3, s. 1227
[12] Yapı 152, s.52
[13] Yapı 152, s.52
[14] Yapı 152, s.55

city has individual relationship between city and people and also it has indispensable reflections to the production process of art.

In the field of art urban texture and the impressions left by the window, have several examples. Many samples can be found in literature, theatre and plastic arts. In the field of literature in many poetries and articles, city, urban texture and windows gave the writers and poets their inspiration. Poetry from a famous poet Nazim Hikmet Ran's "Pencereler" can be given as an example.

In the field of cinema, the movie "Inception" can be given as an example and also its visual fest about urban texture can't be denied. In the movie "Secret Window" by the help of set design windows assigned with depth meanings. An ancient classic Alfred Hitchcock film "Rear Window" also brought the events of the forefront windows in fiction. A Ferzan Özpetek film "La Finestra di Fronte" is a film made inquiries on life as observed from the opposite window, takes attention to a different direction leaning on the privacy aspects of our lives from windows. As seen, the urban texture's items such as windows were charged with several conceptual meanings from artistic perspective. In plastic arts windows took place in many artists works. Certainly one of the most important example of window is the work of Marcel Duchamp's "Fresh Widow" Another important example is the painter Marc Chagall's works.

In the field of ceramics, windows emphasized by many artists. Lucy Green, Daisy Brand, Tom Sutton, Francisco Pancho Jimenez, Nicola Tripodi, Rowena Brown, Alison Rutton, Mary Fischer, Füreya Koral, Hamiye Çolakoğlu and many other artists take inspiration from windows and also urban texture.

17. Applications about windows

Windows have a wide range of concepts and types, because of that in many of works most of the window types eliminated. In general it is aimed to investigate the backside of windows, by using dirty, worn out, forgotten, abandoned, destroyed, unwanted and destroyed photographs of windows. And after that they reflect to the ceramic applications.

Aybike Karakurt's ceramic applications about windows:



Work 1- Old Boarded Windows



Work 2- New Window



Work 3- Destroyed Window



Work 4- Dirty Window



Work 5- Destroyed Window Texture



Work 6- Building



Work 7- Old Destroyed Windows



Work 8- Window



Work 9- Old Boarded Windows



Work 10- Forgotten Window



Work 11- Starry Windows



Work 12- Old Windows



Work 13- Urban Texture



Work 14- Boarded Windows



Work 15- Broken Window

18. Conclusion

Buildings, which revealed from the instinct of sheltering and defence still subsist from primitive era until today. In advancing and developing time first buildings then settlements and after that cities occurred. Windows which have a special role in the whole of the elements that make up the urban texture were examined in this study through selected examples. Although windows are an architectural element, they contain in themselves many indicators such as status, time and people. This aspect also includes both concrete and abstract meanings. With these features, windows have the property of being the icon of the ages of the various fields of art.

Windows allow buildings to take air and light, in another way they become the transparent facade elements and includes the privacy of the people. If comparing with doors, which are another frontal element, they include privacy of people and they draw clear boundaries between life and people. This situation is slightly different in Windows. Windows can give many clues about people's lives. Sometimes an open window, a human silhouette behind of a window, sometimes drifts in front of the window and sometimes a curtain of the window may reveal some parts about people's lives. Windows, which are architectural building elements, can mean a lot of thing about life, artistic view, forms and shapes.

As an aesthetic holder of time, space, and the concept of interior and exterior, windows role can be interpreted in many different angles in our lives. People get lost in their daily life; because of that they are not aware of the complexity that reflected from their window, and also not aware of the mobility of the streets in front of their window.

Most people live in their interior life in an unforgotten way and they hide and lost in their privacy. Front of windows and windows display clues about people's lives and the crowd monitored from outside hold in an integrity. It seems just looking at something is not enough to remark, something has to be seen deep inside to realize and see many details. Despite of the actual embroiled environment, there is a point that makes people to think, make them to feel sad and motivate them to an artistic way of thinking.

Ceramic materials are used to embody windows. It is considered that ceramic is the most effective material in this research to change intellectual dimension of thinking to an objective work.

As a result, windows that are the important structural elements and the part of urban texture appeared in all fields of art and in this study it specifically dealt with ceramic, although the scope of this research was wider. Many forgotten, old, worn out, unnoticed windows were examined and documented with photographs and applications which gave rise to a whole new language and expression. Despite its perceptible meanings, illustrated applications, windows combine with the subjective point of view, and all the ceramic applications interpreted in an artistic sense.

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[11] Yapı Dergisi Sayı 152, (Temmuz 1994) Kapı ve Pencereler, s.52
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Geometric Period Pottery in Caria Region and Reinterpretation on a Ceramic Wall Application*

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Abstract: Incessantly cultural continuity is witnessed from the Neolithic period to the Turkish period in Muğla province. Carians and Lelegs which are the local nations in this multi layered rich cultural structure in the region and their productions proto-geometric and geometric period ceramics are reviewed and researched as form and decoration and reinterpreted on a ceramic wall application. Consequently, it is aimed to contribute improving the creativity values of the individuals, making the individuals of the society to become conscious about taking care of the cultural values by meeting the historical values with rich cultural layers of the region by a new reinterpreted ceramic wall application. In this article; research about the subject, research at museums, artistic sketches and designs, ceramic wall application processes and the finally artwork which is made for an interior place in Muğla Sıtkı Koçman University Campus are presented.

Keywords: Caria, Lelegian, Geometric Pottery, Art, Ceramic Wall Panel.

1.Introduction

Artworks that have been sited in the public area, contribute to the aesthetic culture, shared values and thoughts of the society. Visser (2015) underlines the effect of art in the context of time in a catalog as;

Art is such an instrument that brings together art and the viewers with a connection extending beyond the boundaries and the eras. Artworks are progressively travellers in time and every generation improves new point of views to these artworks (Visser 2015:14).

In this context it is very meaningful of the reinterpretation of the past cultural and historical layers with a new ceramic wall application. For this reason Carians and Lelegians which had lived in the Caria region and their pottery production in Proto-geometric and Geometric have been examined. The past and the sub-cultural layers have been taken up as a reference and reinterpreted with different shaping methods, compositions, firing and decoration method. As an art term *reproduction* is defined as;

... a duplication of an artwork, especially painting. This procedure realized generally by using printing methods. For an artwork to be accepted as in this manner, duplicated and reproduced; the original work must have been done only one copy. The property that differs reproduction from a copy is, it isn't a copy, it is only the reproduction except the original work's original technique (2003:205).

That's why technically the term reinterpretation instead of reproduction for this application is much more suitable.

Ceramic products which stand thousands of years, reflect aesthetic values, cultural and social structures and history of the human being.
Ceramics, earthenware pots and vessels, are also very important products for the comparative chronology in archeology (Greenwalt 2010:107). Pottery have been produced in a wide interval in Caria region. For this reason, periodical restrictions were made and Caria geometric pottery have been chosen and researched as form and motifs.

2. Caria Region, Carian's and Allegiants

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It is seen that all the information about living nations in Caria are obtained generally from old era historians, geographers and literary resources. Experts have different opinions about Carian's and where they come from. As Dozer (2007) has forwarded from "Illiad", which was written by Homer in the middle of 8th century B.C.;

Homer indicates about Carians that they live near Maindros riverside in Miletos (Balat) and the hillside of the Mykale (Samsun) Mountain which has high hills and that they fight together with Priamos in the Troia war. The writer refers to the origin of the Carians. Generally, Carians were known as Lelegian under the Minoan sovereignty. But Homer comes out against this idea and he sees Carians and Lelegians as different nations and according to Homer, Lelegians were living southwest of Troia near to the Satnioeis stream as a different nation (2007:1-2).

Carians coming from the island to the mainland called as Lelegs and they were under the management of Minos; according to Herodotus, who was a Carian also and born in Bo drum (Halicarnassus) in 484th B.C.; (Özer 2010:2-3). Caria Region general outline is;

In the north part of Babadağ, Honozdağ, surrounded by Bozdağ and Dalaman stream in the southwest part of Anatolia was called as Caria in the old times. Mountainous region in question was taking place in Mediterranean and surrounded by Ionia, Phrygia, Lydia and Lycia regions. Our knowledge is very limited about local nations living in Caria region (2006:11).

Antique Helen records shows the Carians as the oldest nations together with the Lelegians and Pelasgs (Küçükeren 2010:19-20). When the timeline is viewed general outlines of the periods are like this; between 1200 BC. - 1100 BC. is Dorian invasion period, between 1100 BC? - 900 BC. Proto-geometric period, 900 BC. -750 BC. Geometric period, 750 BC. -650 BC. Orientalizing period, 650 BC. - 480 BC. Archaic period, 480 BC. - 323 BC. Classical period, until 323-30 BC. Hellenistic period (Croix &Tansey 1986:125).

During 1200 B.C. Dorian attacks happened in Greece and Achaian Civilization in Greece had ended. As a result of this, they migrated to the west Anatolia between 11$^{.th}$ century BC. and 8th century BC. and these migrations are divided into three societies and dialects such as Aeolians, Ionians and Dorians (Sevin 1982:214). Probably the source of this Dor movements (that triggered the *Aegean Migrations),* that the experts are still discussing about the reasons; is based on this new iron technology (Özdemir 2007:506). New technologies in melting the iron and more developed well ventilated kilns; should be an inspiration for the potters that they could have made more qualified products (Özdemir 2007:501).

As Sevin (1982) forwarded from Strabon; Ionian colony had been realized after Aeolis colony at the end of 12th century BC. (1982:214). During the Geometric period only grey monochrome ware is seen in the Aeolian region, they didn't make any painted geometric pottery (Coldstream 2003:243). It is learnt from Coldstream (2003) that Late Geometric pottery were produced in so many Carian cities under the influence of Rhodos and some of these cities were semi-Hellenized shore towns and the others were deep in the mainland (2003:229)

Dorian Greeks were settled at Cnidus and Halicarnassus, both of the cities were situated on the southern shore of a long peninsula. Our knowledge during this period is based on the surface sherds. But it is more possible to have the information about the neighbours of Halicarnassus, native Lelegians. They usually were settled on the fortified hilltops. Their tombs had rectangular chambers in corbelled masonry and covered with a tumulus of rubble. These tombs persevere from the 11th until the 5th century BC. At ancient Pedasa (Gökçeler) a tumulus seemingly contained Geometric pottery. Besides, elaborately decorated large vessels of 8th century BC were founded in a tomb at Dirmil (Coldstream 2003:240). Diler (2006) also stated that findings dated between Proto-geometric and Geometric period were found from the Leleg tomb salvage excavation in Bodrum (2006:112-113). Consequently, Lelegian can be associated generally with Proto-geometric and Geometric period pottery.

According to Özgünel (2006) experts reached consensus about Lelegians were the local nation living in Bodrum before the kings of Halicarnassus, but it is hard to define Leleg name from the settlements, constructions and ceramics in the region (2006:11). Caria language is the successor of Luwian language which was used in Anatolia (Küçükeren 2010:38). Akurgal (1998) touches upon that Carian language has not deciphered yet because of this reason, information about history of Caria should be worked from the archeological findings and he points out that Mycenean period creations has no relation with Carians (1998:296). Also, some examples about these mentioned Mykenisch-proto-geometric ceramics can be seen in Boysal's catalog *Katalog der Vasen in Museum in Bodrum,* 1969.

3. Caria Proto-geometric and Geometric Pottery

Carian Geometric pottery is defined as;

In a region of south west Anatolia, slightly beyond the limits of the Greek world, painted pottery in a Greek Geometric manner was locally produced, progressing from a PG (Proto-geometric) through to a LG (Late geometric) (phase). External influences come mainly, though not exclusively, from Greek centers in the eastern Aegean (Coldstream 2010:59).

A general timeline has given previously. Especially about Geometric period and Orientalizing periods there are some differences between given timelines. In Özgünel's (2006) book, a timeline is indicated about mainly Proto-geometric and Geometric period;

Sub-Miken M.Ö. 1150-1075,
Proto-geometrik M.Ö. 1050-900,
Erken Geometrik M.Ö. 900(870)-850(800),
Olgun Geometrik M.Ö. 850(800)-750(730),
Geç Geometrik M.Ö. 750(730)-700(680),
Sub-geometrik M.Ö.-? Karia Oryantalizan Dönemi (2006:92)

As Türkoğlu (2008) has been forwarded from Fazlıoğlu (1998), Fazlıoğlu had given a different timeline;

Sub-Geometrik Dönem M.Ö. 660/650-630
Erken Oryantalizan Dönem M.Ö.660/650-620
Orta Oryantalizan Dönem M.Ö.620-590
Geç Oryantalizan Dönem M.Ö. 590-560
(2008:45)

Türkoğlu (2008) explains these differences about the timelines as;

… According to this argument, in South Ionia transition phase, which is from the beginning of 7th century BC. to the middle of the era, it never happened in Caria Region; instead it happened together with Early Orientalizing period and the Sub-geometric period, which shows geometric characteristics. Cook then offers in his research that appeared in print in 1999, Sub-geometric period had taken until the end of 7th century BC. in Caria, Orientalizing period must have begun at the end of 7th century BC. (2008:45-46).

During the 8th century BC., there are many features in common shared by the local Late Geometric pottery over a wide area from Rhodos to Chios and from Caria to the river Hermus. The evidence mostly come from Rhodos, Cos, Samos and Chios. These large offshore islands have been more explored than the western Anatolia. Late Geometric pottery had been also produced by various Carian sites under the Rhodian influence; some of them were semi-Helenized towns on the coast such as Halikarnasssos and Iasos, the others were in the native hinterland. Scattered finds from the Melia and Ephesus are the basis for the knowledge about southern Ionia. Old Smryna presents much evidence for local Late Geometric style related to Chiot and also open to influence from mainland Greece. As in the Anatolian tradition Aeolian and Lesbian local pottery was made in a grey monochrome fabric, they had also imported late geometric pottery. After 750th BC. Greek settlers came to the northeast Aegean. After three centuries desolation, Troy was re-peopled by the Aeolians (Coldstream 2003:229).

In Iasos, which was situated to the north of Halicarnassus and in the Bargylian gulf, 8th century Geometric pottery had been produced. Outside the inhabited area cist graves and pithos burials were found. The pottery in these cemeteries are mainly belonging to the Middle Geometric period; besides a few found skyphoi belongs to early years of Late Geometric

period. From Iasos to Mylasa, there is a short distance such as 20km. Later Hecatomnid dynasty of Caria had the power here. In Beçin (Peçin), which was occupied before Mausolos moved to the Mylasa, three cist graves found containing local Late Geometric and sub geometric pottery. Also very close to Beçin, the sanctuary of Carian God Sinuri, includes pottery in the same style as Beçin (Coldstream 2003:241).

From Hellenistic Stratoniceia region two sub-geometric pots (a squat oinochoe and a shallow kotyle) were recovered in a pithos. It is seen that a distinct Late Geometric style had been produced in Caria region and its progress can be seen from the pots from the graves. In Iasos local Middle Geometric production can be seen, ending around 725th BC. Findings from the Beçin cists graves includes pottery at the beginning of the Late Geometric period (740th BC.) through the seventh century. A plump amphoriskos has the most individual shape and a larger version in a coarse fabric serving as an urn, is found at Iasos. After the end of Middle Geometric period, oinochoai tend to be of squat proportions. From Dirmil tomb several large ones can be seen carrying Sub-geometric ornaments (Coldstream 2003:241).

As a standard Late geometric shape and at first a favorite drinking vessels skyphoi; has the vertical wavy lines or floating chevrons or small sets of concentric circles as a decoration. At Iasos there are also kantharoi with high handles and also at both sites Dodecanesean type deep cups posterior in some of them rich meander and lozenge designs were used. As a Rhodian invention the nicked kotyle- which may be an import- occurs in the fragments, in Iasos. At Beçin its frequency implies that in later Late Geometric period skyphos had been ousted. All the kotylai from there are based on the tri-metopal version, even in Rhodes which was hardly current before 700th BC. In the decorations Carian Late Geometric period imitations are deeper than the Rhodian counterparts; original repertoire of lozenges, trees, birds were kept in some of them, the panels are taller and narrower and local motifs creep in on the others. Finally, a kotyle as the mark of the end of the Late Geometric period has the decoration combining birds, leaves and dashes with a sketchy orientalizing volute tree. After then a Sub-geometric version is seen connected with the Rhodian bird-bowl (Coldstream 2003:241-242).

Original geometric pottery findings which belongs to the original pottery houses out of Ionia with their own, original vessel forms and decorations; are from the tombs of Caria region such as; Asarlık, Dirmil (Gökçebel), Sinuri, Stratoneicea, Lagina (Turgut-Bozukbağ), Çömlekçiköy, Beçin, Milas, Euromos, Hydai (Damlıboğaz) (Özgünel 2006:14).

Also Özgünel (2006) underlines that West Anatolia Proto-geometric style is their original style which Greek-Attic potters sent off out of Athens and this style production came to West Anatolia by Greek colonists (2006:14-15). According to Türkan (2006) as he forwarded from Boardman (1964) that; Proto-geometric style was developed from the Mycenaenan degenerated forms in Athens during 1050 BC. after the fall of Mycenaenan Civilisation. Decoration was very simple and strict, impressive, crowded scenes did not occur on the surface, symmetric concentric and half concentric circles were used (2006:4).

In Ionia, Miletus was gradually spreading across a large peninsula, through the northwards through the gulf of Latmos. Geometric remains had come to light on the western shore, above the Mycenaenan settlement near the temples of Athena. It is hard to see a clear view about Miletus local style because the Late Geometric pottery is too fragmentary (Coldstream 2003:243). There seems an apparent connection with Rhodos through the imports and the imitations of bird kotylai. Scenes of swimming birds, padded dancers with triangular stomachs are the rare representational drawing examples. Soon after 700th BC.sub-geometric decorations such as horizontal S's, diagonal crosses, check pattern, eloborations of meanders continues, at the same time the Milesian Orientalizing style begins (Coldstream 2003:243).

Özgünel (2006) told that it is hard to cluster Ionian and Carian Geometric pottery as a whole. Additionally, there is a discontinuity between the Bodrum peninsula cities which is related to lack of research about the subject and similar problems seems inside the Caria region. Only in Iasos there is a continuity in the settlement between Proto-geometric and

Geometric era (2006:88-89). Özgünel's one of the most important stress is; the most efficient stage of findings in Caria geometric pottery is late and sub-geometric period and the original applications were started in this period (2006:88-89).

In the İzmir Archeological Museum catalog (1999:26) it is stated that while the Proto-geometric style is defined as an abstract style, meander motif had been used at the end of the period. It is stated in the same catalog that Geometric period findings in the museum collection is dated back to Late Geometric period (725- 720 BC.) and main framework of the Geometric pottery was developed from Proto-geometric style (1999:27). Besides Mycenaean and Geometric style is comparatively defined as;

In the Mycenaean period, potter processed the vessel as a whole and the decoration was freely spread out to the surface. Geometric potter was an applier of a more normative system. The vessel decoration became from the elements which were separated from each other with district lines. Decoration, were depended on the bold-regular contrast. As a result of this the effect is direct and in a big harmony. Composition on the vessels balanced symmetrically. The decoration sited on the shoulder on one of the most liked forms amphoras and this decoration comes out this part. In the open pots such as skyphos and krater, most of the decoration is placed between the holders (1999:26).

Nonetheless, in Sadberk Hanım Museum catalog, it is told that one of the most important proof of the general outlines of the geometric period (1050 BC.-700 BC.) is being seen of the city states (and after colonies) not only in mainland Greece, Aegean islands and also in Ionia region and Caria region in West Anatolia. Main properties of the productions from different production centers are the motifs reflecting plants and sea life, besides concentric circles, zigzags, triangles, equilateral rectangles, hatchings, straight and wavy lines. And one more important point that is stated in the catalog is; together with the effects coming out of the region, some of the basic decoration motifs were new compositions besides the ones that they have borrowed from their neighbours (1989:46). It is seen that the decorated surface on the Geometric period vessels is enlarged according to the proto-geometric period vessels and at the end of the period stylized animal figures, scenes with a subject and human figures were used. Caria pots in the Sadberk Hanım Museum Collection reflects form repertory, decorations and developments, during 8^{th} -6^{th} century BC. in the region; also at the end of the period Carian potters improved themselves by creating their own style by using the effects borrowed from different regions (Türkteki and Hürmüzlü 2007:72).

Evren described the general properties of the Caria Region pottery in his "Efes Müzesi' ndeki Karya Kapları" catalog (Caria Region Pots in the Efes Museum) as;

Caria originated pots takes our attention with filtered mica inheriting bodies and with a firing technique in the well ventilated kilns. Some of them were slip decorated with the same clay body and the others were with a different ecru colored slip. Most of the decorations were made by dark brown, matt black or brick color red pigments. Majority of the pots are double holder water jugs (amphoriskos), water jugs (olpe), feeding bottles (pacifier olpe), kotyles and cups those are the Caria region pots which were the local innovative production of the indigenous professionals. Most loved decoration of the Geometric period; hatchings, equilateral rectangles were used in these pots. These decorations done skillfully on the metopes that is made on the shoulder and the body parts of the pots such as oinoche, skyphos and cups. The triangle, equilateral rectangle decorations on the oinochoe, skyphos and cups, one of the findings of Beçin excavation, skyphos, kotlyle and oinochoe in Bodrum, skyphos in Milet and Afyon Museum, all the decorations of these forms are nearly the same. Obtaining similarities in these pots in different museums, proves that these pots are the production of the same region or maybe the same studio (page5).

Carians were living in small communities in the southwest Anatolia, within or near Greek cities such as Halicarnassos, Iasos, Miletos, Melia and inland settlements. Carians had manufactured their own style late geometric pottery under Dodecanesian influence that they had produced both inland and coast settlement. Comparing to the western Aegean standart late

Geometric period pottery in the Western Anatolia is conservative, ill-disciplined and unadventurous. Figured decoration on the pottery is seen rarely, a loose geometric style is seen preserving well into the seventh century. Circulation of the nicked kotylai of the Rhodians was the chief important unity between the various East Greek Late geometric schools in the eastern Aegean (Coldstream 2003:249-250).

4. Conclusion

As a result of these researches about forms, functions, decorations of the Caria geometric pottery from different references and museums, a new ceramic wall application is designed, reinterpreted from geometric decorations. The application process includes; making sketches and models, test firings for color, shaping, cutting, drying, bisque firing, glazing glaze firing and finally installation process.

After the researches, sketches had been made including composition elements such as rhythm, space and fullness, texture, color, etc.; after composition and relief work on clay sketches researched and seen on the clay bodies. Some examples can be seen in Figure 1.



Figure 1. Sketch and model examples. (Photograph: B.Karabey)

Color effect researches were done by using copper and ferrum oxide on the bisque surface and then after applying white opaque glaze on the top. It has been kept away from a colorful result. Light and dark contrast on the surface decorations of the Caria geometric pottery is wanted to be protected by using white opaque glaze on the copper oxide used surface; having a different result from the original geometric pottery. This is because this application is a reinterpretation. It has been aimed both to remind the original effect of the geometric decorated pots and also to have a different effect from the past. For shaping process, a template is prepared; after by using clay 2cm. height and 3m. radius wall panel is prepared (approximately 7 meter squares). And the relief composition applied on the surface. After shaping and cutting, all the pieces were left to dry under control. Final glaze firing was done as 1020C degrees. The wall panel has been applied to a wall with the dimensions as; 5,77m. x 8,38m. In Caria region pottery, there were only slip and/or pigment decoration, no glaze application. Glaze, gives long period protection to the production that's why in this application glaze was used. Application processes can be seen in Figure 2.





Figure 2. Application processes. (Photograph: B.Karabey)

The wall application process; drying, firing, glazing is finalised by placing the application on the wall at Muğla Sıtkı Koçman University Faculty of Medicine, north wall. In Figure 3 process can be seen.



Figure 3. Installation process. (Photograph: B.Karabey)

Wall panel was placed interior. There is always circulation inside the building because of the continuity of the education in the building. In this way this artwork will contribute to the societies aesthetic values and to the art viewers. In Figure 4 artwork can be seen both from front view and different view.

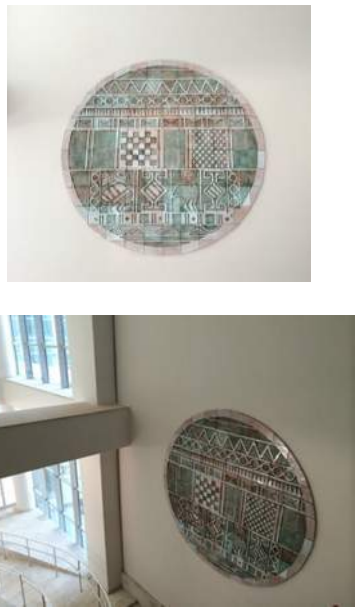


Figure 4. (*top*) Artwork (*bottom*) Different view, 2015. (Photograph: B.Karabey)

As a result, this artwork will raise awareness about the rich cultural and historical values and transfer these values to the new generations by this new artistic application.

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The Architectural Development of Skopje (Uskup) and the Decoration of Monuments During the Ottoman Era

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Abstract:

The architectural heritage of the Ottoman Empire (1392-1912/13) left magnificent monuments in Skopje, mostly stand in the old part of the city. These edifices suffered from the earthquake in 1555, the great fire from the Austrians led by General Piccolomini in 1689, as well as the fire in Skopje from 1910 and the disastrous earthquake in 1963. These monuments have been restored and rebuilt many times. This paper revises the main Ottoman monuments in Skopje which reflect the architectural development of Skopje and architectural decoration during the Ottoman era [*].

Keywords: Ottoman, Skopje, Rebuplic of Macedonia, Architectural, Decoration

Skopje Fortress:

The Skopje Fortress holds the most prominent position in the central area of the city of Skopje. It stands on the long ridge of sediment sandstone that stretches along the east bank of the Vardar on the NS direction (Figure 1). The entire history of the city is practically linked with this area. Skopje was captured in 1391 by the Ottomans, who destroyed the city and parts of the city ramparts. After these events, the Fortress was used for other purposes and served as a military barracks. The buildings and the entire cultural inventory that have been discovered and which are dated to this period reflect activities customary for a fortress that served this purpose. The Ottoman period of the Skopje Fortress is divided in two parts, the first one from 1392, conquest of Skopje until the earthquake in 1555, and the second one from 1555 until the Balkan wars in 1912/13. There are remains of fortification and towers can be seen from both periods [1].

Sultan Murat II Mosque (H.840/M.1436-37):

The Sultan Murat II Mosque complex, the only sultanic endowment in Skopje, stands on a low hill in the central part of Skopje's old town or Bazaar. It was built by Sultan Murat II in H.840/M.1436-37. It was burnt down and heavily damaged a number of times during its existence, events and changes to which the three inscriptions above the entrance refer: the fire of 1537, after which it was reconstructed by Sultan Suleyman II in 1539-42; it was burnt down by the infidels in H.1100/M.1689, when the Austrian armies, led by their military leader Piccolomini, set the whole city on fire, and renewed after twenty-three years in 1711-12 with the decree of Sultan Ahmed III. We learn from the third inscription that it underwent repair work for the last time in 1912, decreed by Sultan Reshad. It is covered with a four-ridged roof (Figure 2). The interior is partitioned into three naves with rows of three columns; while the ceiling is made of a flat wooden coffered ceiling. The mihrab, minber and mahvil date from the 1910s. There is a porch open only on the front side, supported by four stone columns with opulently decorated capitals. The vertical axis of this edifice is emphasized with the slim minaret at the west corner of the mosque. It is built of finely chiseled stone, while one of its most prominent features is the stalactite decoration on the sherefe (minaret balcony). The wall decoration in the Sultan Murat II Mosque, dated to the 18th century, displays the characteristics of traditional Turkish decoration, which consists of vegetative motifs around the windows in the interior. The landscapes painted in rectangular frames applied as a decorative element. Their subject matter is sacred and profane edifices. The domed mosque with four minarets, each with three sherefes, and three-storey buildings adjacent to the courtyard of a mosque painted above the entrance in the prayer hall, right of the inscription, most likely is a depiction of the Suleymaniye Mosque in Istanbul. The landscape left of the inscription, according to the typology of the elements painted, indicates that it is a depiction of one of the quarters in Istanbul (Figure 3). The wall painting in the mosque is dated to different periods, which also implies the use of different materials and techniques. The analysis of certain segments of the landscapes and bands which reflect the influence of 19th century western landscape painting suggests that they were painted later, in 1912, on the occasion of the visit of Sultan Reshad to Skopje. The system of wall decoration in the Sultan Murat Mosque, in terms of its theme and composition, is highly analogous to that of the Isa Bey Mosque in Skopje [2].

The complex also includes, in addition to the mosque, the tomb (türbe) of Bikiy Han, tomb of Ali Pasha of Dagestan and the clock tower. The tomb of Bikiy Han stands on the south side of the mosque. The inscription above the entrance states that it was built in H.964/M.1556-57. It belongs to the type of closed tomb, with a square base and vaulted with a dome supported by tromps. It is built of hard material, with alternating rows of stone and brick, a technique which enhances the colorfulness of the facades., There are five sarcophagis without inscriptions in the tomb. The tomb of Bikiy Han is one of the largest among this type of edifices which survive in the Republic of Macedonia [3]. The tomb of Ali Pasha of Dagestan, built in H.1188/M.1774,

stands next to the east facade of the Sultan Murat II Mosque. It belongs to the open type of tomb with a dome covered with lead. The dome, which has a hexagonal base, is supported by six massive columns. It is made of chiselled stone, with lead used as binding material. A mosque with a minaret, another fluted minaret and two flower vases are depicted in low relief on the facade (Figure 4). It houses two stone sarcophagis, the burial sites of Ali Pasha's wife and daughter. In addition to these significant monuments, there is also a cemetery in the area surrounding the two tombs, with several gravestones [4].



Fig 1: Skopje Fortress, Exterior view from east facade, photo: Ali Nihat Kundak, 2014



Fig 2: Sultan Murat II Mosque, Exterior view looking down from clock tower, photo: Ali Nihat Kundak, 2014



Fig 3: Sultan Murat II Mosque, Landscapes above the main door, photo: Ali Nihat Kundak, 2014



Fig 4: The tomb of Ali Pasha of Dagestan, Low stone relief on the facade, photo: Ali Nihat Kundak, 2014



Fig 5: Ishak Bey Mosque, Exterior view looking from south-west, photo: Ali Nihat Kundak, 2014



Fig 6: The tomb of Pasha Bey, Exterior view looking from south-west, photo: Ali Nihat Kundak, 2014

Ishak Bey Mosque (H.842/M.1438-39):

The mosque is situated at Bit Pazar (green market) in Skopje. The stone inscription above the main entrance to the mosque, written in Arabic, it states that the mosque was built in 1438-39 and that its patron, who commissioned its building, was Ishak Bey, son of Pasha Yigit Bey, the prominent Turkish border-area voivode and the Sultan's second governor of Skopje. It was extended in 1519 by Hassan Bey, Ishak Bey's grandson, information that comes from the inscription above the small door on the east wall. It belongs to the zaviye type of mosques (small religious Muslim cloister), with lateral extensions which probably became an integral part of the prayer area during repair work carried out at a later time. The porch stretches along the entire north side, supported by four massive stone columns. The prayer hall and the lateral parts are vaulted with domes, while the lateral extended parts and the central part of the porch are covered with semi-cylindrical and barrel vaults (Figure 5). The mosque is also called "aladza", it means colourful in Turkish, probably comes from the rich decoration which once

adorned the mosque, existed until the earthquake of 1963; today only in fragments of decoration on the porch arches can be seen. The decoration applied in the rumi style was made in low stone relief. The rich relief decoration is also encountered in the interior of the mosque, on the arches and pendentives, while the dome is ribbed. The minaret, approximately 30 m high, is built of finely chiselled rectangular stone blocks, while the perforated parapet slabs on the sherefe and the rich stalactite decoration below it reflects its decoration. The mosque acquired its present-day appearance with the repair work carried out at a later time [5].

The tomb of Pasha Bey is also part of the complex. According to Evliya Çelebi's notes, it is believed to be the burial site of Ishak Bey Pasha's son, also known as Deli Pasha. It belongs to the type of closed tomb with a hexagonal base and a vaulted dome standing on an octagonal tambour. It is built of finely chiselled rectangular stone blocks. Each of its sides and the windows are framed in fully profiled frames with impressive sculptured stone elements in low relief, making the edifice particularly significant in aesthetic terms. The main feature that distinguishes it from the other structures of this kind and makes it unique in the Balkans, is the use of blue, light blue, green and turquoise tiles in the decoration of the tambour of the dome and in the application of six-point stars and rosettes on each facade (Figure 6). A number of old gravestones also stand in the mosque's courtyard which date from the period between the 16th and 19th centuries [6].

Gazi Isa Bey Mosque (H.880/M.1475-76):

The Isa Bey's Mosque stands north of the Sultan Murat II Mosque and according to the stone inscription stands above the entrance, it was built in H.880/M.1475-76 by Isa Bey, the third border-area voyvode, son of Ishak Bey. The inscription states that the mosque was built after the death of its patron, in accordance with his last will and decree. The mosque was made with stone and brick. The mosque has two identical rooms below the large domes, two vaulted lateral wings (two elongated domes on the east and west sides in the extended part) and a covered porch with five domes (Figure 7). The landscapes painted above the portal were restored in 1963 and probably depict "scenes from Istanbul". A single-dome mosque and a profane structure (house) are depicted in the rectangular field on the right side. Lodgings for overnight stay, a mosque and a house are painted in the rectangular field on the left side. The surface of the arches in the interior is lavishly decorated with three rows of bands filled with floral motifs. The rings at the bottom of the dome and the arch vault are decorated with chevron (also known as baklava) motifs. In the harim (main central area for prayers), at the bottom of the two domes, floral motifs are painted in the band filled with decorative u-shaped elements. In the crowns of both domes there is a ten-pointed star with a five-pointed star inside it, which are framed with two rows of bands filed with floral motifs. The decoration is made with blue, green and grey oil paints, with small quantities of the red and yellow. The present-day decoration was made at the time of the renovation of the mosque, in 1966 [7].



Fig 7: Gazi Isa Bey Mosque, Exterior view looking down from clock tower, photo: Ali Nihat Kundak, 2014



Fig 8: Mustafa Pasha Mosque, Exterior view looking from north-west, photo: Ali Nihat Kundak, 2014

Mustafa Pasha Mosque (H.898/M.1492):

The Mustafa Pasha Mosque stands in the vicinity of the Skopje Fortress. The inscription above the entrance to the mosque states that it was built in H.898/M.1492 by Mustafa Pasha, a vizier and one of the prominent personages in the Ottoman state during Sultan Bayezid II (1481-1512) and Sultan Selim I (1512-1520). The building of this edifice is also confirmed in the waqfname of its legator legalized in H.920/M.1514-15. It can be seen from all the vantage points in the city due to its dominant position and its monumentality. The mosque complex once consisted of a caravanserai, a medresse, an imaret (communal soup kitchen), a mekteb (an elementary school for teaching children in Islamic subjects) and a tomb; today, only the mosque, the tomb and the stone sarcophagus of Umi, one of Mustafa Pasha's daughters, standing. The large single dome and slender minaret, a porch on the north side of the mosque encompassing its entire width, supported by four marble columns with three pointed arches and covered with three small domes, the Mustafa Pasha Mosque is the embodiment of all the aesthetic values of monumental structures built in the early period of Ottoman architecture in the Republic of Macedonia. It is a typical example of the clearly expressed desire for wide spaces in a single-domed structure in Ottoman architecture (Figure 8). A particularly prominent part of the entrance facade is the portal. It is framed in a richly profiled rectangular frame whose top is decorated with a wreath of alternating trefoil motifs. The entire portal is characterized by its monumentality, representing a reflection of the artistic achievements in the treatment of marble. The entrance gate consists of two wooden wings, with simple decoration done in low relief. Along their vertical axis, each wing has three fields different in size and separated with metal rivets. The uppermost fields are filled with verses from the Quran written in relief, while the other parts of the gate wings are decorated with intertwined geometric motifs done with great precision in the kündekari technique. The rich stalactite decoration done in sculptured marble is also especially prominent on the sherefe of the minaret and in the decoration of the mihrab, minber and the other elements in the interior of the mosque. Here, too, the geometric and vegetative motifs are rendered with great precision and skill. The interior is also adorned with a beautifully crafted wooden mahvil placed along the entire length of the northwest wall. The painted decoration in the interior of the Mustafa Pasha Mosque consists mainly of vegetative motifs. The characteristic feature in the decoration of Ottoman edifices is present in this mosque as well – the great varieties of plant motifs are painted in grey against a blue background. The calligraphic inscriptions (levhas) with quotations from the Quran and the names "Ali and Muhammad", as well as the names of four kalifs (high-ranking Muslim leaders) decorate the walls of the harim. The decoration on the pendentives mainly dates from the time of the repair work done in 1933. The trial research carried out in 1968 on the pendentives on the east wall revealed remains of earlier painting with the application of rumi ornaments; these layers indicated that the decoration was done in four different periods. The decoration was done with superior precision in the malakari technique, giving the impression of the depth of the motifs, in contrast to other decorative segments in the mosque which are done as drawings. The burgeoning vegetative ornamentation in the Mustafa Pasha Mosque, saturated in the oriental manner, represents one of the most resplendent achievements in the domain of Islamic wall painting in Macedonia, whose artistic qualities equalled those nurtured in the Istanbul, the capital of the empire. The original decorative calligraphic decoration was used in the restoration of the pendentives on the west side in 1933; however, they are done in monochrome tempera, with a band much narrower than the original one. There is no information on the painters of the original decoration or the decoration done in 1933. The decorative masonry with alternating rows of stone and brick and the minaret built of high-quality chiselled stone contribute to the vibrant appearance of the mosque [8].

The tomb of Mustafa Pasha, built in H.925/M.1519, stands on the east side of the mosque complex. it belongs to the closed type of tombs, with a dome standing on a shallow octagonal tambour, while the transition to the

circular base of the dome is done with pendentives. the base of the tomb is hexagonal, with window openings on each side. The sarcophagus in its interior is decorated with vegetative ornaments in low relief. Its exterior is plated with white marble; its facades are pure in form, while profilation can be seen only on the window lintels and wreaths. A lavishly decorated sarcophagus stands close by it, believed to be the grave of Umi, one of Mustafa Pasha's daughters. This sarcophagus, made of stone, is decorated with vegetative ornaments with rumi motifs and two calligraphic inscriptions written in Persian [9].



Fig 9: Stone Bridge, photo: Ali Nihat Kundak, 2014



Fig 10: Bezisten, Inscribed stone panel and hexagram motif above the main door, photo: Ali Nihat Kundak, 2014

Stone Bridge:

The Stone Bridge, the symbol of the city of Skopje, is built over the river Vardar and stands as a direct link between its old and new parts. It is approximately 220 m long and slightly over 6 m wide. It was built in the first half of the 15th century, during Sultan Murad II (1421-1451). It has a slab with the inscription referring to the time of its building stood on the east side of the bridge. Also its reference in the waqfname of the Isa Bey Mosque, which states that it was built during Sultan Murad II (Figure 9). According to the inscription slab placed in the bridge guard tower in 1909, which had stood on the bridge until the earthquake of 1963, one of the reconstructions of the bridge was carried out on the occasion of the visit of Reshad II. The bridge was extended, when the original stone balustrade was removed and the bridge was widened with pedestrian walkways on both sides supported by a metal construction. The inscription also states that the bridge was built by Sultan Murad II, while its expansion was decreed by Sultan Reshad. The bridge rests on massive stone piers spanned with 13 semicircular arches. On both sides of the bridge, each of the piers has the so-called spurs intended for the protection of the bridge from collapsing in case of flooding. The bridge is built of finely chiselled travertine blocks. The vaults on four of the arches are made of brick, while the rest of the arches are made of stone. The central pier has two compartments in its interior whose purpose was to alleviate the pressure on the pier; the compartments also had a defensive purpose, which is evident from the loopholes in each of them. A mihrab niche or guard tower, with prominent stalactite decoration crafted with great precision, stands in its middle. Opposite the mihrab niche is an extension in the form of a balcony supported by masonry consoles, used for the rest of the tired pedestrians. The bridge is additionally adorned with sculpted stone elements in the shape of rosettes on several of the bridge arches [10].

Bezisten:

The Bedesten was situated in the old Bazaar in Skopje and surrounded by many small shops. It was the hub of mercantile life in the city, around which the old Bazaar formed. The original structure was destroyed in the earthquake of 1689. The present-day building was erected on the foundations of the original Bedesten mentioned in the waqfname (endowment charter) of Isa Bey of 1469, as an waqfname of his father Ishak Bey. The fact that it was Ishak Bey who commissioned its building is also confirmed with the inscription above one of the entrances. The inscription states that the Bedesten was built by Gazi Ishak Bey, border-area voivode and the Sultan's governor in Skopje. Its last renovation was commissioned by Hadzi Hussein, Osman and Yashar Bey in 1899-1900 (Figure 10). The Bedesten was rectangular building vaulted with six domes supported by massive columns and four entrances, one on each side. This plan is confirmed by the sketch made by Arthur Evans in 1885, where the Bedesten is shown in ruins, but with a still recognizable architectural form. Alternating rows of stone and several rows of brick was used on walls as a technique whose application also had a decorative effect. Its walls and foundation which were discovered during the rebuilding carried in 1964-1965, after the earthquake of 1963, are still visible. The present-day building erected on the foundations of the original one is completely different. In its interior, there are numerous two-storey shops connected with open corridors. Two separate two-storey buildings have been built in its central part, where the two columns stand. All shops are covered with a two-ridged roof [11]. Today, it houses a number of shops, galleries and tea-shops. Despite its simple form and fairly poor building technique, the Bedesten has preserved its role and value in the old Bazaar in Skopje.

Daut Pasha Hammam:

The Daut Pasha Hammam stands on the left bank of the river Vardar, in the immediate vicinity of the Stone Bridge. It was built in the second half of the 15th century as an endowment of Daut Pasha, who held highest rank in the hierarchy of the Ottoman Empire. The precise year of its building remains unknown and the inscription placed after its completion does not survive either. It is believed to have been built between 1468, when he was given the office of Beglerbey of Rumelia and 1497, the time when

he was withdrawn from the position of the great Vizier of Rumelia. The hammam belongs to the Chifte type of double hammams (baths). It stands along the axis east-west and has twelve rooms. In terms of its function, it is divided along its length into two parts, men's and women's. The men's part was accessed from the west side, from the street which leads from the Stone Bridge to the old Bazaar, while the women's part was concealed and was accessed from a side street on the north side of the building. The water cistern and furnace served both parts and stood on the east side. The hammam has anterooms, warmed bathing rooms, a "göbektaşı" (a stone or marble platform in the middle of the hot room of a hammam), etc. It is covered with a large number of domes of different dimensions which are fascinating in their asymmetric and yet completely harmonious and rhythmic arrangement. The rich decoration which consists of stalactite ornaments can be seen on the surfaces in the passages under the domes and in the halvets (Figure 11). In some of the rooms, decoration in the shape of a frieze with stylized flowers carved in low relief can be seen in fragments on the walls. Its reconstruction began in 1935/36, and has been the site of the art gallery since 1948. Today's permanent exhibition was formed in 2000, with the purpose of presenting a survey of the development of Macedonian visual arts from the 14th to the 20th centuries, with an emphasis on the Macedonian 20th-century painting and sculpture [12].

Chifte Hammam:

It is situated in the vicinity of Suli inn in the old Bazaar in Skopje, Chifte Hammam was built in mid-15th century and is the second largest hammam from this period. It was built by the third border-area voivode Isa Bey and is also mentioned as an endowment in the waqfname of the Isa Bey Mosque in 1531. Its name itself identifies it belongs to the type of double hammams. Its exterior appears as a single structure, while in its interior, there are two fully separated sections, with separate entrances to the baths for men and women. The main rooms are covered with two large domes, while the halvets (bathing cubicles) and other chambers are vaulted with a large number of small domes, today covered with sheet metal. The women's bath was in the southwest part of the building and its plan resembles those of single baths. The men's part stood in the northeast part of the building and had a larger number of chambers than the women's part. The rich wall decoration of the surfaces below the domes, the tromps and pendentives contribute to the significance of this public bath. Today, the stylized geometric and vegetative ornaments, stalactites and rhombuses rendered in low relief survive only in fragments in some of the halvets (Figure 12). The characteristic frieze with Turkish triangles provides the transition to the surfaces below the domes. The application and presence of decorative elements is yet another visible difference between the men's and women's baths – they are more numerous in the men's part of the bath. The bath also had a space in the northwest part which served as a bath for the Jewish population. This was, in fact, a separate halvet with a pool for ritual bathing. The bath was lit with the light which came from the openings in the domes and window openings below the domes when the sun was in its zenith. Chifte Hammam lost its function in 1916/17 and its rooms, with certain adaptations, were used as a storage space [13]. Today it is the site of the art gallery.



Fig 11: Daut Pasha Hammam, Interior view; stalactite ornaments on arch, pendentives and tambour, photo: Ali Nihat Kundak, 2014



Fig 12: Chifte Hammam, Interior view; vegetative and stalactite ornaments on arch and on pendentives, photo: Ali Nihat Kundak, 2014

Kapan Inn:

The Kapan inn, one of the oldest Ottoman inns in Skopje, is situated in Skopje's old Bazaar. It is first mentioned in the comprehensive register lists (defters) of M.1467/68. It was built in the second half of the 15th century by the famous Turkish military leader and third border-area voivode İsa Bey. As a building made of permanent material with a specified location, the inn is also mentioned in its waqfname of H.874/M.1469. The famous travel writer Evliya Çelebi recorded it in his writings as Isa Bey's inn. The name Kapan probably comes from its purpose. It is derived from the word kabban, which means a large dining room/scales for the merchandise which came from foreign parts, was weighed and then sold wholesale here. In addition to its function as a place for overnight stay and storage of goods, it was also a place of extensive trading. The goods would have been weighed, stored and then sold to the merchants. It consists of an interior courtyard surrounded by a two-storey porch, where the uppermost storey is supported by wooden columns. The rooms aligned along all the four sides (20 on the ground floor and 24 on the upper storey) are accessed directly from the porch. The stable stood on the east side. The Kapan inn is a massive structure built of alternating rows of stone and brick [14]. Today, the whole structure is covered with a tiled four-ridged roof. Only certain segments of the lower parts of the original building survive today.

Suli Inn:

This Ottoman inn is situated at the heart of the old Bazaar in Skopje, in the vicinity of the Chifte Hammam. It is mentioned in the waqfname of Ishak Bey of H.848/M.1444-45 as his endowment. The inn got its name Suli (watery) from the river Serava that ran by it. Its patron, Ishak Bey, the second border-area voyvode, bequeathed it to the aladza Mosque in Skopje. The Suli inn belongs to the type of two-storey inns with an open square courtyard, surrounded with a porch supported by massive square columns. The ground floor rooms were used for storing goods (warehouses), the stable was on the north side, while the rooms on the upper floor served for overnight stay of the travelers. There are twenty-seven rooms on the ground floor, and thirty rooms with chimneys to keep the visitors warm on the upper floor. It is built with stone and brick, while its architectural features resemble those of the Kurshumli inn. Its position in the old Bazaar required two entrances, one from the side of the river Serava, and the other, the main entrance from the side of the old Bazaar itself [15].
Suli inn lost its function in the late 19th century. Now, it is the site of the academy of Fine Arts.



Fig 13: Kurshumli Inn, Exterior view, photo: Ali Nihat Kundak, 2014

Kurshumli Inn:

The Kurshumli inn is one of the largest Ottoman inns. It stands in the old Bazaar in Skopje. It represents the highest achievement of Ottoman monumental public architecture in the Republic of Macedonia. Although the inscription with the year of its building does not survive, the facts about the inn, with its precise location come from the waqfname of its builder, Muslihudin Abdul Gani, also known as Muezzin Hodza al-ma'dini, legalized in H.956/M1549-50. Thus, it can be claimed with certainty that the Kurshumli inn was built in the first half of the 16th century, the classical period of Ottoman architecture. The inn, which was known as the inn of Muezzin Hodza got its present-day name kurshumli in the 19th century, after the lead roof with which it was covered. The inn is a massive structure with a square ground plan, with an open courtyard, a shadrvan and fountain in its centre, surrounded with a wide two-storey porch. The numerous square stone columns on the ground floor and the porch storey spanned with arches create an intimate atmosphere, together with the courtyard and the shadrvan. There is a total of sixty rooms, twenty-eight on the ground floor and thirty-two on the upper floor. The ground floor rooms served as storage spaces, while the rooms on the upper floor served for rest and overnight stay, each of them with a fireplace. The decoratively built walls made of high-quality chiselled alternating rectangular stone and brick, as well as the numerous small pyramid-shaped domes which were once covered with led (kurshum) are also a remarkable and impressive feature of the Kurshumli inn. The lead which gave the inn its name was removed after World Word I and used for military purposes, and the inn was covered with tiles. The main entrance to the inn, with a projecting porch and a dome-shaped roof above it (the quarters of the inn keeper) is on the south side, i.e., the side of the old Bazaar. This part had a separate entrance on the east side. The inn suffered heavy damage in the earthquake of 1963, after which it was completely renovated. It distinguishes from the other inns, in terms of its plan, is the position of the stable and the subsidiary rooms in a separate yard on the north side, which was connected with the rest of the building with a separate entrance on the east side [16].

The Ottomans combined their best practices with the tradition and the building techniques employed by the local people in Skopje. The architecture of the Ottomans, especially after the early formative period, is primarily built of stone. Ottoman architecture in fact is known for the very high quality of its masonry. Still, combinations of brick and stone are very common, and brick is used for arches, domes and vaults. Lead is used to cover domes and minaret caps. Decorative carvings were usually in stone, covering the minarets, columns, mihrabs, portals, windows, arches, minbars and mahvils. The muqarnas is used selectively in certain areas, such as the underside of minaret balconies or above windows and portals. Painted wall decorations that are particularly present in the interior of the monuments are oriental characteristics representing either floral or geometrical features, and landscapes.

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Ottoman Architecture In Bitola/Macedonia

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Özet:

Osmanlılar tarafından 1380-1385 yılları arasında fethedilen Manastır/Bitola, Rumeli coğrafyasının önemli bir merkezidir. Fetih sonrasında başlayan yapılaşma süreci şehrin ekonomisine ve sosyal yapısına bağlı olarak 16. Yüzyılda yoğunlaşmış, 19. Yüzyılda da kolordu komutanlığının şehre taşınması ayrı bir canlılık getirmiştir. Manastır'la ilgili olarak yapılan çalışmalarda E Hakkı Ayverdi şehirde 114 Osmanlı yapısı olduğunu vakıf kayıtlarından hareketle ortaya koymuştur. Günümüze ulaşan yapılar hakkında bilgi vermeyi amaçlayan çalışmamızda toplamda 27 yapı incelenmiştir. Bunlardan bazı örnekler günümüze yıkılmış ve sadece kalıntı halde ulaşmıştır. 2000'li yıllardan itibaren başlayan onarım çalışmalarında onarımı gerçekleştirilen yapılar olsa da, şahıs mülkiyetinde bulunan Osmanlı eserleri oldukça harap durumdadır.

Anahtar Kelimeler: Osmanlı, Rumeli, Makedonya, Manastır, Bitola, Mimari

Abstract

Conquered by the Ottomans in 1380-1385, Manastır/Bitola is an important centre in Rumeli. Post-conquest building construction developed parallel to the socio-economic conditions of the town, increasing in the 16th century and rejuvenating in the 19th century by the relocation of the Ottoman army corps to Manastır. E. Hakkı Ayverdi's study on *vaqf* records enumerates 114 Ottoman buildings in this town. Our research aims to study the remaining 27 buildings, some of which are in ruins, while others have been restored since the 2000s; however privately owned buildings are in severe disrepair.

Abstract Keywords: Ottoman, Rumeli, Macedonia, Manastır, Bitola, Architecture

Following the victories of Evrenos Bey and Halil Hayreddin Pasha, Ottoman forces entered the valleys of Vardar River, and eastern Vardar became Ottoman territory. Köstendil (Kjustendil) was conquered in 1372, followed by İştip (Štip) to the east of Vardar in 1380, Manastır and Pirlepe (Prilep) in 1382, and Ohri (Ohrid) in 1385. [1]. Uzunçarşılı refers to Manastır's (Bitola) conquest as "… the Ottoman army, led by Kara Timurtaş Pasha, attacked once again and took İştip, on the left banks of the Vardar, and in 1382 Manastır and then Pirlepe were captured….", while Danişmend gives the date 1382-1385 [2]. A study of other sources regarding this period reveal 1380-1385 as the possible time-frame for the start of Ottoman rule. [3, 4].

After the conquest, Manastır became a district (*nahiye*) of the Sancak of Pasha, and Anatolian Turkmen populations were settled here. As a result of the settlement policies of Murad II and Mehmed II, the number of people relocated to Manastır increased, especially with the arrival of Turkmen tribes from the Taurus Mountains.

S. Bülbül confirms the existence of 83 Ottoman period buildings, of which unfortunately only 27 survive –12 are mosques. Of the known mosques, the earliest two no longer exist. The first of these was the Sungur Çavuş Mosque. Also known as the Eski Cami (Old Mosque), it was close to the Buğday Pazarı (Wheat Market) and Ishak Pasha Mosque. Its inscription stated that it was built by Hacı Çavuş, son of Abdullah, in 835 AH / 1421-22 AD. The square-plan mosque measured 10.80m x 10.80m and had a three-bay *son cemaat yeri* (place of last assembly/porch) on the north. Covering the main space was a dome that rested on a cylindrical drum. Pendentives were used as transitionary elements. The central section of the *son cemaat yeri* was covered with a dome, while flat-topped vaults were used on either side. The mosque was demolished in 1956. Another early period building in Manastır was the Kırık/Yıkık (Ruin) Mosque dated between the late 15th century and early 16th century. It was demolished on the pretext of a development plan. [5, 6, 7, 8]

16th century saw the most prolific time of construction activities in Manastır. One of the earliest buildings of this period is the Ishak Çelebi Mosque, which was constructed in 912 AH / 1506-07 AD by Ishak Bey, son of Isa Bey. The interior is almost a square in plan and measures 14,50m x 14,60m. The square-plan transitions into a drum (externally dodecagon, internally cylindrical) through squinches and is covered with a dome. In front of the mosque is a five-bay *son cemaat yeri* covered with a single-slope roof –an extension built during the reign of Sultan Reshad. The building was restored in 2015. [9, 10, 11, 12, 13, 14, 15, 16]

Another building dated to the 16th century is the Çınar Müftü Mosque, named as such owing to its proximity to the Isa Fakih / Müftü Square, and the plane tree next to the building. It was built on land owned by the *müftülük* (office of the mufti). M. Tevfik gives the construction date as 911 AH / 1505-06 AD. The building is rectangular in plan, measuring 10,25m x 8,55m. The polygonal minaret base is on the north-western corner of the *son cemaat yeri*, which was a later addition. [17,18,19,20]

The Hacı Mahmud (Hacı Bey/Üç Şeyhler) Mosque is another 16th century mosque in the commercial centre of Manastır. Its inscription panel has not survived but Evliya Çelebi gives the construction date as 928 AH / 1521 AD. [21] The 11,50m x 11,50m square-plan transitions into a dome through pendentives and an octagonal drum. The *son cemaat yeri* was a later addition; however, a small *mihrab* decorated with double-muqarnas suggests that the *son cemaat yeri* existed in the original plan of the building. [22,23,24,25,26]

Another building dated to the 16th century is the Kadı Mahmud Efendi (Yeni/New) Mosque. Tevfik, without citing any source, gives its construction date as 966 AH / 1558-59 AD. [27] The main space of the mosque measures 12,78m x 12,87m and is covered with a dome sitting on squinches and a dodecagon drum. According to its inscription panel, the *son cemaat yeri* was built in 1793, and is covered by two rows of three domes. [28,29,30,31]

Haydar Kadı (Gazi Haydar Kadı) Mosque is a large-scale building and, according to its inscription panel above the entrance, was built in 969 AH / 1561-62 AD. The square inner space measures 11 m x 11m, on which the dome rises above a dodecagon drum and squinches. The three-bay *son cemaat yeri* is covered with domes and has two small *mihrab*s. The building is the only double-minaret mosque in Macedonia: the base of one minaret survives, and the traces of the other is still visible [32,33,34,35]

Koca Ahmet (Koca Kadı) Külliyesi (Complex) is another group of buildings in Manastır. Tevfik names its patron as Koca Ahmed Efendi, a kadı in Manastır during 936 AH / 1529-30 AD. The exterior dimensions of the building measure 8.80m x 8.90m. Its dome no longer exists and is replaced by a timber hipped-roof covered with tiles.[36,37,38,39,40]

The building known as the Paftalı Mosque or Türbe is located in the Bayır/Çınar neighbourhood. The square building measures 5,80m x 5,80m. Its dome sits on an octagonal drum. The minaret is to the northwest and displays the same alternating façade feature as the building. A *son cemaat yeri* does not exist. [41,42,43]

Hamza Bey Mosque is also considered to have been built in the 16th or 17th century but its exact date is unknown. It was part of a complex with a *mekteb*, which has not survived. The almost square-plan mosque measures 8,90m x 10,25m. The dome sits on an octagonal drum that rests on squinches. The *mihrab* section protrudes from the main building and is set in a 5,50m x 2,60m space covered with a vault. The minaret on the northwest rises above a polygonal base. The *son cemaat yeri* has been demolished at some point and is replaced by a rectangular annex covered with a sloping roof. Similar examples to the protruding *mihrab* can be seen in many other mosques including the Istanbul Davutpasha (15th century) and Prizren Sinan Pasha (17th century) mosques. [44,45,46,47]

Another 17th century building that has survived is the Hasan Baba (Kesik Baş / Severed Head) Mosque located in what is known as the Muhacir neighbourhood. It forms a complex with its *türbe*. Although its patron and date of construction are unknown, Tevfik mentions that Murad IV ordered the construction of a *türbe* – known as the Kesik Baş because of Hasan Baba, who performed miracles and was unlawfully killed– as well as a *tekke* and a mosque in 1037-1049 AH / 1628-29 AD – 1640-41 AD. [48] The 6m x 6m square-plan of the mosque is covered with a dome sitting on a double-tiered octagonal drum. Added later, there is a rectangular timber-frame *son cemaat yeri* covered with a tiled roof. The minaret is to the northwest of the building. The *türbe* is located on the road-side of the courtyard and has a rectangular plan measuring 5,46m x 5,87m.[49,50,51]

Ahmet Sherif Bey Mosque dates to the 19th century. Its surviving inscription panel states that it was built by Mahmud Pashazade Es-Seyyid Sherif Ahmed Bey from Ohrid in 1266 AH / 1849-50 AD. Ahmet Sherif Bey's vaqfiye, which dates to 25 Shevval 1265 AH / 13 September 1849, contains a mosque, a large *dershane*, a *mekteb*, two boarding rooms for students, a *shadirvan* and two fountains in the Sinan Bey neighbourhood [52,53] The 8,05m x 9,21m rectangular-plan mosque has a *son cemaat yeri*. Its minaret base is to the northwest. Today the building is used for residential purposes.

According to its inscription, incised on a plaster layer above the entrance, Hatuniye Mosque dates to 1323 AH / 1905 AD. The inner space of the building measures 8,81m x 8,70m, but together with the *son cemaat yeri*, the length of the mosque reaches 13,5m and creates a rectangular plan. [54,55]

Another 19th century mosque that is centrally located is the Çarşı (Market) Mosque. It was the victim of an arson attack during the 2001 conflicts but was subsequently restored by the Macedonian Islamic Union. The ground floor is used as shops while the upper floor is the *müftülük*. [56]

Of the three hamams that have survived in Manastır, the first is the Debboy Hamam, which

sources date to the 16th century. It shows similarities with several 15th century Istanbul hamams.[57] It is a double-hamam: the western part is for men, the eastern part is for women. On both sides, the rectangular main space is entered through a square-plan *soyunmalık* (apoditarium) covered with a dome. The second hamam is the Kerim Pasha Hamam. Located just opposite the old prison, at the intersection of two streets, the building is privately owned today. It shows similarities with early Ottoman hamams (16th century hamams at the latest).The third hamam is the Yeni (New) Hamam on Kuzman Yosifovski Street. It is totally surrounded by houses today. It was not possible to enter the building. The square-plan *soyunmalık* and parts of the *ılıklık* (tepidarium) survive.[58-59]

Another group of buildings in the town centre is the Arasta or Covered Bazaar, which lies between the Ishak Çelebi (Ishakiye) and Kadı Mahmut Efendi mosques and the clock tower. The asymmetrically planned complex consists of 86 shops. [60-61-62]

The Jewish Cemetery and the Turkish Cemetery resemble two hills at the entrance of the town. The *türbe* in the Turkish Cemetery, known as the "Four-Pier Türbe", was demolished in 1994 by the use of explosives. The baldachin-style building covered an area of 5,16m x 5,31m. The pointed arches lead to an octagonal drum that was covered with a polygonal cone-shaped roof.[63,64]

The clock tower is in a park opposite the Yeni Mosque in the centre of the town. It is considered to have been built in the 19th century. The first records of a repair date to 1830. The building measures 5,85m x 5,76m and is 28m high. The tower is entered through an arched door reached by two steps. [65]

Another tower belongs to a building type common in Macedonia and is known as "feudal tower" or "tower house". The Zindan (Prison) Tower (Bey Tower) was built by Kuleli Müftü Şeyh Mahmud Efendi, who Tevfik says was a müftü in Manastır in 1038 AH / 1628-29 AD. [66] The 6,50m x 5,35m tower is 10,95m high. Entrance is through a 2,30m high round-arched door. On the topmost floor was the şeyh's room, which has a hearth, the intermediate floor was the storage, and on the ground floor, the area with the hearth was used as the kitchen. [67-68]

Manastır is especially important in terms of its buildings of education. The fact that the 3rd Army was stationed here during the Ottoman period explains the presence military training buildings, the most significant of which is undoubtedly the Military High School, attended by Mustafa Kemal. The school operated from 1847-48 until 1909. The rectangular building has a spacious courtyard in the centre. There are two central entrances, one on the short side, one on the long side, and each protrude slightly from the main building. Above the entrance on the short side it says "Manastır Military High School" in Ottoman. The inscription is flanked by globe motifs on either side. Immediately opposite to the school is the Military Guest House. The construction of the neo-classical building began during the office of the governor of Manastır, Abdülkerim Pasha. It was completed in 1912, after the end of the Ottoman rule in the region. Another school in Manastır is the 19th century Adem Mahmud Mektebi. In addition to two Ottoman fountains, known as the Turkish Fountain and the Kazan Fountain respectively, the town also has numerous houses. [69-70]

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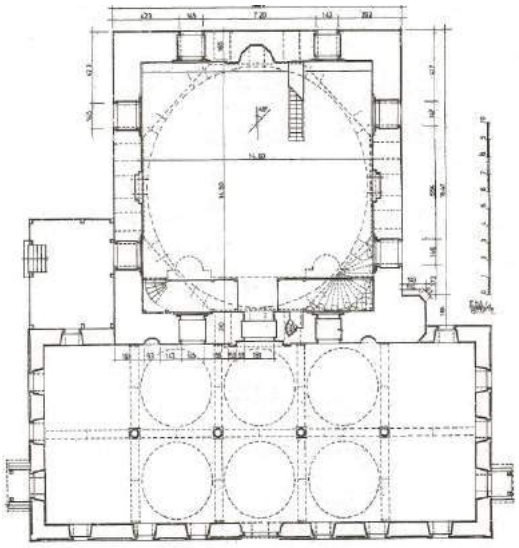
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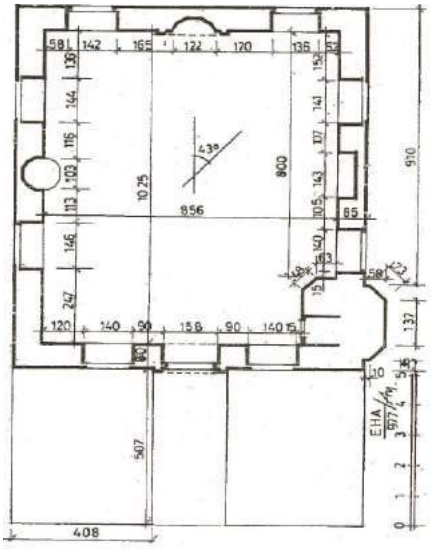
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1-İshak Çelebi Mosque (E.H. Ayverdi)



2-İsa Fakif Camii



3- İsa Fakif Mosque (E.H. Ayverdi)



4-Hacı Mahmut Bey Mosque



5-Kadı Mahmut (Yeni) Mosque



6- Haydar Kadı Mosque



7-Koca Kadı(Kadı Ahmet) Mosque



8-Paftalı Mosque



9-Hamza Bey Mosque



10-Hasan Baba(Kesikbaş) Mosque



11-Ahmet Şerif Bey Mosque



12- Hatuniye Mosque



13- Debboy Hamamı



14-Kerim Bey Hamam



15-Yeni Hamam



16- Manastır Arasta (Covered Bazaar)



17- Tower House



18- Zindan Tower



19- Manastır Military High School



20- Military Guest House

Muhibbi Divanı Illuminations in16th Century Turkish Art

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Abstract

The art pieces created in the rich culture and arts environment of the 16th century which was the brightest period of the Ottoman Empire gave birth to the classical period. The period of Kanuni Sultan Süleyman, in which the most beautiful and charming art pieces of the classical style were created, raised a master named Karamemi who contributed to the Turkish ornament art with his genius. Karamemi, who served as the chief painter in the palace painting store in the second half of the 16th century, was the leader of the "natural ecole" that brought a new perspective to the Turkish ornament art.

Karamemi is also referred to as Kara Mehmet Çelebi or Mehmed-i Siyah in various sources. The title of the artist "Karamemi" is an abbreviation for Kara and Mehmet. With the observer approach of Karamemi, rose, tulip, carnation, cypress, sprig, calendula, Canterbury bell, freesia, violet and hyacinth and other stylized flowers which adorned the palace gardens were applied in manuscripts and then gradually became the main theme of the entire Ottoman ornament art. Karamemi was the student of Şah Kulu of Tabriz, the chief painter of the Topkapı Palace Painting Store. The style of Karamemi was completely different from that of his master and carried characteristics specific to our nation. He created a brand new trend in the 16th century which would last for centuries.

The master painter Karamemi made the ornaments in Muhibbi Divanı which was comprised of the poems written by the pen name "Muhibbi" of Kanuni Sultan Süleyman and he put his signature on the back page. This divan holds an important place in the Tezhip ornamentation art with its designs and flowers. The purpose of this paper is to examine the variety of flowers, colors and patterns in the designs in "Muhibbi Divanı" tezhip ornaments which were made by Karamemi in the 16th century and would shed a light on today's tezhip ornaments.

Key Words: Karamemi, Muhibbi, Flower, Tezhip, Tradition, Art

1. Introduction

The 16th century is an important period of time which was the brightest period of the Ottoman Empire on political, social and artistic terms. In this century when the Empire reached its largest borders on three continents, Kanuni Sultan Süleyman was also known to be an art lover in addition to being powerful ruler with the laws he enacted in the state administration. Kanuni Sultan Süleymen followed a state policy which supported arts and artists as he was also interested in arts. Turkish art gained its most mature form in this period which embodied a serious progress in art. In the 16th century, hat, tezhip, miniature and other art forms acquired their finest and most elegant form and it was called the "Classical Period".

This period, in which different styles emerged as ecoles laid the foundation of the classical tezhip art. In this century, Tezhip art reached its maturest level in terms of design and color. Many müzehhips with a wide imagination were also trained in the 16th century. Among them was Şah Kulu who worked between 1520-1526 and represented the saz style which extended to many areas including book covers, fabric, tiles and jewelry in the Ottoman art.[15]

Şah Kulu was the chief of the palace painting department in the first half of the 16th century and created his own ecole called "sazyolu" to create stunning works. Şah Kulu put his name to history with his patterns, leaf forms and designs and provided a significant contribution to the tezhip art by training a student who would be as

[15] Aksu, Hatice, Tezhip Ders Kitabı, İstanbul,2015,s.153

successful as he was. One of the most important names in the tezhip art "Karamemi" was the student of "Şah Kulu", but he did not continue with the ecole of his master and created his own style.

1. Karamemi

We have very limited information about Nakkaş Kara Memi who was assigned as the chief painter at the palace in 1557 after the death of Şahkulu. The most important source in this regard is "Menakıb-Hünerveran" written by Mustafa Ali of Gelibolu in 1586. Mustafa Ali reported he saw the name of Karamemi for the first time in the salary book of Ehl-i Hiref organization dated 1545.

This artist who was also referred to as Kara Mehmed Çelebi and Mehmed-i Siyah among üstâd-ı rum masters in the ehl-i hiref book was called Karamemi, a local combination of Kara and Mehmed for centuries. Although the certain dates of birth and death are unknown, it is known that he created works in the period between Kanuni Sultan Süleyman (1540) and Sultan Selim II (1566).[16]

Karamemi brought semi stylized flowers to Turkish tezhip art and created designs that one would feel in a flower garden, and eventually pioneered the naturalist style.

Karamemi who painted the flowers in the nature in a very realistic way and created a new trend in the tezhip art is discussed by Süheyl Ünver: "…The new adornment patterns which brought Karamemi a special place in Turkish tezhip and adornment arts were the flowers based on observation. The flower patterns which reflected their natural forms are the most beautiful examples of his style…." [17]. This artist famous for his flowers grew garden flowers in his works in the 16th century. This master artist used tulips, roses, sprigs, carnations, poppies, hyacinths, Canterbury bells, violets, daffodils and calendulas in the tezhip art. Karamemi was the representative of a style which broke the classical rules and which was unprecedented with new patterns in the Ottoman adornment art. The colors used in this style are navy blue, orange, green, purple brown, pink, yellow, lilac, black and their tones. Karamemi used the most beautiful examples of these flowers in Muhibbi Divanı which included poems written by Kanuni Sultan Süleyman under his pen name "Muhibbi".

[16] Birol, İnci A. (2008), Klasik Devir Türk Tezyini Sanatlarında Desen Tasarımı, Çizim Tekniği ve Çeşitleri, Kubbealtı Akademisi Kültür ve Sanat Vakfı, İstanbul, s.44

[17] Ünver, Süheyl, Müzehhip Kara Memi, y.y. , İstanbul 1983, s. 3

2. The illuminations of the Muhibbi Divanı

This divan includes the poems written by Kanuni Sultan Süleyman under his pen name Muhibbi between 1520-1566. One copy of Muhibbi Divanı is kept at Nuruosmaniye Library, one at Topkapı Palace Museum Library and a signed copy at İstanbul University Rare Pieces Library. This work was replaced from Topkapı Palace Library to Yıldız Palace Library in the period of Sultan Beyazıd II and to İstanbul University Library in the first years of the Republic. [18] "The most important copies of Muhibbi Divanı in terms of adornment paved the way for introducing master Karamemi who created a mature and brave style to Turkish art world 400 years after his death". [19]

This divan listed with the stock number 5467 at İstanbul University Rate Pieces Library is comprised of 1287 gazels, 15 muhammes, 30 murabbas, 2 verses, 15 kıt'a rubais, 174 müfreds, 1 elifname, 1 terci-i bend, 1 münacat, an article on organization of the divan and a history section about the entire divan. This work of 370 pages in total is the only work signed by Karamemi. Hattat Mehmed Şerif wrote the text in two columns on the pages and surrounded them with a gold frame.

Karamemi added his love for the nature and his own interpretation, taste and artistic view to the classical tezhip art and reflected them in the most beautiful way possible. The index page in the beginning of the work is filled with little flowers in the medal and the inner borders and Rumi patterns outside the medal and tulips on the needles. Although conventional double page classical tezhip style was applied on the following pages, a blooming spring tree is placed on the narrow and long rectangle areas on both sides of the text as an innovation brought to tezhip by Karamemi. Text on the pages is organized in two columns and framed with a gold ruler. Compositions of different flowers were applied on halkar parts on the sides of the pages outside the ruler and exact repetition was avoided.

There also full lines on the pages instead of a single layout. Different designs are used to look as if they change on every single page in various headings and rectangular sections between two columns. Tezhip ornaments are placed in gazel headings, narrow and long parts, square parts and rectangles of different sizes.[20]

There are wide spaces on some of them and flower patterns are mixed with each other. Generally, two or sometimes three gazel headings on every page and gazel headings or rectangular parts are filled with rumis and clouds.

As with the tezhip adornments inside the ruler, edgings comprised of hatayi, rumi, clouds, leaves and all kinds of flowers offer rich compositions. When we carefully examine these designs where we can see tulips, roses, hyacinths, carnations and all other flowers, they are prepared with a stencil but modifications are made with tiny details and different colors.

Blue, pink, light red, light orange and green are used in some parts of the patterns which were applied in diluted halkar and silver and gold. A part of the compositions created with traditional patterns is mixed with new flower patterns. Tulip is the leading pattern among these new ones. There are examples where tulips form a cluster or are used one by one. Cypress, carnation, hyacinth, freesia, Canterbury bell and other flowers are also used in this divan in addition to traditional patterns.

Karamemi used different flowers on every page of the edge sections next to the text. Precious flowers of the palace garden including rose, tulip, hyacinth, sprig, daffodil, carnation, Canterbury bell, violet and calendula are semi stylized and added to the tezhip art.

3. Flowers Used by Karamemi in Muhibbi Divanı

Karamemi used many different styles while painting flowers. Petals of tulips are stylized in three separated parts whether red or blue. Petals are pointed at the ends and the edges on the body part are drawn with lines of different colors. Some petals are defined by color tones.

[18] Atasoy ,Nurhan, Hasbahçe; Osmanlı Kültüründe Bahçe ve Çiçek, 2011, s.134.

[19] Gülbün Mesera, "Kanûnî Sultan Süleyman'ın Sernakkaşı Kara Memi", Hat ve Tezhip Sanatı, T.C. Kültür Bakanlığı Yayınları, Ankara 2009, s 365.

[20] Atasoy ,Nurhan, Hasbahçe; Osmanlı KültüründeBahçeve Çiçek,2011,s140.

Violets are not stylized and painted in a very naturalist way, they are ordered one by one with a single leaf at the bottom in horizontal rectangular adornment areas. When examined carefully, none of them repeats each other and every flower exhibit a different blooming phase and is placed on the stem in a different way.[21] These different drawings show the artist was very knowledgeable about flower anatomies. Purple violets, generally painted without being mixed with other flowers, are placed next to roses or rocks.

Calendulas form tiny clusters on a few stems in light orange color except for a few examples. Additionally, they are used to fill the gaps under the rose branches. There is a very naturalist approach on flowers of the same color or in different phases of blooming. Sometimes, orange and blue flowers are lined on a single branch. There are long stemmed orange and blue calendulas with tulips. As frequently seen with İznik dishes, some of the stems are sagged downwards and the gaps are filled.

The hyacinth, which is a popular flower in the Ottoman art, is also frequently used in divan adornments. In the work of Karamemi, most of the hyacinths on a single horizontal branch in rectangular adornment areas are in navy blue color. There are compositions where a pair of blue and a pair of red hyacinths are on a single branch colored in two different tones of blue. Hyacinths share the same branch with tulips, roses, cypresses and many other flowers. The hyacinth is seen in a composition where it is painted in turns with tulip in rectangular areas.

Another important flower in Muhibbi Divanı is freesia. Freesias on three branches in dark blue in a limited number but in a striking design in the ruler are larger compared to other flowers. When these flowers are examined in detail, some of them have buds drawn in a naturalist way. There are single examples and examples of clusters with red tulips.

A carnation pattern which is very different than those in the further periods of the Ottoman arty is also located along with other flowers in divan adornments. As this flower is a small, simple and layered flower, it is not easy to distinguish it at the first glance. Carnations which are depicted solely but with other flowers are painted with tulips or garnets in horizontal rectangular adornment areas. As the carnations planned with tulips and cypresses are small size, they are depicted in a naturalist approach with very fine details that cannot be understood at the first glance.

This work of Karamemi who designed the flowers as if you are looking at a flower album is very important for bringing a new perspective to the tezhip art. This important piece left its mark on the 16th century for both its design and colors.

4. Conclusion

This unique work of Karamemi is almost a landmark for adding the precious flowers of the palace garden including tulip, hyacinth, sprig, daffodil and carnation in a semi stylized way to the tezhip art which was formed with stylized patterns. The artist, by successfully reflecting the nature on the pages of the work in the most beautiful way, proved to be very knowledgeable about the anatomy of flowers. All kinds of garden flowers, trees and leaves including tiny grass are painted with a perfect craftsmanship and in a unique composition in this divan which resembles a flower catalogue.

Karamemi used semi stylized flowers in a bunch rising from the bottom of a rock in Muhibbi Divanı on the contrary to garnet, hatayi and rosebud patterns placed on a helix in tezhip. This style became the precursor of the naturalist style after two centuries and was represented in all areas of traditional Turkish arts. Flowers of Karamemi started to be used in all areas of art from hand carving to ceramics, textile and carpet patterns. The skilled artist who depicted the beauties of the nature on the pages of this divan also shows us the value they gave to the flower in the Ottoman period.

Flower has maintained its existence in traditional arts without losing its importance for centuries in the Ottoman Empire. In the 18th century, flowers depicted completely in a naturalist style emerged as a different field of art. Ali Üsküdari became the leader of this branch of art called flower painting with his extraordinary flowers. Skilled arties who

[21] Atasoy, Nurhan, Hasbahçe; Osmanlı Kültüründe Bahçe ve Çiçek,2011,s140.

continued with the trend initiated by Karamemi maintained the place of the flower in traditional arts for centuries.

Today in the 21st century, practices are rendered with the rules and styles of the 16th century called the classical period.[22] The works of art demonstrate that the flowers of Karamemi have been an inspiration for today's artists. In this century, the classical approach and rules are adopted and also different approaches are tried in the tezhip art. Flowers depicted in a naturalist style continue in a conventional way in miniature and tezhip arts. There are also tezhip artists who have adopted a modern language by combining traditional and contemporary approaches.

Flowers used in tezhip and miniature arts are not only adornment components but also symbols of love, peace, tranquility and joy reflected on adornment components. Artists give their messages of love, peace and coexistence through the flowers which are essential parts of culture and arts.

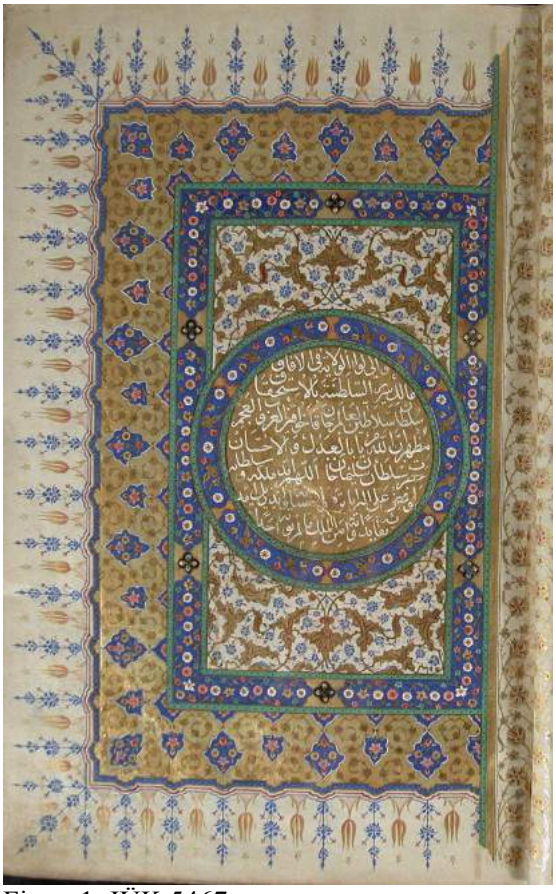


Figure1: IÜK 5467

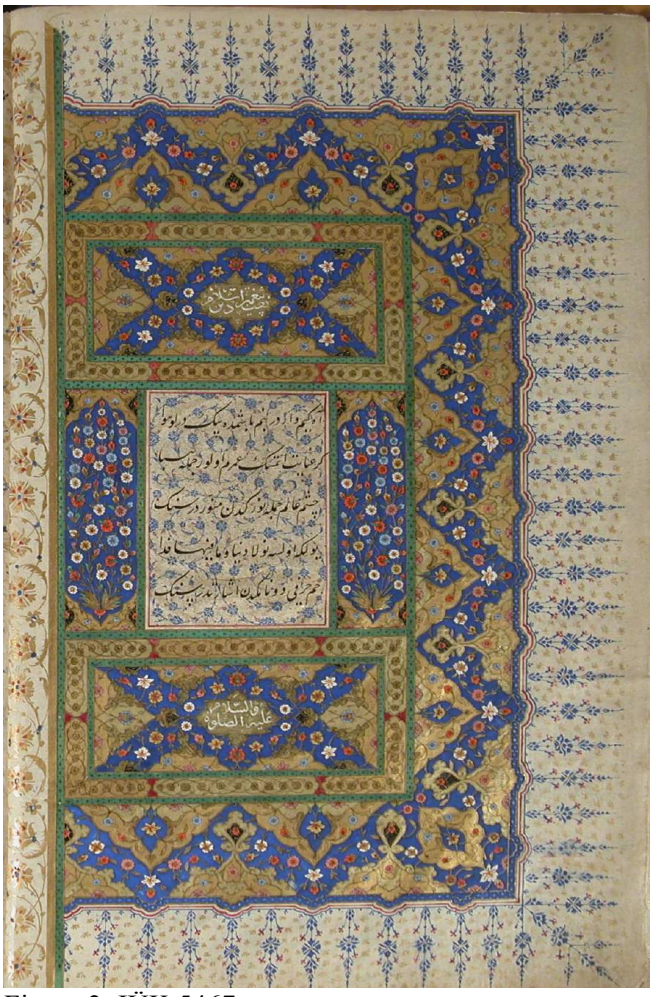


Figure 2: IÜK 5467

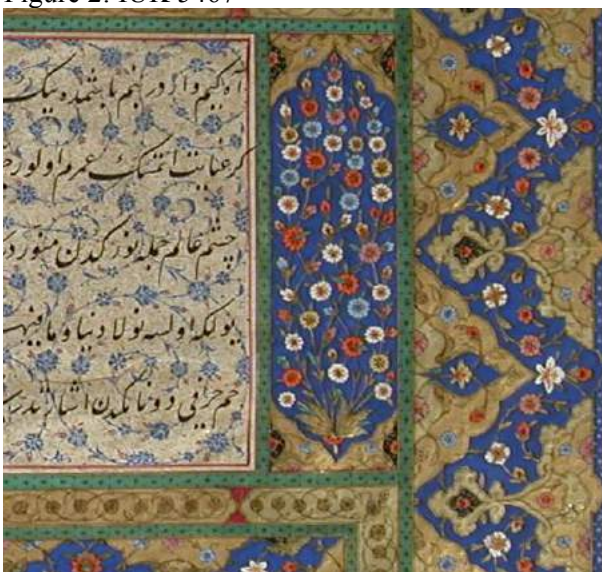


Figure 3: IÜK 5467

[22] Üçer, Münevver, Tezhip ve Minyatürde Çiçek, 2015, s7.



Figure 4-5: IÜK 5467



Figure 6-7: IÜK 5467

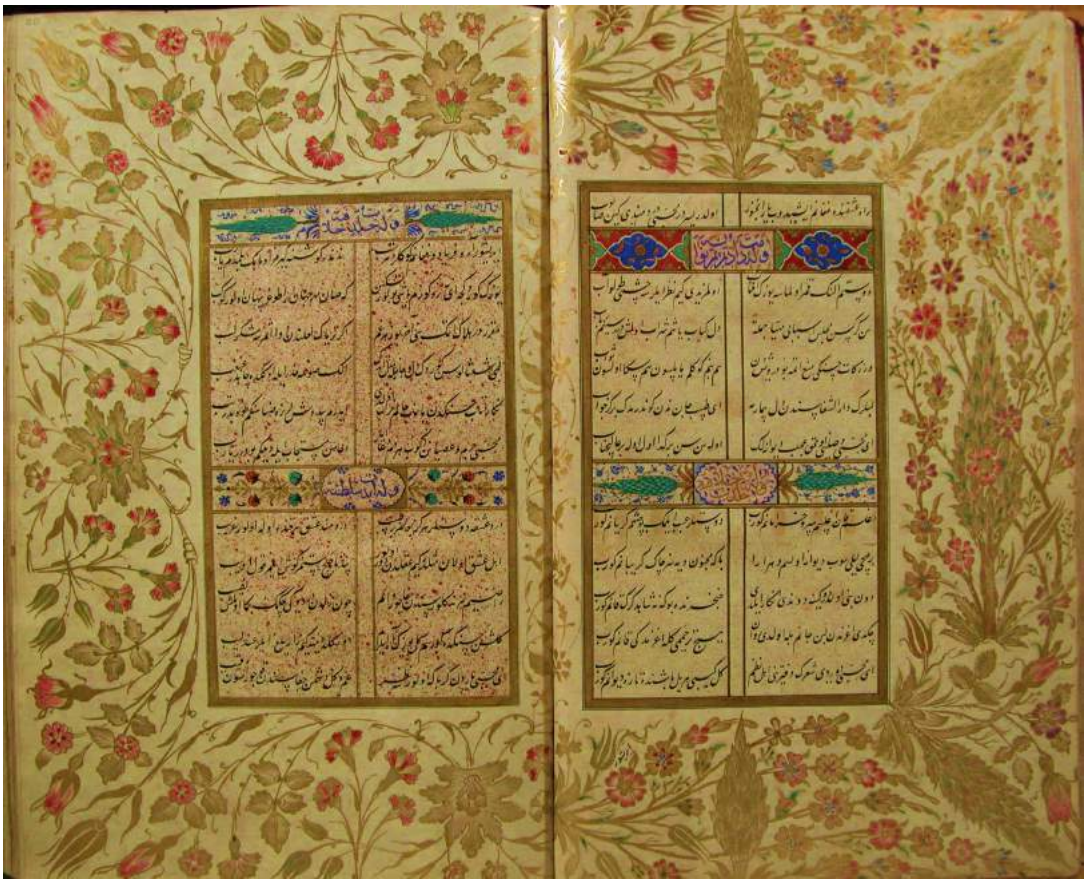
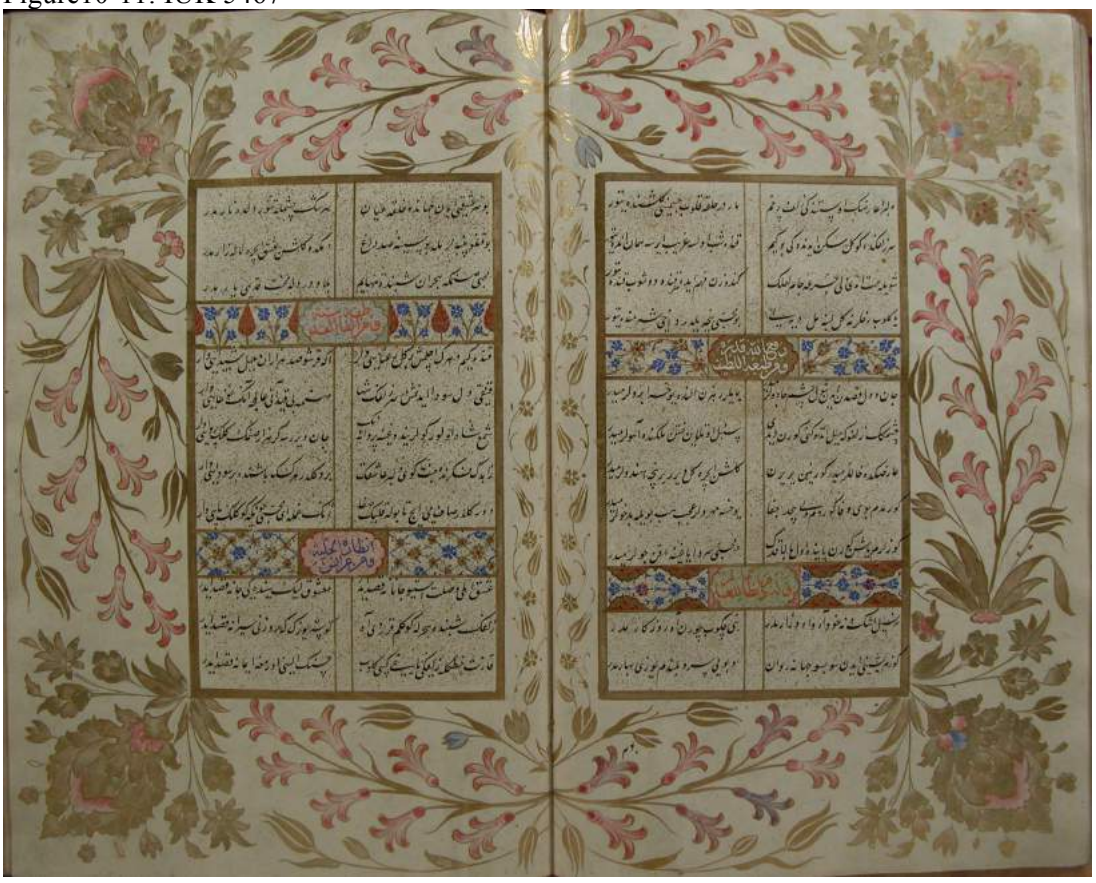


Figure8-9: IÜK 5467





Figure10-11: IÜK 5467



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Port Cities in Ottoman Miniatures

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Özet:

Dünya tarihinde önemli bir yere sahip olan Türklerin macerası doğudan batıya bir yol izlemiş, bozkırlardan enginlere doğru yol almıştır. Osmanlı Devleti'nin doruk yıllarını oluşturan 16. yüzyılda üstün yetenekli bir çok değer yetişmiştir. Türk sanat tarihini yakından ilgilendiren çok değerli eserler bu öncü insanlar tarafından hazırlanmıştır. 16. yüzyılda Osmanlı minyatürüne yeni ve özgün bir konu olarak topografik kent tasvirleri girmiştir. Bunlar arasında liman kentleri dikkat çekicidir. Liman kent görünümlerini içeren minyatürler denizcilik ve tarih yazımcılığıyla ilgili eserlerde bulunmaktadır. Bu öncü insanlar arasında çağını aşmış biri Piri Reis'dir. Piri Reis'in ünlü eseri *Kitab-ı Bahriye*, 16. yüzyıl Osmanlı haritacılığının ve görsel sanatlarının ulaştığı düzeyi göstermesi açısından büyük önem taşımaktadır. Bir diğer önemli kişilik ise, çoğulcu bakış açısıyla resmettiği kent tasvirleriyle Osmanlı minyatür sanatında bir gelenek başlatan Matrakçı Nasuh'tur. Bu çalışmada adı geçen şahsiyetlerin ortaya koymuş olduğu minyatürlü yazmalardaki liman kent görünümleri ele alınıp, Osmanlı minyatür sanatındaki önemi değerlendirilmiştir.

Anahtar Kelimeler: Osmanlı, Piri Reis, Matrakçı Nasuh, Liman Kenti, Minyatür

Abstract:

Turks have an important place in the world history which their adventures followed a way from east to west, from vast steppes of central Asia to open seas. Many gifted scholars were emerged during the peak years of the Ottoman Empire in 16th century. Many valuable works of art are closely related to Turkish history had been prepared by these pioneering people. The topographical city depictions entered as a new and unique subject to the Ottoman miniature in the 16th century. Port city depictions of miniatures were found in the works of historical and maritime manuscripts. Piri Reis is one of the pioneers in his age and is primarily known today for his maps and charts collected in his *Kitab-ı Bahriye* (Book of Navigation), a manuscript that contains detailed information on navigation, as well as very accurate charts describing the important ports and cities of the Mediterranean Sea. The copies of this manuscript are great importance for the Ottoman cartography and visual arts that shows their high level of integrity. The other important scholar was Matrakçı Nasuh, created a naturalist style which focuses on panoramic views of landscapes and cities painted with the greatest detail in his historical works. His pluralistic perspective on images depicting the cities started a tradition in Ottoman miniature art. This paper revises the Ottoman miniatures which were illustrated the port cities, trying to emphasize their importance in Ottoman miniature art.

Keywords: Ottoman, Piri Reis, Matrakçı Nasuh, Port City, Miniature

Port city representions seen in the Ottoman sea maps in the 16th century were associated with the art of miniature. Especially the Ottomans gained the knowledge of the cartography in the 16th century when they began to sail in Mediterranean. The Ottomans had taken control of some of the major trade routes in land while they sailed in Mediterranean, Black Sea, Red Sea and the Indian Ocean. The Ottomans needed to learn geography knowledge required for the maintenance of a stable political and trade relations brought by this expansion policy. For this purpose, Ottomans took advantage of many geography books and maps from the European and the Islamic world to gain this knowlegde [1,7,8,20].

Mehmed II (r.1451-1481), at the age of 21, conquered Constantinople (modern-day Istanbul) and brought an end to the Byzantine Empire in 1453. He changed the capital of the Ottoman Empire and he wanted this new capital to become the cultural center. Mehmed's interest in science and the arts had attracted many scientists and artists from western and eastern countries to Istanbul. Especially many science books and maps were acquired by the Ottoman court for this new ruler. Ottoman interest in cartography dated back to the reign of Mehmed II, actively collected and drew maps. Mehmed was also known to commission Byzantine and European geographers to translate the works of Ptolemy and to prepare atlases for him. Francesco Berlinghieri, the Florentine geographer, dedicated a copy of Ptolemy's Geographike's Italian translation to Mehmed II. Mehmed's interest on geography can be understood by various books and maps still kept in the Topkapi Palace Museum's collections [29].

It was during the reign of Selim I (r.1512-20) that Ottoman geographers started to organize and refine Ottoman involvement in geography and geographical understanding, and made the Ottoman Empire an active player in the transmission of geographical knowledge across the Mediterranean. They collated recent geographical knowledge and material from the travel accounts and maps circulating in the Mediterranean into traditional Muslim accounts of geography. The Ottoman expansion policy in the Mediterranean resulted in the annexation of Syria and Egypt followed by the siege of Rhodes already indicating Ottoman supremacy in the Aegean by 1520's. During the reign of Suleyman I (r.1520-66), this ongoing expansion in the Mediterranean demanded proper fleet and vast geographic knowlegde [10,14].

Piri Reis or Muhyiddin Pîrî Bey also known as Hacı Ahmed Muhi Aldin Piri was an Ottoman admiral, geographer, and cartographer born between 1465 and 1470. Piri began engaging in government-supported privateering (a common practice in the Mediterranean Sea among both the Muslim and Christian states of the 15th and 16th centuries) when he was young, in 1481, following his uncle Kemal Reis, a well-known corsair and seafarer of the time, who later became a famous admiral of the Ottoman Navy. During this period, together with his uncle, he took part in many naval wars of the Ottoman Empire against Spain, the Republic of Genoa and the Republic of Venice, including the First Battle of Lepanto (Battle of Zonchio) in 1499 and Second Battle of Lepanto (Battle of Modon) in 1500. When his uncle Kemal Reis died in 1511, Piri returned to Gelibolu, where he started working on his studies about navigation. He is primarily known today for his maps and charts collected in his *Kitab-ı Bahriye* (Book of Navigation), a book that contains detailed information on navigation, as well as very accurate charts (for their time) describing the important ports and cities of the Mediterranean Sea [15,24,25].

Kitab-ı Bahriye was first published in 1521, and it was revised in 1524-1525 with additional information and better-crafted charts in order to be presented as a gift to Suleyman I. The *Kitab-ı Bahriye* has two main sections, with the first section dedicated to information about the types of storms; techniques of using a compass; portolan charts with detailed information on ports and coastlines; methods of finding direction using the stars; and characteristics of the major oceans and the lands around them. The second section is entirely composed of portolan charts and cruise guides. Each topic contains the map of an island or

coastline. In the first book (1521) [27], this section has a total of 132 portolan charts, while the second book (1525) [21] has a total of 210 portolan charts [13]. The second section starts with the description of the Dardanelles Strait and continues with the islands and coastlines of the Aegean Sea, Ionian Sea, Adriatic Sea, Tyrrhenian Sea, Ligurian Sea, the French Riviera, the Balearic Islands, the coasts of Spain, the Strait of Gibraltar, the Canary Islands, the coasts of North Africa, Egypt and the River Nile, the Levant and the coastline of Anatolia [10,13,14]. This section also includes descriptions and drawings of the famous monuments and buildings in every city, as well as biographic information about Piri Reis who also explains the reasons why he preferred to collect these charts in a book instead of drawing a single map, which would not be able to contain so much information and detail. Although Piri Reis compiled the initial edition of the Book of the Sealore as a sailor's guidebook, in the second edition he improved the work by adding colorful charts depicting the Mediterranean islands and ports [6,9,22,23,26].



Fig 1: Venice, *Kitab-ı Bahriye*, Piri Reis, c. 1526, Topkapı Palace Museum Library, İstanbul, H.642, f.212b

Venice was depicted as the largest representaion among the port cities in Piri's copies with couple pages (Figure 1). Piri must have considered and inspected Venice as a naval base apart from its commercial center feature. Its arsenal and naval force was a rival to Kasimpasa shipyard in Istanbul counterpart in 16th century [5]. In the foreground in the picture are depicted the church of San Marco, the campanile and the square which are the iconic features of religious and political center of the Venetian life. Also accurately drawn shipyard is symbolizing the trading and naval power in the Mediterranean. Galleys are indicated in the fortified tower shipyard. Venice Shipyard's representation shows the importance given by Piri. The rest of Venice are indicated by clusters of steep-roofed structures, gondolas and channels with fishes in

different sizes. The Grand Canal is crossed the city longitudinally by two large arm and connected the two sides of the canal. The representaion of the city is not accurate bird's eye view already used in European maps after Barbari's plan of Venice in 1500. Piri's depiction is a topographical image of the city in an Ottoman painter's view [13]. Likewise Piri is achieved to reflecting the general topography of the city of canals with a bird's eye view.

Piri gives highly detailed depictions of the cities based on his own observations, especially when he mentioned the cities on the coast of Anatolia and North Africa like Tunis and Alexandria [13]. Corinthian column on the right upper part of the Alexandria view indicates that the residential area of the city is going back to ancient times. The picture of Alanya (Süleymaniye Library, A.2612, f.382a) that shows even before Matrakçı Nasuh's improved topographical views who produced to draw in 1530s, is an example for this type of topographical city representation are seen in Piri's work [10] (Figure 2). When depicting Alanya he shows many of the Turkish monuments, he emphasizes the sailors because it had a dockyard, and he carefully draws all the significant monuments. Alanya Castle, a Seljuk era citadel dating from 1226 surrounded by walls. The Kızıl Kule (Red Tower) is another well-known building in Alanya. The high brick building (108-foot=33 m) stands at the harbor below the castle. Sultan Kayqubad I (r.1220-1237) brought the accomplished architect Ebu Ali from Aleppo, Syria to Alanya to design the building. The last of Alanya Castle's 83 towers, the octagonal structure specifically protected the Tersane (dockyard), it remains one of the finest examples of medieval military architecture. The Tersane, a medieval drydock built by the Seljuk Turks in 1221, (187 by 131 feet = 57 by 40 m), is divided into five vaulted bays with equilateral pointed arches. Inside the castle is the Süleymaniye mosque built by Suleyman the Magnificent. These monuments are shown with green, brown, red hills in topographical manner with a bird's eye view. Ayazma (holy spring of Orthodox Greek) and a bath (hamam) are depicted outside the castle.

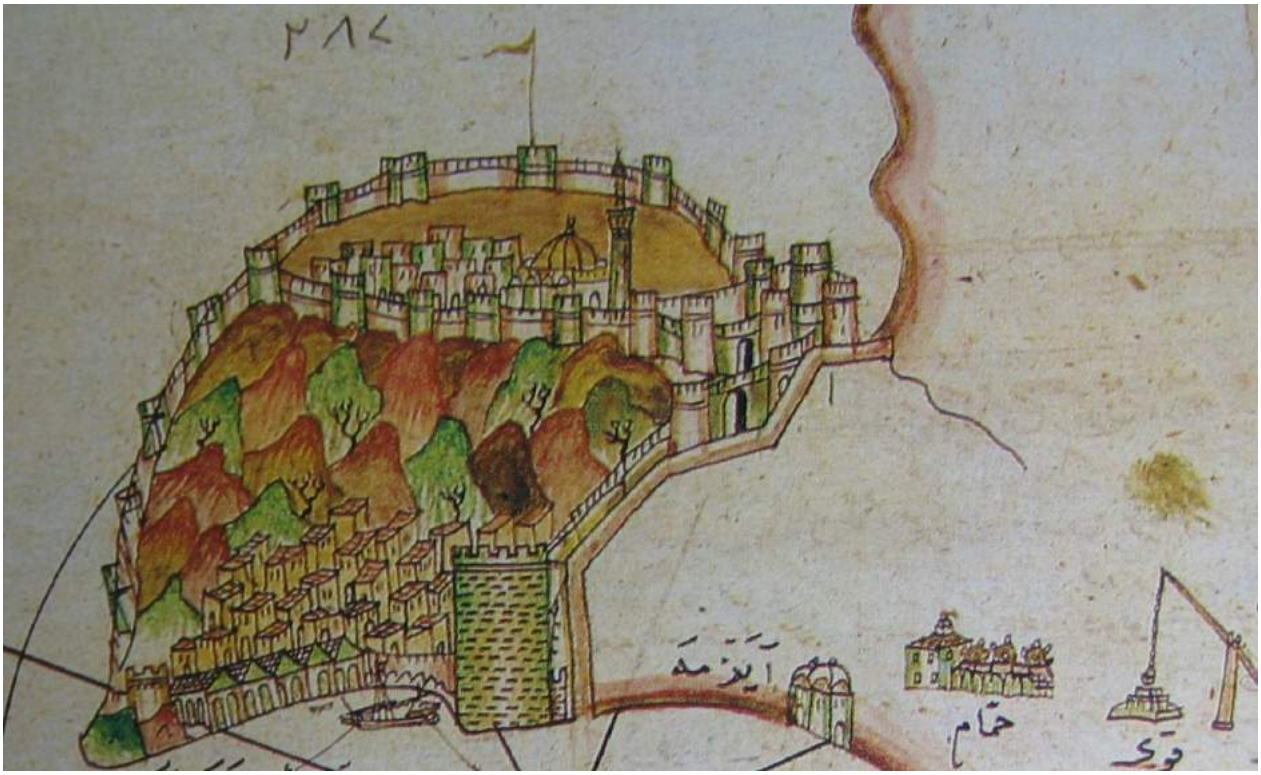


Fig 2: Alanya, *Kitab-ı Bahriye*, Piri Reis, c. 1526, Süleymaniye Library, A.2612, f.382a

The reign of Suleyman the Magnificent (1520–1566) was the first golden age of the Ottoman miniature, with its own characteristics and authentic qualities. Nasuh bin Karagöz bin Abdullah el-Visokavi el-Bosnavî, commonly known as Matrakçı Nasuh for his competence in the game of Matrak, invented by himself, was a 16th century Ottoman statesman, polymath, mathematician, historian, geographer, cartographer, sword master, navigator, inventor and painter [17]. Matrakçı Nasuh was a famous miniature painter during the reigns of Selim I and Suleyman the Magnificent. He created a new painting genre called topographic painting in the 16th century. He painted cities, ports, and castles without any human figures and combined scenes observed from different viewpoints in one picture. The artist documented the topographical views of the cities with his paintings between 1537-45 [3].

The work, which is in the treasure section of the Topkapı Palace Museum and named "*Tarih-i Feth-i Sikloş and Estergon and Istunibelgrad*", was the part of the historical book, which is named "Nasuh's Süleymanname" and tells about the events of the years 1542-1543 [18,28]. The work was completed around 1545 [16,29]. It is about the Sultan Suleyman's second Hungarian campaign and it has 32 miniatures. It was depicted camping places, castles, mountain passes between Istanbul-Budapest. In the first part of the work are the miniatures of the port cities such as Nice, Toulon and Marseilles visited by the Ottoman Navy commanded by Hayrettin Pasha (Barbarossa), who helped France during that time, and Reggio, Antibes, and Genoa visited on the way back (Topkapı Palace Museum Library, H.1608, ff.19a, 21a, 22b-23a, 24b-25a, 27b-28a, 32b-33a) [19]. The Ottoman Navy is seen in each of the port city miniatures. Their non-figuratif topographic aspects and portolan style bird's-eye view are the main features of this new original genre for Turkish miniature painting.



Fig 3: Genoa*, Tarih-i Feth-i Şikloş ve Estergon ve İstunibelgrad*, Matrakçı Nasuh, c. 1545, Topkapı Palace Museum Library, H.1608, ff.32b-33a

The waves on the shoreline in the port city of Genoa were emphasized by dark blue. Ottoman navy's sails were filled with wind in the foreground (Figure 3). The three-storey towers are located on both sides of the port for protection and piloting is noteworthy. There are two galleys and four piers in the inner harbor of Genoa. Bridges over the rivers that flow into the sea and waves violently stroke to the shore adorned with flowers on the right of the picture. High-towered castles and steep-roofed houses were depicted the city's architectural texture. Flowers on the blue, green, yellow hills are seen in the upper part of the city.The nature was painted with various colors against the urban which is mainly colorless. Apart from the few red-roofed structures, the remaining structures were not colored.

Matrakçı Nasuh's other manuscript, *Tarih-i Sultan Bayezid* (Topkapı Palace Museum Library, R.1272) was written around 1547, is about the events and campaigns in the period of Beyazıd II (1481-1512). Among the miniatures of this work, the port cities of Modon and Lepanto (İnebahtı) with Ottoman navy were also depicted [4]. Lepanto (ff.21b-22a), strategically important port city in the Corinthian Gulf in Greece, was depicted. Structures were depicted in three stages within the city walls (Figure 4). Bridges over the moats in front of the walls in the right and left side of the town should be pointing to the gates that give access to the city by land. Due to the high hills behind the city give a relative protection to the city from invaders, it is also enclosed at the rear by the city walls. The harbor, in the foreground of the picture is protected by defense towers against an attack from the sea. Two galleys are standing in the port of the city, their rows are on the air. Towers equipped with cannons are seen in the corners of the city walls. Steep-roofed houses

aligned side by side were reflected the city's fabric. Ottoman flag and cannons on top of the cliffs on the right corner of the image and minaret between the structures in the background are proof that the city was occupied by Ottomans. The city was taken in the reign of Bayezid II in 1499.

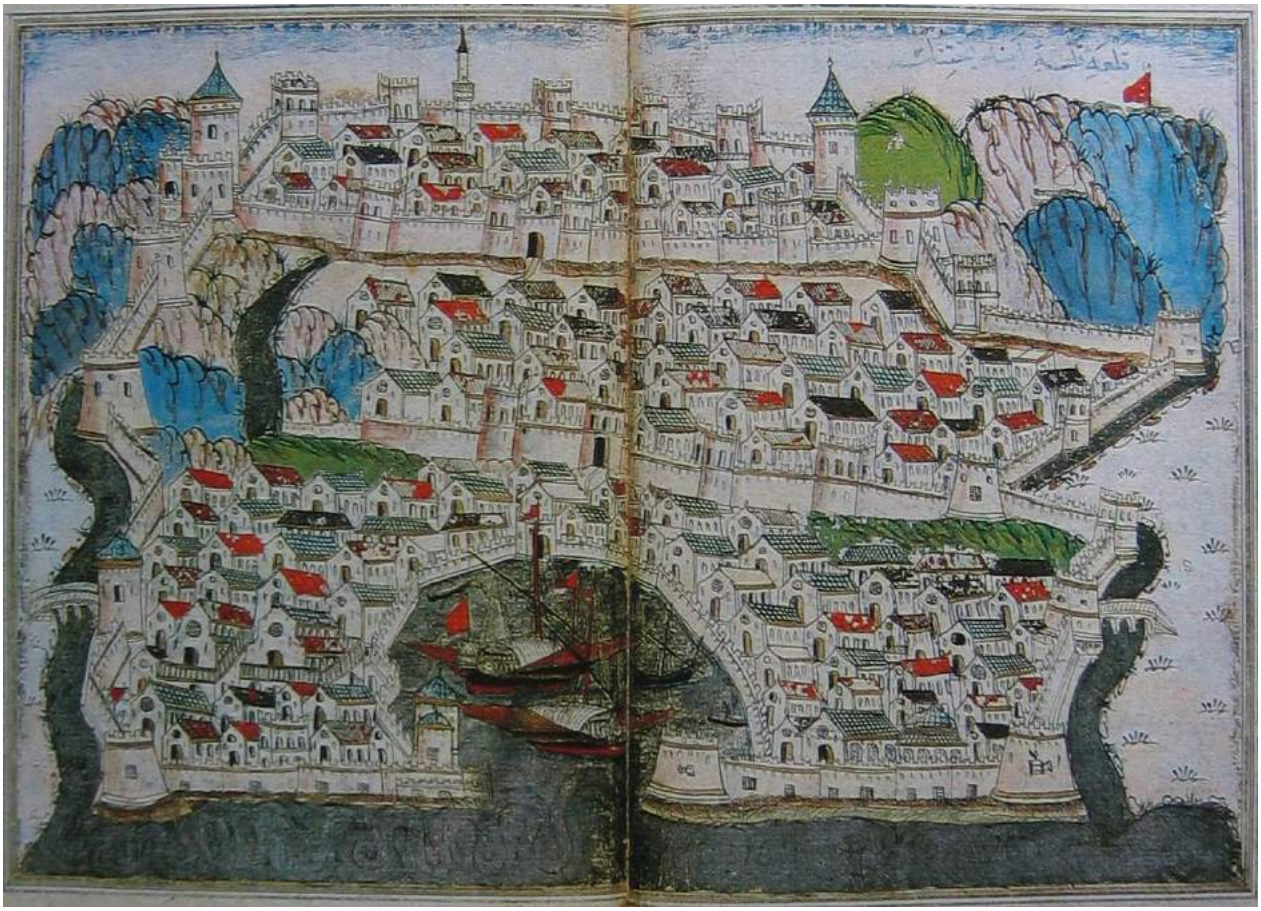


Fig 4: Lepanto, *Tarih-i Sultan Bayezid*, Matrakçı Nasuh, c. 1547, Topkapı Palace Museum Library, R.1272, ff.21b-22a

Another illustrated manuscipt describing events of Selim I is *Tarih-i Sultan Bayezid ve Sultan Selim* (Dresden Sächsische Landesbibliothek, E.391). It depicts the towns visited by the army in the campaign of Tabriz in the period of Selim II. Also in this manuscipt the port city of Koron depicted like portolans in the style of Matrakçı Nasuh's [2].

The earliest depiction of Istanbul is a double folio miniature can be seen in *Beyân-ı Menâzil-i Sefer-i 'Irakeyn-i Sultân Süleymân Hân* (İstanbul University Library, T.5964, ff.8b-9a) (Figure 5). This manuscript contains detailed information about Sultan Süleyman's first expedition against Safavid Iran between 1533 and 1536. Matrakçi's illustration drew every place where the royal army encamped during the expedition. He also described every city visited on the route from Istanbul to Baghdad via Tabriz including those cities captured from the Safavids. The army took a different route on the outward and return journeys. They went to Baghdad from Istanbul through Sivas-Erzurum, and returned by way of Diyarbakir-Aleppo. Istanbul was the starting point of the expedition and in this miniature, Istanbul and the Galata side of the Golden Horn, the Bosphorus and the Maiden Tower, located in the part of Üsküdar depicted by the bird's-eye view of the city. It depicts the contemporary structures in Istanbul shown in remarkable detail like Topkapi Palace,

Hagia Sophia and Hagia Irene, the Hippodrome, Ibrahim Pasha Palace, the Grand Bazaar, the Old Palace, Aqueduct of Valens, Fatih Mosque and the Seven Towers. This miniature documents the Ottoman capital's topography and architecture in the 1530's, is an example of the topographic genre of painting initiated by Nasuh that continued for centuries [11,12].



Fig 5: İstanbul, *Beyan-ı Menazil-i Sefer-i Irakeyn-i Sultan Süleyman Han*, Matrakçı Nasuh, c. 1537, İstanbul University Library, T.5964, ff.8b-9a

As a result, the port cities in the Ottoman miniatures were described in the works of maritime and historical manuscripts. First of all Piri Reis's *Kitab-ı Bahriye* is a isolario style book and has many schematic city views but also has unique topographical depictions of port cities like Alanya and Alexandria. These unique depictions of Alanya and Alexandria are the pioneers of the topographical port city depictions before Matrakçı Nasuh's port city illustrations. Matrakçı Nasuh documented the topographical views of the cities with his paintings between 1537-45 and many of them are European port cities like Nice, Toulon, Marseilles, Reggio, Antibes and Genoa in *Tarih-i Feth-i Sikloş and Estergon and Istunibelgrad*. Their non-figuratif topographic aspects and portolan style bird's-eye view are the main features of this new original genre for Turkish miniature painting. The pinnacle of the port city views among Nasuh's depictions is the miniature of İstanbul in *Beyân-ı Menâzil-i Sefer-i 'Irakeyn-i Sultân Süleymân Hân*, beautifully rendered example of the topographic genre of painting initiated by Nasuh that continued for centuries.

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The Effect Of "Ornamentation" In The Turkish Kalemişi (Engraving) Art - The Technique Of Edirnekari

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Abstract

The technique of engraving called Edirnekari is one of the most difficult techniques used as an essential factor in ornamentation motifs in architecture within the art of Engraving (Kalemişi art) in our country. This technique, which was first created in Central Asia, is an embossment style applied on wooden surfaces with plaster or a mixture of undersize white lead and glue. Gold leaf application on the embossment enriches the quality of this kind of ornamentation and makes it more valuable. Kalemişi style, which experienced its golden age in the 16th century, left a clear stamp on the Turkish Engraving art of the classical period.

Key Words: Edirnekari Kalemişi, Tezhip, Tradition, Art

Turkish Kalemişi Art

Nowadays the application of this art is carried out mainly on paper as a technical ornamentation style: the drawings drawn in traditional style and in specific techniques on semi permeable papers (sketch blocks) by pencil are needled and perforated on the same semi permeable paper. Then it is transferred onto the application plane by shaking it off (graining) preferably by means of a cushion made of coal dust extracted from willow trees, and then using different brushes it is coloured in various colours and fine detail work is carried out by contouring the pattern. It was used for centuries as a specific style within the Turkish Classical Arts in the interior and exterior ornamentations of civil, religious, military and architectural buildings.

Turkish Kalemişi Art is an ancient art style which dates back to the traditional Uygur Art of the 8th - 9th centuries in Central Asia. The Turks immigrating from the steppes of Central Asia brought along this art to Anatolia. The wall fresco ornamentations in Kara-Khoja and the nearby Bezeklik caves constituted the essential repertoire of motifs in the Turkish Artistic tradition. After the adoption of Islam, the drawings and applications in this art experienced an age of flourishing, because the Turks saw that the stylized motifs and compositions of this art were exactly the same as the motifs in the Islamic Art.

The classical arts, including the Kalemişi art as an essential style within these arts, that further flourished through the experiences in the historical process and the adoption of Islam spanning from Central Asia to Anatolia have survived to the present time experiencing further transformations of style through the epochs of the Great Seljuk Empire, Seljuk Empire, the period of Beyliks, Earlier ottoman Era, Ottoman Empire, Classical Period, the era of Eclectic style (a synthesis of Baroque, Rococo and Empirical styles) and the epoch of the Republic. It was in the 16th century that this art experienced its golden age. The classical arts that were applied in integration with the traditional styles inspired by the Royal Painting House experienced a time of Renaissance in the real sense in this era and the art of Kalemişi gained a special place in the artistic tradition in this epoch through the extraordinary works of art created in this style. Kalemişi ornamentations were also used in spaces where miniature crafts were applied. The miniature crafts, that served as a documentation art in that epoch, enabled that artists documented the spaces with ornamentations engraved in Kalemişşi style in photograph-like compositions. The Eclectic style, a synthesis of Baroque, Rococo and Empiric styles, which became the dominant

style at every level within the Turkish Arts pursuant the westernization efforts in the Ottoman Empire affected the Kalemişi art to the greatest extent among our art styles. In the beginning the art of Kalemişi was applied by foreign masters in the capital city of the Ottoman Empire. But later there was such an enormous demand for this art that the masters trained by or worked with these masters spread this art over the whole territory of the Ottoman Empire besides Anatolia. The patterns drawn under the western influence are nowadays called **"Turkish Rococo"**. The composition structure standing out in the motifs and patterns of the Classical Epoch have been colourized under the western influence and now in recent time we have reached a phase where the westernization epoch has come to an end. In other words, we can now speak of a **"neo classical"** epoch in the art of Kalemişi.

KALEMİŞİ APPLICATION METHODS

The application methods are classified under six main headings:

KALEMİŞİ APPLICATION PLANES:

1-APPLICATIONS ON PLASTER

a) APPLICATIONS ON FLAT PLASTER PLANES

a.I. Applications with contours (with writings)

a.II. Applications without contours (negative)

a.III. Applications with printing templates (stencil) ;

a.IV. Mural paintings;

a.V. Fresco Technique;

a.VI. Roller Technique ;

b) APPLICATIONS ON EMBOSSED PLASTER PLANES ;

b.I. Embossment on plaster; (Malakari Style)

b.II. Cardboard cutting on plaster;

b.III. Mould-Casting-Plaster Board technique in Malakari style;

c) PLASTER SETTLING;

d) IMITATION KALEMİŞİ APPLICATIONS;

d.I. Kalemişi Applications Imitating China Art;

d.II. Kalemişi Applications Imitating Mosaic Art;

d.III. Kalemişi Applications in Marble - Porphyroid Marble;

2-APPLICATIONS ON WOODEN PLANES

a) ON WOODEN PLANE;

b) EDİRNEKARİ STYLE;

c) Colorizations on WOOD CARVING;

3-APPLICATIONS ON CLOTH (CANVAS)

4-APPLICATION ON METAL PLANE

5- APPLICATIONS ON LEATHER

6-APPLICATIONS ON STONE AND MARBLE PLANES

APPLICATIONS ON WOODEN PLANES classified under the 2. heading above comprise Kalemişi ornamentation styles under which the style of Edirnekari is classified.

ON WOODEN PLANES;

Wood is a material that was frequently used for Kalemişi engravings in dwellings, structures within the palace complex, military and civil buildings. Dried and processed wooden planes of high quality produced from chestnut, pine and hornbeam trees were used for Kalemişi applications at ceilings and walls. These wooden planes were processed and impregnated with shellac both to obtain a proper plane for engravings made in Kalemişi style and protect the material from insects and worms. These impregnated planes are also used today in their original form. There are also examples where the Kalemişi patterns made in various colours were later processed in lacquering technique.

The biggest problem in Kalemişi patterns directly engraved on wooden planes is the joints of the wooden plates combined side

by side without interlocking them. The joints become visible in the course of time due to temperature differences even if after putty application. This is an unwelcome condition for the artists applying Kalemişi patterns. Loosening joints or natural cracks on the wooden surface occurring in the course of time are the disadvantageous points of applications of Kalemişi engravings made directly on the wooden surface. For this reason, another method, namely the stretching of a cloth on wooden planes, was developed. In this method a canvas (a piece of cloth) is stretched on the wooden plane that is processed with paint or white lead with glue before the engraving. It was used in the royal structures and the waterside residences on the Bosporus during the westernization period. The biggest mistake in this application is the adhesive bonding of the canvas on the wooden plane. That is why we underline here that the canvas should be stretched. Cracks and tearing can occur if the canvas is glued on the plane. The canvas cloths sold nowadays under the name "Rabbit Raw Cloth" or "Twill" were, and still are, the main material of Kalemişi applications on canvas cloth.

EDİRNEKARİ

"Edirnekari" as applied within the Kalemişi Art is the name of the embossment style applied on wood with plaster or a mixture of undersize white lead and glue. This mixture used in Edirnekari was prepared by mixing chickpea flour and albumen in the basin of Mesopotamia. The material used in the embossment style called "Damascus Style" in the Ottoman Kalemişi art was not a preferred material, because the smooth embossed plane declined and sank in the course of time after that the plane had dried. The style we call "Edirnekari" originated from the desire to impress the viewers by means of the gold leafs applied on an engraved plane which is not the case on flat planes. The embossed parts created in a thickness of 2-3 mm smoothly rise up from the surface line and go in the same smooth lines down to the surface again and when gold leafs are applied on such a surface, they show themselves from every angle and fascinate the viewers. The embossment lines created with specific techniques in Ornamentation, Bookbinding and Paper-Cutting arts are created by means of "Edirnekari" applications in the art of Kalemişi style engraving.

"Edirnekari" is a difficult technique that is carried out by expert masters. The pattern is drawn on the processed wooden surface and the artist completes the pattern in finer touches embossing the lines at his own will and understanding. The motifs of local Rumi people and plant motifs were mainly engraved in Edirnekari style in their central places. The embossed parts were coated with gold leafs. Then the artist did the fine detail work making the contours more visible (tahrir) and completed the work. The work created in hard work requiring patience and time had to be protected and preserved. For this reason, the final touch on the work was the lacquering. The embossed parts at the central points of the patterns were both used to increase the effect of the work and obligate, at the same time, the artist to care for a balanced distribution of the motifs, or to apply, in other words, a kind of golden proportion law in the composition. The gold, which is an attractive material, must be placed in a balanced manner within the composition.

In current "Edirnekari" applications realized on wood, glue is added to the water in a container, thoroughly mixed and plaster is added to this mixture in the same amount as water. The mixture is stirred and made ready for usage after that the plaster has settled down in water. This mixture of water, glue and plaster should be prepared in small amounts because it dries very quickly. The plaster gets rough and freezes up quickly towards the end of the drying process. It would be a mistake to add water to the drying mixture to make it liquid again and as it would decay the plaster, it is not preferred by the masters. In the traditional application lemon juice or vinegar is added to the mixture so that it dries up slowly.

Other hand carved styles that cause conflict in definition of Edirnekari;

Color painting on wood carvings;

The most seen application in “Edirnekari” style ornamentation in our hand carved handcraft is relief art with plaster or chickpea flour on the wood that is the hand carving technique of edirnekari and ornaments that are hand carving technic that is performed by carving and coloring the wooden surface.

Since both surfaces have reliefs and generally these are coated with gold foil cause that the application which is performed by carving is also called "Edirnekari" style.

This style which is revealed by performing our wood carving handcraft by hand carving and coloring ornaments on ceiling and wall panels is used very widely after westernization. Ceiling of the water tank with fountain in Topkapı Palace, various ceilings of Harem Halls and Haseki Room, Room of IIIrd Selim, Mother Sultans' rooms accommodate many very good hand carving samples which are performed on wood with coloring.

Malakari; "Malakari" one of the most important ornament components of Turkish hand carving handcraft comprises a working style using various metal tools that are called small trowels, spoons and performed by carving and cutting with stylet and knives on a surface. The voluminosity on the application surface provides a magnificent and very rich appearance for the watchers.

Surface coat relief art; After fine plaster is applied on scratch coat, a final coat is applied in order to perform Malakari which may be accepted as excellence coat, the patterns drawn on semi-transparent papers are pinned on that coat and charcoal powder is spread over the application surface by padding and the blank spaces of the pattern shall be cut and made fall down by quick and skillful movements of the artist before the upper surface plaster coat gets dry. The patterns are processed finely in order to give the final shape. During this application the plaster coat surface is kept damped and artwork is completed without any moldering. Later the relief art parts are left in White color and the background surfaces are colored according to the pattern design. Internal volumes of the patterns are curved and shaped and by this means the visibility is increased through chiaroscuro. This artwork is almost a similar type of "Edirnekari" applied on wood that is applied on plaster coat. This is another ornament item which is generally mixed with edirnekari ornaments when the distance of watching is far and it is hard to understand the difference.

Structures accommodating Edirnekari ornaments;

Rüstem Paşa Mosque; Although this unique artwork of 16th century is ornamented with eclectic style of the westernization period, ornaments were found in the underneath coat of these ornament during the restoration studies performed lately and the finest edirnekari ornaments of that age could be highlighted. In this space where fine edirnekari ornaments exist on which Rumi entwisting style can be used it is possible to feel the effect of hand carving ornaments.

Kadırga Sokullu Mosque; When titles of İstanbul, Mimar Sinan,Kalemişi,turkish ceramic and marble handcrafts are searched one by one it carries great museum features. The most original plaster coat hand carving artwork that passed to the present from 16th century can also be found in this mosque. Since it is reached today without any restoration, it is a great earning for us. Although oil, fume, dust attached thereupon by time, the originality and beauty of this artwork is not evaded. Within the multi armed star portion which is defined as Seljukian Star there are animal and plantal style ornaments performed by edirnekari style.

Tophane Kılıç Ali Paşa Mosque; This structure is famous with its "malakari" ornaments as well as edirnekari ornaments therein. This mosque where Cervantes, the author of Don Quixote worked during its construction is a structure which is constructed on the wooden piles driven in the sea. Edirnekari ornaments that exist in the gathering place of Muezzin are made of some semi-valuable stones ornamented on leather which added value to this edirnekari ornament. Although it is ruined due to the restoration performed in the recent past we can appreciate their value when we look at the ancient photos in hand.

Eminönü Yeni Mosque and the Hünkar Summer Palace just next to the walls of the mosque, we can see "edirnekari" ornaments which are one of the important samples of that are besides the hand carving ornaments that bears the features of that age and after an intense restoration process ornaments of the Hünkar summer palace have been presented to the appreciation of art-lovers. In the ceilings of the gathering place of Muezzin in Yeni Mosque there are "Edirnekari" rosettes between the square partition laths and ornaments designed in border style that surround these rosettes.

Takkeci İbrahim Ağa Mosque Topkapı; The history of this mosque which is located at one side of the old bus terminal facing the highway is well known by the people who are interested in. It is rumored that Takkeci went to Damascus for one bowl of gold in his dream

but he couldn't find the gold he searched for and back to home when he found gold under a tree at the place of this mosque as also seen in his dream and he had this mosque built with these gold. There is also one more rumor about this mosque with small roof and inner dome that it is the first mosque designed by Mimar Sinan in İstanbul. Although it is a small mosque located at a remote area it accommodates many unique artworks of Turkish Ceramic art and Hand Curving art craft. Edirnekari ornaments have a special place in this structure where a restoration was performed lately.

Kanuni Sultan Süleyman Tomb; Edirnekari style ornaments that are carved on dark background around the windows have been carved according to the features of that age and according to the importance of where they were performed.

Topkapı Palace Museum; It is a real natural museum for "Edirnekari" style ornaments. In context of art, 'Edirnekari" ornaments which are the representative of power in a palace which is the core of power, administrative ability, have great importance. The most beautiful and high quality samples of "Edirnakari" style ornaments are used in the structures which were built after Baghdad and Revan excursions of Yavuz Sultan Selim which are called with the same name. Late samples of "Edirnekari" ornaments that reveal as hand carving style of classical age, can be seen in the bedroom of Ist Abdulhamit that is within the Harem Hall of Topkapı Palace. One of the important places in Harem is "Sultan's Sofa", originally saved "Kalemişi" hand carving ornaments can be seen under the arches. Another important space within Harem is the part of the palace called "Çifte Kasırlar" where the Sultan performed important negotiations. There are some "Kalemişi" ornaments curved on leather both on the surface of the dome in one of the ceilings therein and on the floor of the dome. The most unique samples of "edirnekari" style ornaments of our hand carving handcraft can be found at the ceiling of the throne that is located in "Exhibiting Room/Arz Odası" where foreign ambassadors are accepted.

Conclusion

"Hand Curving" art that has a very important place within Traditional Turkish Arts is an art comprising many high quality components such as elaborate, patience, design and material. Milimetric motives, contours drawn with a single hair add a special meaning to these artworks. When the watching distance is considered "Edirnekari" within the irreplaceable ornaments of religious and civil architecture as much as Hand carving with similar fine design, hardness to perform and enjoyable to watch as much as hand carving. With a few skillful masters and their a few students, we try to have this art survive within the Turkish Arts of today.

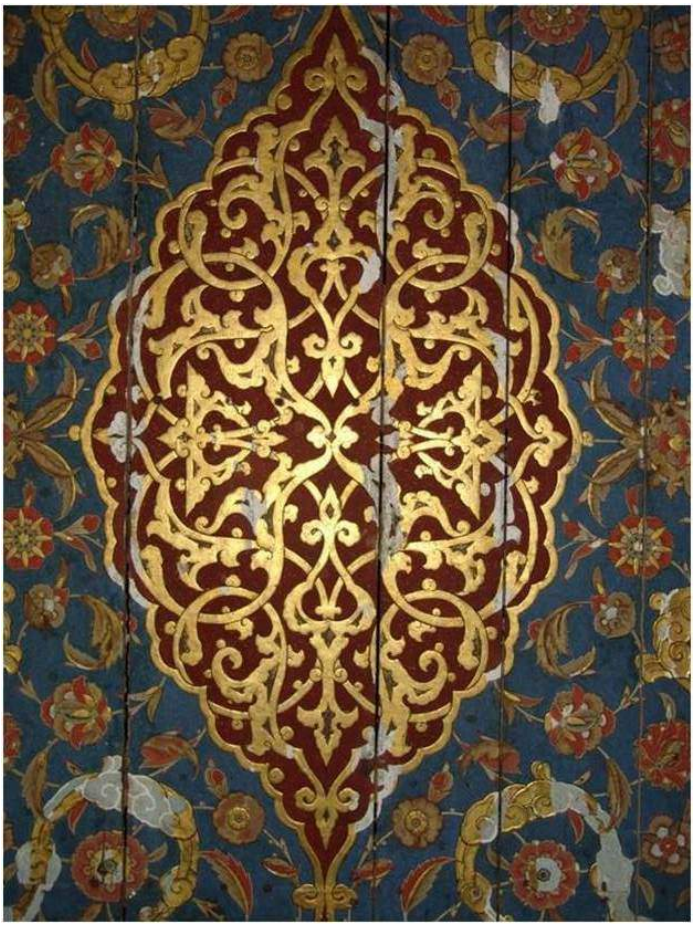


Figure1: Şehit Ahmet Paşa Mosque, Women Loge, Plafond



Figure2: Şehit Ahmet Paşa Mosque, Women Loge, Plafond



Figure3: Şehit Ahmet Paşa Mosque, Women Loge, Plafond



Figure4: TSM Baghdad Mansion



Figure5:TSM Revan Mansion



Figure5: Kadırga Sokullu Mosque

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The Theatre-Writing Of Ismail Hakki Baltacıoğlu

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Abstract: İsmail Hakkı Baltacıoğlu, who is known as a prominent Turkish ideologue and a man of art, was interested in many branches of humanities and art, such as sociology, philosophy, pedagogy, painting, calligraphy, architecture and drama. He wrote many articles and books in these fields. This proceeding is about his works of drama. In this respect firstly his plays such as Ölüler, İnanmak, Akıl Taciri, Kafa Tamircisi, Andaval Palas, Karagöz Ankara'da, Karagöz Köy Muhtarı, Kütük, Dolap Beygiri are introduced briefly. Afterwards themes such as alienation, personality shift, weaknesses of humans, westernization, the conflict between reality and utopia, the conflict between individual and society, superstitions, egoism, violence, cultural and artistic issues in these works are explained. Lastly, the article aims to reach a judgment about whether Baltacıoğlu was successful or not in play writing.
Key Words: İsmail Hakkı Baltacıoğlu, drama, play writing, culture and art.

As a man of thought and art, İsmail Hakkı Baltacıoğlu has left important marks in the Turkish scientific and cultural life. He was interested in sociology, philosophy, pedagogy, calligraphy, architecture and theatre and wrote many books and reviews. İsmail Hakkı Baltacıoğlu thought on theatre and the problems of theatre and presented his thoughts to the world of art. It is possible to find his thoughts on theatre in his three works: 1-) His articles on theatre. 2-) Theatre. 3-) Karagöz Technique and Aesthetics.

Generally, he explained and defended his own theory of theatre i.e. "*the core theatre*" in his works and reviews. Except for this, the major topic he dealt with were the meaning of the theatre, its aim, its relations with other art branches, the situation of it in the world, various theatre concepts, national theatre, and westernization in theatre, and the future of the theatre… Baltacıoğlu defines the theatre like this: "Theatre is showing the real life on a stage by the actors and actresses who have the make-up and costumes relevant with their roles in a specific decor by chasing the prompter according to the design of an author." Another definition is like this: Theatre is conversion of a slice of life into a technique and duration by a literary pre-design called the "stage-play". In brief, theatre is a process of action having been converted into technique… According to the author, who defines the theatre as the duration of life having been converted into technique, the aim of the theatre is not only a training of pleasure but also the development of a whole personality. By doing so, Baltacıoğlu ascribes a very important meaning on theatre and considers it as the *sharp tool* of the revolution. In addition, the author believes that without the theatre there will not be any spiritual training. The main aim of the theatre is to ensure the artistic training. In addition to this, he adds that theatre will develop the human soul… Baltacıoğlu sees theatre as an independent branch of art with specific laws… Baltacıoğlu considers the language as one of the most important factors in the formation of national theatre. According to him, the Turkish language should be used in theatre stages with all its possibilities… A lively language is the desire of the author… The author claims that theatre is an art of action, and considers the stage-play not as a beautiful prose but as an action project with a scenic value. The aim of the theatre is to think and find the human being who is on the move… The purpose in this theatre concept which is called as "*the core theatre*" or "*the core of the theatre*" is to reach the core and the real elements of the theatre by abstracting it from its casual elements and its obsessions. [1]

The events in the works of Baltacıoğlu happen in the world except for one of them. The theme of the play called ***The Dead*** [2] takes place in the Hereafter. In the play, we meet a philosopher who search for the backgrounds of people by considering their tombstones. The philosopher falls asleep in the cemetery on one of his many searches. In his dream, he finds himself in the world of the dead in the Hereafter. The dead have organized a ceremony. This ceremony is organized to welcome a guest, a dead person, who is coming to the Hereafter. The expected guest is Hayran Çelebi. After a while, Hayran Çelebi and the dwellers of the Hereafter have some disagreements. The chief demon of the hell tells them either they would be in agreement with Hayran or they would be taken to the Hell. Just as they chose going to the Hell, they meet Fettan Çelebi. He cheats them as if he could send them back to the World. The philosopher wakes up right at this moment, and cannot convince them that they are being cheated no matter how hard he tries. The philosopher has a dual fight with Fettan Çelebi and becomes astonished when he realizes that weapons are not effective on him. Then, coincidentally, when he takes of the hat of Fettan, he realizes that he is the devil. He dies because of the anxiety he feels. The devil, having dismissed the obstacle before him, brings the other people to the hell instead of heaven and casts them to the Gayya Well. In the end, devil has done nothing but his actual duty. Baltacıoğlu tried to connect this world with the "other world" i.e. the Hereafter where there are so many disagreements and problems. He used the area below the grave as the décor, and emphasized that everybody would be questioned in the Hereafter after they are dead and would not be rescued from the problems.

The Belief [3], another play of his was also based on a simple topic without details. The events take place in the examination room of a philosopher in China. The philosopher has rescued many people who were on the verge of depression from committing suicide. He has sent all of the patients coming to him with a depressive soul back as healed and full of happiness of life. He has two apprentices, one of whom young and the other an adult. They have been searching the patient treatment methods of the philosopher as the methods have been accepted as a secret for 25 years. When they read many books and investigate the issue, they cannot learn the secret, and therefore ask the philosopher; however, they cannot learn the secret with the answers of the philosopher. The philosopher tells them he does not have a secret but there is the "*bedahat*". When they ask about what the *bedahat* is, he answers back and tells them if they could not learn the secret in 25 years by themselves, he could not teach them. The apprentices get angry with this answer and get their master and ask about the secret again. The sick philosopher repeats the same things. He tells them that there are no secrets and this is about an invention, and investigations cannot be told but can only be seen when it happens. This happening is the

belief itself. A human being must believe first, and then s/he can make the other people believe. The philosopher tells these and dies leaving the apprentices astonished. With this work, Baltacıoğlu expresses that an individual must believe first before doing a job, and that believing is the first condition of success. It has been emphasized that only a person who believes in something can make another person believe. It has also been emphasized that the society had to be understanding and full of belief in then-present conditions.

In **the Mind-Seller** [4], Baltacıoğlu has made use of the proverb saying "The stew of a cheap meat will be dark" and set up the main theme of this play as simple as this proverb. As he states, human beings are not peasants-townsmen, woman-men, ignorant-scholar, just human beings in his work. The story tells the events that happen to a man chasing his dreams. The author makes use of three proverbs. Ali, who is a naïve person and works as a porter, buys three *minds* from a person who yells as '*I am selling minds!*'. These are: *Don't mind other people's business; be thick-skinned; and accept everybody as a friend of yours*! [4] The first two *minds* he bought cost him one hundred cents, in other words, they were expensive and sound; the last mind was the cheapest one and cost him only one cent. With these minds he bought, Ali dreams about being rich. When he finds the right place and time, he becomes rich by using the expensive minds. When Ali sees that these minds work, he starts to use the third mind and accepts everybody as his friend. Unfortunately, he experiences the biggest loss with this third mind. All the money he earned was stolen by the person whom he accepted as a friend. He learns that the stew of a cheap meat is dark with the worst way.

In **the Mind Mechanic** [5], the author tells that every human being wants to change his/her character and he deals with this. Ahmet, who is an honest carpet seller, carries the carpets and prayer-mats on his shoulder and tries to sell them by walking in the streets. Ahmet is very honest and tells the real cost of the carpets and his own share to his customers with an open heart. He has been lost in the weird order because he tells openly the good and bad sides of the carpets he sells. Because he has not cheated on anybody his honesty causes doubts. Therefore Ahmet goes to the Mind Mechanics to have a shock and to become the person his customers want, and he succeeds in this. At the end of the play, Ahmet cheats the Mind Mechanics by giving him imitation money. The operation is fulfilled, and Ahmet, who was one of the representatives of the most idealist moral understandings of the world, has become a cheater and fraud. In this play, the author compares the good one with the bad one and emphasizes that the good people cannot make it in the society and that the society has become a foreigner to good habits and behaviors.

In **Andaval Palace** [6], the author tells the story of a hotel director, Şaban the idealist; Semavizade, who has been raised and trained with the Islamic culture, and Rıdvan, who is the factory owner and who has not integrated and internalized the western culture. Şaban is so depressed with the problems that nobody understands his behaviors and thus his honesty disappears. Now, he is a person who is exploited. His uncle, Semavizade, the hotel owner Rıdvan, Güzin, who emulates the western culture, and Müjgan, who has been obsessed with science, nobody understands Şaban, because the author shows Şaban as the good, and the other people as bad. Therefore, there is no place for the good in a world full of bad people. In other words, Baltacıoğlu emphasizes that in case the individuals do not renew themselves and overcome their egos, they will make the good people become useless, and starts a social debate. He mentions the mistake in criticizing the western world and meanwhile imitating that world. Wrong westernization is criticized in the play and a parade of characters has been given in the hotel whose owner is Rıdvan, who is in favor of the western world. Because all the characters in the hotel are different, there are various idealistic arguments. In brief, in the Andaval Palace stage-play, which is based on the conflict between the characters, the author tries to tell that the imitation of the western world is wrong.

İsmail Hakkı Baltacıoğlu was one of the people who struggled to revive the Karagöz, the famous shadow play, towards the end of 1930s. In his play **Karagöz is in Ankara** [7], the events take place in the republican years and sometimes the revolutions and the innovations brought by the new Republic of Turkey are praised. The western movie stars and Karagöz face each other in the play and are put in a race. The aim of Baltacıoğlu here is to revive the shadow play, Karagöz, and introduce the requirements of the new republic to the public with the play and make people accept them. In the play, Karagöz comes to Ankara from İstanbul on foot, and may have a part in the movies in the Düzeni Bozuk Movie Company (Broken Order Movie Company) where Hacivat, another shadow play character, is the janitor, if he makes himself be accepted. First he meets Şarlo. He tries to understand how the shadow play is rooted deeply and how it is creative. Accompanied by music, they show their eccentric activities. Şarlo gives up when he sees the miraculous dances of Karagöz. Karagöz then meets Tarzan and Mickeymouse, respectively. Afterwards, Karagöz meets Nurullah Ataç. Nurullah Ataç introduces him to Münir Hayri Egeli. Münir Hayri Egeli tells Karagöz that the Society for the Protection of Children will start the shadow plays with the name of Karagöz. There is a great interest for Karagöz which will be on the stage with

new faces and new topics. Karagöz is revived! With this play, Baltacıoğlu gives the message that, if used with new materials, Karagöz, the shadow play, will always be alive.

In the stage-play called **Karagöz as the Village Headman**, Karagöz is elected as the headman in a ruined Anatolian village. Messages like the benefits of the language policy of the new state (purification of the Turkish language), populism, village institutes and developing the villages are conveyed in the play. In the play, the old and the new, the Ottoman State and the new Republic of Turkey are compared, and this is made by the ideas of the people whom Karagöz meets as being correct or incorrect. Among the characters in the play, there are positive individuals like Karagöz, the villager, and the Village Teacher; and there are also negative characters like Hacivat, Zırzop, Geveze and Ezberci. In the play, Karagöz learns the problems of the Villager, who is 100 years old. According to the Villager, the diseases decrease the population of the village. Then the diseases must be fought with! For this purpose, the swamp in the village must be dried up. Then the trouble of the flies must be dealt with in the village. Trees must be planted, radio must be brought to the village, the sewers must be closed, the village cemetery must be maintained, which are all important duties. Karagöz cannot receive any help from Hacivat, Zırzop, Gevezi and Ezberci in order to solve these problems. In addition, these people belittle the villagers and are not inclined to leave the city life and integrate with the villagers. In the end, a teacher, graduated from the Village Institute, arrives at the village and gives advice to Karagöz, which makes Karagöz very happy. The language policy, populism, supporting the villages, Village Institutes are emphasized in the play.

The Log [8] (this play was first published in 1934 with the name of Sait Çelebi). In this play, the change of the personality traits is dealt with. Şaki Çelebi, who frightens the villages and town living on the mountains and violating the people constantly visits a magician. One day, again, he busts the house of the magician and takes her money. Then he asks that he is bewitched. The witch does not miss that opportunity and makes a plan to take her revenge from Şaki. She lies and tells that she has bewitched Şaki and tells him that he will die with the bullet of a gendarmerie untimely. However, it is in his hands to be saved. For this, he has to give up being Şaki Çelebi anymore and become Sait Çelebi. In other words he must become an angel who does nothing but goodness. These words shock Şaki and he faints. When he regains consciousness, he is a good person from then on, and becomes the most charitable person of the world. He lives in a barrel as a hungry, miserable and good-hearted beggar for twenty years without doing any bad things to anyone. After twenty years he goes to the magician and learns the secret of his shocking change. Everything starts with the words of the magician who sad them with the purpose of revenge. He would be a Şaki (a bandit) or angel, and live and die one day. The poor man chooses life and becomes Sait Çelebi and behaves well to anyone he meets for twenty years without doing anything bad to anybody. He is saved from being a bandit; however, he is disconnected from the real life and has become like a log. He has spent twenty years without doing anything. The author compares the good and the bad in this play and emphasizes that when a person gets used to good things, s/he cannot go back to being a bad person anymore.

The play with the name of the **Wheel Horse** [9], takes place in the Negro Kingdom which is located deep inside Africa and is formed of as a union of smaller tribes. In this society whose people consist of black people, one day three white men are captured. In this primitive kingdom people are not aware of the civilization and life goes on with the religion and traditions. The tribe learns many things about the modern life from these captives and improve themselves a little. They learn that the rifle can be used to protect themselves from the enemies and wild animals and that the doctors may heal the sick people (according to them only the god could heal them). However, they do not understand anything from the words of the third captive, because he is a philosopher. They could not understand the thoughts he said were true, real. One of them objects when he is about to be killed. When asked the reason, he tells them that he will use him instead of his horse that died. In this way, the primitive people, who cannot understand anything except concrete benefit, show their real inner worlds. The author wants to emphasize the importance of the mind and science, and wants to show that superstitions take people to ignorance.

Conclusion

In the plays mentioned above, the values such as being just, giving importance to the family union, being independent, peace, being scientific, being industrious, being sensitive, solidarity, honesty, aesthetics, tolerance, freedom, love, respect, responsibility, being helpful, love for the homeland, cleanness and giving importance to being healthy are dealt with and are conveyed to the audience. Generally the importance of being a good human is mentioned in the works, and it is emphasized that a good human being is only raised by education of values. [10] İsmail Hakkı Baltacıoğlu is a pedagogue and sociologist, and therefore he deals with the society and training the individuals. He touches many up-to-date and universal issues in his works and suggests solutions with his scientist identity. The issues like changing personalities, human weaknesses, alienation, westernization, superstitions, reality-utopia conflict, comparison of individual-society, violence, self-seeking, various

cultural and artistic issues that are mentioned in the works of the author still preserve their importance. Another point to be emphasized here is the plays having theses in them. Almost in each play we can see the proof of some scientific and social realities. These realities are the data of the sociology and pedagogy which are the main activity areas of the author. The author converts the scientific facts into plays and aims to warn and educate the public (Hilmioğlu, 1992: 197-199). Another interesting point in these works is that the characters are from various social environments. Baltacıoğlu tried to be consistent in the behaviors of his characters in the plays just as it is the case in the topics of his plays. This may be explained with the fact that the characters are in agreement with the reality. The selection of the characters from various environments and not from one single environment shows that the author gives importance to the material of "human beings". On the other hand, it is observed that in each play, there is one person who defends the ideas of the author on the topic, a person who is the spokesperson of him. However, it is not possible to claim that the spokesperson reaches the happy ending in every play. Sometimes, they have the duty of guiding people by showing them the way with happy manners, and sometimes they guide people by showing them what should not be done. Rich-poor, educated-ignorant, clever-crazy and any kind of human beings are given successfully in the plays and bring forth the human being whenever it is possible. The techniques of the plays cannot be accepted as being very successful. In the plays in which the plurality is formed of one single scene, the emphasis is on the dramas. Although the number of the scenes is low, the number of the stages is extremely more. He has always praised the pure Turkish language to people who defend his thoughts. The sentence structures and the use of foreign words in proper places must be accepted as another success of the author. As a conclusion, İsmail Hakkı Baltacıoğlu has an important theatre thesis which must be considered with importance by people dealing with theatre. He is also a valuable man of letter who also has stage-plays in which the theses are demonstrated.

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Dualism and Conflict in Rudolfo Anaya's Bless Me, Ultima

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Abstract. Rudolfo Anaya's *Bless Me, Ultima* is a novel which at times pictures the natural beauties of the borderland, at times delves into mythical past of the Chicanos and at times sheds light on the life of a coming-of-age child. Rudolfo Anaya manages to bring all these techniques together to create a bildungsroman which dwells on the conflicting characteristics in the protagonist's life. It is an autobiographical novel that explores the spiritual and personal journey of the protagonist who is almost seven years old when the novel begins. In the novel, the maturation of the protagonist, Antonio, is being shaped by the war between Catholic and Pagan belief, Luna and Marez, father and mother, good and bad… etc. Each listed conflicting elements serving in the novel seems as the dominant power or figure of power if the reader can't see the all conflicting elements as a whole. So each aspect will be analyzed in a holistic conjure in mind. This article aims to evaluate the novel by presenting conflicting elements one by one with their background reasons and culprits in order to give future readers a holistic image and prevent him/her from 'can't see the forest for a tree'

Keywords: Dualism, Conflict, Ultima, Anaya, Identity

The protagonist, Antonio, is the son of two patriarchal clans that settled in New Mexico when it was still under Spanish rule. The two families represent the traditional Spanish families derived from: The conquistador and the priest. Bridget A. Kevane, in her book called *Latino Literature in America* defines both families as: "The Márez are rough men that derive their symbolic name from seafaring conquistadores [Márez meaning mares/seas] turned sheepherders and vaqueros…. The Lunas derive their patronymic from a priest who founded a farming community in the valley of the moon" [4]. According to Bridget Kevane, what characterizes both family ancestries is their connection to the earth, something that both parents miss.

When the novel opens, Antonio's mother and father are dissatisfied, as they have been forced, largely because of their marriage, to abandon their way of life and their specific connection to the earth. Because they are alienated from their way of life, farming and sheepherding, they have been unable to pass along to Antonio and their other children any special connection to the land. Nevertheless, they pin their last hopes on Antonio, the youngest child. Antonio's mother wants him to become a farming priest, whereas his father wants him to become a vaquero. Due to his parent's wishes, he baffles between becoming a farming priest or a vaquero, which leads him into dualism and conflict. He dreams the conflict before Ultima becomes their guest. In Antonio's dream of his own birth, his mother's family brings with them gifts from the earth, "fresh green chili and corn, ripe apples and peaches, pumpkins and green beans" [1]. In turn, when his father's family visits, they smash the gifts of fruit and replace them with "a saddle, horse blankets, bottles of whiskey, a new rope, bridles, chapas, and an old guitar" [1]. Antonio's mother wants nothing more than for Antonio to become a priest: "A community of farmers ruled over by a priest, she firmly believed, was the true way of life" [1]. His father, on the other hand, is not a strong believer in religion and, instead, wants "to gather his sons around him and move westward to the land of the setting sun, to the vineyards of California" [1]. Theresa M. Kanoza highlights the same opinion saying:

> In *Bless Me, Ultima*, Rudolfo Anaya presents a world of opposites in the New Mexican village of Guadalupe. The parents of the young protagonist Antonio have strikingly different temperaments, as dissimilar to each other as the backgrounds from which they hail. Maria Luna Marez, the pious daughter of Catholic farmers from the fertile El Puerto valley, steers her son toward the priesthood and a ministry in an agrarian settlement. Gabriel Marez, Antonio's adventurous father, is descended from a long line of nomadic horsemen; he expects his son to share his wanderlust, and he hopes that as compadres they will explore the vanishing llano [3].

Another conflicting aspect in the novel is the role of man and woman in the patriarchal society of Chicano in 1940s. Being a male means to have inborn power, and this social power makes men superior to women. Antonio is allowed all the privileges of being male in a patriarchal society, and he learns them well. He treats his sisters as if they are of no importance and he soon learns to spread his macho wings, making his own decisions, and moving away from his mother's control. From his father he learns even more fully what it is to be male, not an insignificant "other" like the females. Such an event takes place when Gabriel drives Antonio to spend time with his Luna family on their farm: "It will be good for you to be on your own this summer, to be away from your mother" [1].

When Antonio questions why his father has said this, Gabriel answers, "I can't tell you why, but it is so" [1]. He continues to clarify his feelings that although Antonio is not a farmer and in general he does not agree with the Luna uncles, because they are his relatives it is still good that Antonio visit them. The reason that Gabriel wants Antonio to visit his relatives reveals his intent when he says: "you will still be with the men, in the fields, and that is what matters" [1]. With the introduction of the Catholic doctrines, Chicano sphere is afraid of being challenged because Chicana can question the patriarchal society or they can resist to the macho world of Chicano. Debra B. Black asserts this fact in ‘‘Times of Conflict: *Bless me, Ultima* as a Novel of Acculturation’’:

> One of the problems with the women gaining knowledge outside their own culture is that they may try to assimilate in ways that are considered harmful to Chicano macho gender identity, their main concern being loss of power over the Chicanas. In times of conflict, such as acculturation, men will fight to retain this last vestige of control, not only in order to the keep la familia from changing into an Anglo family in which women are granted power, but also to maintain their own power as males within the family and Chicano society [3].

Through these male-defined roles, the novel exploits the female characters to make them structurally useful in empowering male characters. This is accomplished when Gabriel tells Maria to be silent, or when he orders her around, showing his power over her. The novel's narrative re-emphasizes the ideology of patriarchy. Antonio's statements of his manliness (as opposed to the feminine "other") demonstrate the effects of patriarchal discourse since Antonio's feeling like a man is perceived as positive: "It made me feel good. Like a man" [1]. If the cultural discourse teaches that men are privileged and superior to women, feeling included in the group of men affirms a sense of worth. When he passes two grades in one year, the principal commends him, and "shook my [Antonio's] hand, like man to man" [1], a sign of respect. This equates his success in the "outside" world as a manly, and thus good, thing. (Black 8) ‘‘Since the 1959 appearance of the pioneer Chicano novel, Pocho, by Jose Antonio Villarreal, conflicts between Anglos and Chicanos have become a major theme in the Chicano literature of the Southwest’’ [3]. There is a hidden conflict between Anglo and Chicano culture in order to be the dominant one. Anglo Culture is obviously dominant but wants to assimilate; if not, integrate; if not, reject the minority culture, Chicano culture. Antonio feels his difference and experiences his first conflict with Anglo culture on the first day of the school. Other children eat sandwiches while he tries to feed himself by what Maria has prepared for him:

> ‘‘My mother had packed a small jar of hot beans and some good, green chili wrapped in tortillas. When the other children saw my lunch they laughed and pointed again. Even the high school girl laughed. They showed me their sandwiches which were made out of bread. Again I did not feel well’’ [1].

But acculturation’s effect that creates a sense of conflict firstly can be seen in the world of Chicana:

> As the larger power structures of the Chicano culture are rendered impotent by the forces of acculturation, then the smaller power structures, i.e., the family, must be reinforced. *Bless Me, Ultima* accomplishes this by exacerbating the macho of the male, allowing the man to dominate the woman within the binary opposition of their

> relationship. Any binary opposition is one of hierarchy of power, and in the man/woman version, the woman is most often the loser [3].

Religion has got a vital importance for those who depend on either pastoral or agricultural life style. *Bless Me, Ultima'*s characters can be put into two religious categories: Catholics and Pagans.

Paganism is said to be a blanket term, typically used to refer to polytheistic religious traditions. It is primarily used in a historical context, referring to Greco-Roman polytheism as well as the polytheistic traditions of Europe and North Africa before Christianization. In a wider sense, extended to contemporary religions, it includes most of the Eastern religions and the indigenous traditions of the Americas, Central Asia, Australia and Africa; as well as non-Abrahamic folk religion in general. More narrow definitions will not include any of the world religions and restrict the term to local or rural currents not organized as civil religions. Characteristic of Pagan traditions is the absence of proselytism and the presence of a living mythology, which explains religious practice.

The people living in Guadalupe are mostly of Mexican origin. That is, they follow the faith of Aztecs. ''The name Guadalupe is a possible rendering of the Aztec name Coatlaxopeuh, meaning 'she who has dominion over serpents.' Catholics believe this refers to how Guadalupe helped Christianity triumph over the serpents of Aztec paganism" [5].

According to Aztecs, nature is sacred and each part of the nature has got a god who governs just that part without involving in other gods' works. So, the ultimate aim of Paganism, peace fills the world and the heart of believers. Although the characters of *Bless Me, Ultima* are of Paganism, they regularly go to the church and pray.

Antonio baffles and has a sense of being sinful when he and his Pagan friend Cico watches the fish-god in the gleaming waters of lake:

Antonio, also seeking to understand the complexity of life, tracks a fish of his own, the legendary golden carp, and the avatar of an Aztec nature-god. By sighting the river-god which swims the waters that surround Antonio's village and by pondering its history of sacrifice for the salvation of others, Antonio hopes to learn the secrets of the universe. His journey into paganism is an exhilarating quest but one which induces guilt and anxiety as he breaks the first commandment of his Christian faith.

Although Antonio wants to believe in a merciful god like gods in Paganism who forgive all sins, he wants Trementina sisters and their father to be punished after the killing of Narcisco. His paradox appears in his dream and gods get angry with him because of his dualism:

> … ''I never hear who doesn't talk to me!'' said the God. ''Your brother sinned with whores and I have sentenced him to hell forever.'' ''No!'' I cried. ''Hear me and I will be your priest!''… ''Antonio'' God smiled ''I forgive everybody.'' ''No, No. You can't do that'' I cried. ''You should punish Tenorio because he killed Narciso!'' God's laugh resonated again in the blaze. ''You silly child'' God shouted. ''Can't you see you are stranded? You want a merciful god but when the matter is your interests you run after punishment!''[1].

An unavoidable aspect of human nature is the war between the good and the bad. Although Ultima and the witches are healers and have a sort of supernatural power, Ultima represents the good while the Trementina sisters and their father represent the bad. The dualism in being a healer stems

from individual choices. While Ultima prefers to help people by healing their spiritual and physical wounds with herbal medicine, and sometimes do some rituals to remove a curse on someone she knows, the Trementina sisters choose to do witchcrafts and put curse on someone who criticizes them, and they sometimes dance with the evil itself. Ultima herself bears binary opposition in her personality. ‘‘Ultima is not without her own dark side, since she too encompasses dualities. "La Grande," as she is called, is part saint but also part witch. Her ability to cast out demons and to remove curses derives from her own acquaintance with evil” [4].

Oppositions, dualism and conflicts are parts of our lives that we can neither live without nor get rid of. Antonio’s maturation progress faces the same compulsions, duality and conflict. He is born with a conflict between his parents about his future; father wants Antonio to be an adventurer while his mother asks him to be a farm priest. His first conflict stemming from society appears, as stated in the previous parts of the article, when he goes to the school. First the way he eats then the language spoken in the school lead him into a situation where Anglo culture wages war on Chicano culture. Moreover, his faith in Christianity conflicts with Paganism after he observes the fish god, the Golden Carp. And the duality deepens with his searching for a merciful god while he prays for judgment of culprits. Antonio’s psychological and philosophical guide’s job which takes roots from Aztecs has a duality, too.

Despite the dualities and conflicts, Antonio manages to survive with Ultima’s help. Because Ultima teaches him to live with a sense of duality. For example, Antonio stands between past and present; that is, he stands between customs and modernity. When Ultima sees his inner conflict between past and present, she ‘‘urges that just as the present can safeguard the past, historical awareness can "shed light on our contemporary problems"[4] by bringing the two together. When Rudolfo Anaya is asked about his identity, he doesn’t put himself into the conflict between Chicano and American identity; he stand in-between where a smooth flow of mutual understanding is available by rattling off a series of labels meant to be inclusive, reflecting the complexity of the modern Chicano: “I’m Chicano, I’m American, I’m male, I’m Nuevo Mexican, I’m south westerner, I’m westerner” [5]. Antonio’s maturation process is a good example for how a person or peoples can live in harmony and peace despite all the dualities and conflicts.

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War Movies On Turkish Cinema: A Study Of Violence Analysis On The Movies Of Turkish Independence War

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Abstract. This study examines the rate of violence in movies of Turkish Independence War. In this study, three interpretations of the movie "Vurun Kahpeye" have been chosen in the war type. The analysis of the violence rate in these adaptations done in 1949, 1964 and 1973 has been carried out. The hypothesis is that the rate of violence increases gradually in cinema movies.

Keywords: war movies, Turkish cinema, Turkish films, Turkish Independence War

1. Introduction

This study examines the rate of violence in Turkish Independence war movies. It is a contradictive issue whether there is the type of war in Turkish cinema or not. However, it could be claimed that the movies of war of independence forms a type which are about war and show similarities in terms of style and content. In this study, three interpretations of the movie "Vurun Kahpeye" have been chosen in the war type. The analysis of the violence rate in these adaptations done in 1949, 1964 and 1973 has been tried to be done. The rate and presentation of violence in proportion to the following years have been wanted to be revealed. The hypothesis that the rate of violence increases gradually in cinema movies has been used. Some categories have been formed for the content analysis of violence. The subject categories are guns, sharp objects, explosives and hand powers used in movies. Other categories determining the level of violence are violence on civilians and bloody scenes.

2. Violence

Many studies have been conducted examining the violence in media. In these studies, the results of violence displayed in media have been presented. It will be beneficial to start this study by summarizing what causes violence.

Firstly, the meaning of violence should be introduced. It is possible to explain as "harming the people or things with physical power, prohibiting the freedom of people by using power" [5]. Giving physical damage and limiting freedom should be accepted as violence. Various definitions of violence have emerged according to various cultures. These variations make it harder to define violence. Cultural perceptions on violence show variety [4]. A fact or event that a culture considers as violence and suppose as harmful might not be the same for another culture.

Violence in media is an important study subject. It is claimed that violence being shown in media is related to imitation of violence, aggressive behavior, considering violence as a solution, increasing hostility feelings and agonizing others [6]. According to this view, violence being watched in movies is the closest representations to be imitated by audience. The existence of a problem is shown in stories of films to arouse violence. Violence is used for the solution of that problem. Thus, violence is turned into a fair violence.

Violence is a motivation existent in human. According to Freud, violence is one of the most important instincts of human. To Freud, when the conditions are suitable, aggression arises in automatically. Human might turn into a wild monster against its own type [11]. The expression of violence might occur easily in a suitable environment according to Freud. This reality of human is scary. However, the situation of humanity affected by the violence scenes in movies is worse. It has been asserted that violence scenes in movies conditions audience especially children to become less careful and more hot-tempered [3]. It has been proposed that having lots of violence elements in movies makes it harder to differentiate the real and unreal [7]. People are made to enjoy violence being shown in media more and it has been claimed that this situation causes an increase in antisocial behavior. It could affect their behaviors like imitating the violence behavior [13]. Violence representations become more painless and enjoyable than those in the real life. This experience is misleading but unfortunately it is more likely to be imitated.

The history of violence is pretty deep. People who are exposed to violence in media might not perceive violence consciously. The application of violence on people has always been existent throughout history. For example, three elements are mentioned in the process of formation of a state. Monopolization of violence tools, centralization of tax collection privilege, prominence of following and observing functions of the institutions such as administration, jurisdiction and police. According to one view, violence monopoly is the result of monopolization of violence tools and centralization of tax collection privileges [9]. War and violence are interesting. It is similar in the entire world. Wars were seen as perfect in ancient times and artists processed it in a perfect way. Today's media give the war information at the front page [2]. Even though the tools transferring violence have changed, its popularity hasn't.

As for the violence in media, according to one view, "it has been suggested that the violence is allowed by expressing that everything contributing to reaching the victory is legitimate" [1] Violence in war movies is harmless according to this view suggested especially for the violence in war movies. Violence war movies are obligatory. Additionally, it is the dangerous and deceptive side of violence to present it as solution, being fiction and irrelevant to real life.

Violence could be examined in two ways. Examinations are divided as violence towards body, power, politics, state, economy, culture and violence which is committed [12]. Movie examinations are actually rather appropriate to examine both violence types. This study deals with the violence towards body. This violence has been visualized in movies the most.

The negative effects of violence displayed in media on human behavior are known. The audience is exposed to an exaggerated violence starting from the previews of movies. Violence in media encourages people to show tendency to violence even though it is not permanent, which is the result of the studies about this issue [10].

Violence is an element highlighted in movies whether it is a war movie or not. It has been shown by a content analysis on violence and sexuality in movie previews. Previews are important for people to choose a movie. According to the study, there is a positive relation between the amount of violence in the preview and the amount of violence of the related movie. Nowadays, there is at least one

attack scene in more than 75 % of previews, at least one gun scene in more than 45% and one explosion scene in 28% of all movie previews [8]. This study has shown that violence scenes attract audience's attention. Trailers are also rather spectacular.

3. War Movies in Turkish Cinema

It can be said that the movies of Independence War have created a type in Turkish cinema. The basic story of them, their approach to this story and the places used show partnership. They have created a type by bearing a resemblance in terms of style and content.

The first movie of this type is Ateşten Gömlek filmed by Muhsin Ertuğrul in 1923. It was adapted from the novel of Halide Edip Adıvar named Ateşten Gömlek which is the first Independence War movie of Turkish literature. Tragical love story of Ayşe and İhsan was given together with Independence War. Muhsin Ertuğrul makes the movie of Ankara Postası which is the second Indepedence War movie in 1928. It was adapted from a foreign play. The third movie is Bir Millet Uyanıyor filmed in 1932. The movie focused mostly on the conflict of National Forces against enemy collaborative and pro-padishah. The love of Davut captain and Nesrin teacher was included in this conflict story. Even though there were movies leaving aside the war among these three movies, the movies of Independence War had a break until 1948. When looking at the first three movies, there is an enthusiastic and romantic telling. Telling the Independence War in this way might be reacted normally. Apart from making the war romantic, including love stories in these movies added a great sensibility to the movies.

After having a long break, three movies of Independence War were shot at the end of 1940s: İstiklal Madalyası (1948).

Kahraman Mehmet (1948) and Vurun Kahpeye (1949). Vurun Kahpeye is the only movie attracting the attention among these movies. It is the first movie of Ömer Lütfi Akad. The scene of lynching Aliye teacher in the movie is the wildest scene that has ever been seen in Turkish cinema.

Many war movies were made in the period between 1950 and 1960. Some handled the Independence War in real terms and some highlighted the love stories and used the war at the background. The movie of Atıf Yılmaz named Bu Vatanın Çocukları (1959) plays a part as a different movie in this period. The effort of two little kids trying to transmit a secret document to Mustafa Kemal increased the emotional density.

Ateşten Damla made by Memduh Ün (1960) in 1960-1970 periods is shown among war movies with its realism. Çanakkale Arslanları (1964), which is high budget and the first colored movie of Independence War, was made in this period. However, it did not bring any revolutions. The second remake of Vurun Kahpeye was done by Orhan Aksoy in 1964. This adaptation was also not revolutionary. The remarkable commonality in this period is that women characters increased. The movies bringing women to the fore in the war movies of 1960s are Vurun Kahpeye, On Korkusuz Kadın (1965), Bombacı Emine (1966), Kara Fatma (1966) and Fato-Ya İstiklal Ya Ölüm (1969). The movies of 1960s are rather sloganist.

The number of being made decreases starting from 1970s. Halit Refiğ made the third remake of Vurun Kahpeye in 1974. This movie might be considered as the last example of traditional Independence War movies. They would not be made for a long time after this movie. When the yare back again, they will front us as renewed distant from the old features. In the interpretation of vurun Kahpeye in 1974, the ideological interpretation of Halit Refiğ is effective. It added a religious view to war. This situation becomes obvious at the end of the lynching scene of Aliye teacher. A little Koran was found when the clenched fist of Aliye teacher was opened.

Sahibini Arayan Madalya, which is the documentary/ war movie of Yücel Çakmaklı in 1989, tells the story of resisting against occupation of Maraş in the years of Independence War. The movie of Yaban filmed in 1966 was not directly about the war.

The number of being made showed an increase at the beginnings of 2000. The war is not only Independence War in this period. Historical subjects are also handled and the war of soldiers struggling with terrorists in mountains is also dealt with. New problems emerge and new stories are added to cinema. The sloganist telling of the old times becomes extremely naive in oue new cinema.

When looking at it as numerically, there were 6 movies between 1923 and 1950, 28 movies between 1950 and 1960, 28 movies between 1960 and 1970, 10 movies between 1970 and 1980, 2 movies between 1990 and 2000 and 14 movies between 2000 and 2015.

4. Analysis

There aren't great differences between the three adaptations of the novel Vurun Kahpeye done in different years. There is no difference in the violence tools used. The same order was preferred in the progression of the story. Whereas the shots of 1949 and 1964 are black and white, 1973 production is colored. The use of colors made great contributions for the movie to be effective. All the three movies did not go beyond the drama- war type.

The durations of the scenes including violence were taken into account in the movies. It was paid attention that violence was made by guns, hand power or sharp objects. The analysis of the guns and tools used in the movies were not made. They are open to do a deeper analysis.

Vurun Kahpeye (1949)

Director: Ö. Lütfi Akad
Type: drama/war
Cast: Sezer Sezin, Ali Rıza Şenel, Arşavir Alyanak, Fahri Güneş.
Scenario: Ö. Lütfi Akad and Selahattin Küçük
Work: The namesake novel of Halide Edip Adıvar.
Duration: 01:52:24

Total violence scenes: 6 minutes 5 seconds %5,35

The use of guns by the enemies to village/ civilians: 36 seconds
Applying violence with hand power by enemies to village/ civilians: 32 seconds
Violence to children with hand power: 15 seconds
Exploding the ammunition of enemy: 14 seconds
The conflict between townspeople and enemy soldiers: 24 seconds
Lynching of Aliye teacher: approximately 2 minutes
Bloody footages after lynching: 1 minute
Execution footage: 6 seconds
Documentary footage: 2 minutes 30 seconds

Violence in Vurun Kahpeye of 1949 production is applied to civilians by the enemy. Townspeople are exposed to violence and townspeople are not the ones who commit violence. They are shown as innocent.

The footages of lynched Aliye last 3 minutes and it constitutes the violent and bloody footages taking up the most of the movie.

Vurun Kahpeye (1964)

Director: Orhan Aksoy
Type: drama/war
Cast: Hülya Koçyiğit, Ali Şen, Reha Yurdakul, Vahi Öz, Ahmet Mekin.
Scenario: Orhan Aksoy
Work: The namesake novel of Halide Edip Adıvar.
Duration: 01:51:12

Total violence scenes: 8 minutes 40 second %7,2

The use of guns by the enemies to village/ civilians: 1 minute in total
Applying violence with hand power by enemies to village/ civilians: 1 minute in total
Forestalling and conflict to the ammunition truck of the enemy: 15 seconds
Violence to children with hand power: 18 seconds
Exploding the ammunition of enemy and conflict with the townspeople: 1 minute
Sexual violence to women: 15 seconds
The conflict of the townspeople and enemy soldiers: 50 seconds
Lynching of Aliye teacher: 2 minutes 35 seconds
Bloody corpse footages after lynching: 2 minutes 53 seconds

Execution footage: 19 seconds
Documentary footage: 3 minutes
Violence is first applied to townspeople by enemy but after exploding the ammunition of enemy townspeople struggles against guns with sticks. It is not only the one applied violence as in the first movie.
In the documentary footages, more violent scenes are chosen this time. We see the army on the move.
The footage of Aliye kneeing lynched lasts 5 minutes 46 seconds in total and it makes the longest violent and bloody footages.
Being different from the previous applications, Tosun,the fiancée of Aliye, sees her corpse. When he opens the closed fist of Aliye, he sees the heart-shaped necklace. The emotionality of the movie reaches to top.

Vurun Kahpeye (1973)
Type: drama/war
Cast: Hale Soygazi, Tugay Toksöz
Director Halit Refiğ
Scenario: Halit Refiğ , Orhan Aksoy
Work: The namesake novel of Halide Edip Adıvar.
Duration: 01:26:42
Total violence scenes: 8 minutes 50 seconds: 8 minutes 50 seconds %9,30
The use of guns by the enemies to village/ civilians: 1 minute 20 seconds
Applying violence with hand power by enemies to village/ civilians: 27 seconds
Forestalling to the ammunition truck of the enemy and conflict: 16 seconds
Violence to children with hand power: 5 seconds
Exploding the ammunition of enemy and conflict with townspeople: 1 minute 10 seconds
Sexual violence to women: 24 seconds
The conflict of the townspeople and enemy soldiers: 27 seconds
Lynching of Aliye teacher: 2 minutes 40 seconds
Bloody corpse footages after lynching: 1 minute 25 seconds
Execution footage: 17 seconds
Documentary footage: not used
Whereas the first two movies are black and white, 1974 production is colored. Since it is colored, violence scenes seem effective. As documentary footages are not used, persuasiveness is more and that there are no footages out of movie does not break off from the story and emotion of the movie.
Being different from the adaptation of 1949, as in 1964 adaptation, the corpse of Aliye is seen by her fiancé in this adaptation. This time, Aliye has a little Koran in her hand

5. Discussion and Result

The number of movies including violence scenes in Turkish cinema is not less. We encounter violence in adventure, romance, historical or gangster movies as well as melodramas. There is not a great variation in Turkish movies in war type. When it comes to war, the movies of Independence War come to mind. It has been claimed that violence is existent in war movies rightfully. It has been defended that it is obliged to display what had to be done for victory in movies. The point that needs inquiry is how and how much it should be displayed.
It has been claimed that the imitability of violence is high. Violence is fictioned in the world of movie and made as enjoyable. It comes to mind that filmic violence forms a potential danger. Movie makers present this enjoyable and liked violence to audience starting from the previews.
The movie Vurun Kahpeye, which is a novel adaptation, has been chosen for this study. This movie has been adapted to cinema three times. The comparison of novel and adaptation has not been done in the study. The rates of using violence have been examined in three movies.
The duration of 1949 adaptation is 01:52:24,the duration of total violence scenes is 00:06:05. %5,35
The duration of 1964 adaptation is 01:51:12,the duration of total violence scenes is 00:08:40. %7,2
The duration of 1973 adaptation is 01:26:42,the duration of total violence scenes is 00:08:50. %9,30

While the durations of the first two adaptations are nearly the same, the rate of violence has increased in the second adaptation. Whereas the duration of the third adaptation is shorter than 25 minutes, the rate of violence is more than the other two.

Accordingly, the view "violence rate increases gradually"is justified. Romanticism of violence has increased. Aliye teacher was lynched for the sake of others by using lies. she says she will become a light to Anatolia. She was killed with a noble goal. In 1964 adaptation, her fiancé comes to the lynched corpse and finds the necklace in her bloody fist. In 1973 adaptation, her fiancé finds a little Koran. Death has changed its meaning day by day.

The analysis applied here might be done more deeply. The use of rifle, gun, bullet, knife and rifle butt might be separated. Other plans might be counted. It will be beneficial to determine which movie has more plans. Categories form the violence scenes in the main story have been formed in this study and the duration of use of these categories in these years have been taken into consideration. As a result, it has been numerically observed that the use of violence has increased in our cinema.

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Turks in The Thousand and One Nights

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Abstract. The Thousand and One Nights is one of the best tales of Arabic Literature. Living its maturity in the period of Caliph Harun al-Rashid, in approximately 8th century, The Thousand and One Nights is a product of common comprehension of nations near Baghdad like Chinese, Persian, Indian, and Turk etc. Among the tales which have been translated into almost all languages there are also widely known tales such as Aladdin and His Magic Lamp, and Ali Baba and the Forty Thieves. The Thousand and One Nights, having a rich heritage of Arabic language, includes nations given above and mentions about Turks in most parts of the tales.
In this study, The Thousand and One Nights will be evaluated in terms of Arabic Language and the traces of Turks will be pursued.
Keywords: Turks in the Thousand and One Nights, The Thousand and One Nights.

20. Arabian Nights (One Thousand and One Nights) and Its Historical Evolution

"Arabian Nights" is an Arabian folktale corpus with its unique narration, tone and interesting contents, which is full of entertaining legends adorned with giants and dwarves, and consisting of at least one thousand and one stories.
In these stories where time and space are intertwined, the adventures of giants, fairies, ifrits, dwarves, thieves and highwaymen, along with the history, tradition, lifestyle of emperors, and other people are narrated. These stories narrate mostly the socio-cultural and political life of the Abbasid era. In addition, they narrate the socio-cultural condition of locations such as Baghdad, Egypt, Damascus, etc., in history.
One of the reasons why these stories are named "One Thousand and One Nights" is that they have emerged in the course of a long period, and that there is a "lucky meaning" attributed by Arabs to the number "elf/thousand".
The fact that these stories centralize on the reign of Abbasid caliph Harun al-Rashid and in the vicinity of Baghdad is among the reflections of Arabic life and Arabic imagination on Arabian Nights.[23]
Most of these tales are in the form of fables, and all events have been narrated by the animals subject to anthropomorphism.

[23] Nihâd Sâmi Banarlı, Resimli Türk Edebiyatı Tarihi, 1/131.

21. The Origin of Arabian Nights

It is not correct to say anything exact pertaining to the origin and the author of the "Arabian Nights". It seems that these stories did not originate from a single person or at a specific time. Because, we encounter various narrative styles and time spans when we review these tales. This shows us that these stories and tales have not been collected in a book by the narration of a single storyteller. Besides, different tones and scientific depths indicate this very clearly. People studying on the "Arabian Nights" have divided these tales into four groups:
1st Group: Core period of the "Arabian Nights". This period, which is also labeled as the mythological period and in which tales are Indian and Persian tales, is the one in which tales are in their core form. These tales, which are also called "Hezar efsane/A Thousand Stories" and to which night conversations have constituted an origin, have been created and made up during this period. These are tales which have been written with the translations from Persian, Indian and Greek or made up by the people staying by the sultan. The original of these tales introduced into the Arabic as the "Arabian Nights" is the "hezar efsane/a thousand tales" in Persian.[24] On this subject, on

[24] Mes'udî, Murûcu'z-Zeheb, 2/260.

the other hand, Ibn Nedim (d. 385) states that Persians are the first to collect these tales from the language of animals, and that Arabian scholars have adapted them according to the characteristics of the Arabic and categorized, and gave aforementioned tales a novel identity. Moreover, Ibn Nedim argues that Alexander is the first person to organize night conversations for the first time.[25]

According to these things mentioned above, "Arabian Nights" originates from the series of tales named "hezar efsane", which is of Persian origin. However, with the influx of tales that are known among the Arabs and that of Arabic origin in time, these tales have been named "a thousand and one tales" instead of "hezar efsane/binbir masal". Likewise, there are tales in the Persian "hezar efsane" which are not of Persian origin, and they are thought to be of Indian, Greek or Arabic origin. Whichever origin they are of, these folk tales, whether in verbal or written form, have been introduced into the Arab Literature in the Abbasid period, and collected in books in several versions by Arab scholars in a period from 4th to 10th century according to hijri calendar. These collected tales form the core, in other words, the seed of the "Arabian Nights", and this seed will develop with the time passing. These tales have emerged in two variants: Egypt variant and Baghdad variant.

2. Baghdad Group: These tales we encounter as a corpus consist of old Arabic folktales that have been passed on through generations, created especially by Muslims that have lived in the Abbasid era, and that dwell on the historical persona and events that have occurred during that era. These tales mostly exhibit the characteristics of the Harun al-Rashid period (786-809). Ibn Nedim states that the tales which are called "thousand nights", which do not have any kind of connection in between, and which have been transferred and compiled from the Arabs, Persians, Greeks and other nations by Cehşiyari (d. 331/942-43) consist of 480 tales, that each tale consists of 50 leaves, and that Cehşiyari added tales until the number of them have counted up to a thousand, and continues: "There were a group of people before, making up stories from the voices of people, animals and birds. They are Abdullah b. el-Mukaffa', Sehl b. Harun ve Ali b. Davud.[26] In addition, Ibn Nedim mentions the titles of many books on this subject.

Stories mentioned in this group have been brought together in 4th and 5th centuries in hijri calendar. With the centuries passing and events taking place in the Muslim world, names of famous sultans and scholars have also occupied space in these tales. It is possible to encounter quotes from Qur'an and Sunnah as well in these tales which include the epic events of Muslim people. It might be stated that tales of this period have had an Islamic form compared to old Persian and Greek tales.

3. Egypt Group: Researchers state that the "Arabian Nights" have assumed a new form, and have reached the greatest extent in terms of content in this era that corresponds to the mid-span of the 5th century in hijri calendar. In this era, changes in the names of characters are encountered along with repeated stories in the corpus, and stories that had recently been made up have also been included in these tales. Stories that had been created in Egypt and Damascus, and that carry the characteristics of the Fatimid, the Mamluk and the Ottoman eras have been added to the book. These stories which have been formed between the 5th and the 10th centuries in hijri calendar consist of Islamic traditions and oriental legends. Tales that fall into the Egypt group are assessed in two groups: The old section that ends by the 8th century in hijri calendar and the new section that ends by the 10th century in hijri calendar. The old section tales have a nice tone and include characteristics such as morals, compassion, mercy, etc. The new section, which is the second one, consists of tales crowded with cheat, deception, lie, etc., being weak in its tone.

Today, the book named "Elf leyle ve leyle/One Thousand and One Nights" has been formed with all the variants aforementioned being brought together. Indeed, there are editions of this book that are different, great or small in terms of its volume, but the book mentioned hereby is the one containing one thousand and one tales and having different editions in two volumes in the Arab world. Moreover, the most famous one of these tales is "Sindibad".

Researchers state that this book has the following characteristics:

The book consists of folktales and this entertains the audience.

[25] İbn Nedîm, el-Fihrist, p.436.

[26] İbn Nedîm, see ibid, 2/260-261.

Stories in the book express the socio-cultural condition of various societies in various time spans.
The character named “Scheherazade” and the events she goes through are at the center of the book.
The book is not one to be considered as a literary example by the people interested in literature; however, it is worth considering in respect of interesting events it contains.
The exaggerated narration of the tales and the relationship between the nature and the characters are worth considering.

22. The Tone of the Book

22.1. The tone of the book varies between different parts. There are numerous differences especially between the introduction part and the Baghdad part. This is observed in the use of expressions, secis (rhymes within sentences), unnecessary words and phrases, and in characterizations. In Egypt part, on the other hand, the use of masculine wording, morally inappropriate wording, and inverted and sleazy sentences are present. Besides, the general tone of the book is nice, comprehensible and clear. These tales, in which the use of Fusha and colloquial language variations of the Arabic could be observed, are far from vanity and obliqueness.

22.2. Use of poems in the book stands out frequently. These poems are mostly comprehensible poems. It is possible to run into poems prosodies of which are flawed among these poems that are flawless in respect of aruz wezni. Included poems are ones in accordance with the theme of the subject.

22.3. It is also likely to observe verses and hadith in tales. These verses and hadith that have been propounded in accordance with the development of the subject are included to reinforce the subject.

23. Contents of the Book

23.1. In “Arabian Nights”, disputes between people, mythology and the old culture are included. However, this book does not constitute a historical document. Because there are many references in this book to imaginary events which do not comply with the reality by mentioning mythological scenes as well as ifrits, giants, genies and fairies. Most of the book consists of superstitions and legends. There are maxims and hadith as well as didactic and entertaining tales.

23.2. Ifrits and genies have been mentioned in the book often. While the genie of His Holiness Suleiman has a distinguished position, and ifrits undertake the mission of love, magic and entertaining the people, genies are to perform rather spectacular and evil activities.

23.3. Women assume an active role in many respects in the book, and plays the most distinct role in love and affinity. In addition, there is an emphasis on that women have an outstanding intelligence.

24. The Role of Arabian Nights in World Literature

24.1. It is not correct to relate the "Arabian Nights" only with the Arab literature. Although these tales have exhibited a development in the Arab world, the origin of these tales are Persian, Indian and Greek cultures. Moreover, these tales have been translated into different languages and brought in to the world literature.[27] The first person to translate this book in the Western world was the French orientalist Antoine Galland (1646-1715). Later on, German Max Habicht (1775-1839) and French Jean Charles Mardrus (1868-1949) have introduced certain parts of the book by translating them. Again, as much as we could identify, the following scientists have grown an interest in the "Arabian Nights": Henry Tornes, Richard Burton, Krymski, Enolittnman, McNaughton…

24.2. Ahmed Nazîf, Selâmi Münir Yurdatap, Raif Karadag, Alim Serif Onaran have been the prominent figures among those introduced these tales into the Turkish world. Nevertheless, certain parts of the book have been translated into Turkish in various periods by other people.

25. Turks in the Arabian Nights

26. Many nations have been mentioned in the Arabian Nights. This is closely related to the locations these tales have originated at. Although most of these tales embody mythological characteristics in terms of time, location and people, locations at which these tales have come to life have given different identities to these tales. The leading reason among those triggering it is the locations at which these tales have been narrated and narrators of them. These narrators, who are mostly of Arabian descent, are narrators aware of the Islamic world and the neighboring nations. Thus, it is possible to encounter the names of many nations in these tales which have developed in locations such as Baghdad, Egypt, Damascus, which are Islamic centers. One of these nations is the Turkish nation. Turks are mentioned in tales mostly when the name of Anatolia have been called. However, there is another reason for Turks to have their name on these tales; that is, Turks adopting Islam in masses during the Abbasid era and having a say in the administration of the Abbasid state.

26.1. It is also likely to encounter Turkish words in the Arabian Nights. It is claimed that these words have been introduced into these tales through Mongols.[28]

[27] For detailed information on this subject, see, Süleyman Tülücü, "Binbir Gece Masalları Üzerine", A.Ü.İ.F. Dergisi, p.22, v.7.

[28] The book One Thousand and One Nights, (The inlet section of the book), 1/11.

26.2. As much as we could have identified, Turks are mentioned in several parts of the Arabian Nights. Turks have been mentioned in the 88th, 89th, 90th, 95th, and 96th night tales. These are the ones including the adventures of King Omar Ben En-Numan and his two children, Sherkan and Zoul-mekan. The endeavors of Muslims to conquer Constantinople are narrated in these tales. Hereby, armies have moved into the Anatolia from the Arab world and thus, Turks have been encountered. While Turks are sometimes narrated as the supporting forces for the Islam armies, they have fought on the opposite flank from time to time. At certain points, it is possible to encounter the name Turk and Turkish people in accordance with the narration of the tale. In addition, the names Anatolia and Constantinople/Istanbul have been called many times, and rivers such as Seyhun, Ceyhun and Fırat have been mentioned.

27. Conclusion

27.1. Tales of A Thousand and One Nights has occupied an important position in Arab literature, despite being a mutual work of the Middle East and Far East nations. Mythology and life are intertwined in these tales. These tales, adorned with giants, dwarfs, genies, fairies, etc., are claimed to be made up by Scheherazade. It is possible to encounter Arabic poem along with verses and adages in these tales, in which we observe the traces of the Harun al-Rashid era mostly. These tales of Arabic origin in the form of two voluminous books have been translated into many languages of the world today. Turks, as well as many other nations, have been mentioned in these tales.

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Cemaleddin İshak El-Karamani And His Unknown Ghazals

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Abstract: The members of Islamic Turkish literature artists behaved in an easy fashion more than the divan poets in compliance with the literary rules. For example, they are not sensitive in transforming the poems they write in a self-contained work like divan poets. That's why, the poems of the Islamic Turkish Literature are in a disorderly manner in the sources such as magazine, and divan notebooks. Cemaleddin İshak el Karamani, known with the name Cemal Khalif and who died in the year 933/1526-27 is oen of these poets. Some poems which were not be published are in the end of the two manuscript copies of the work called en-nesaihussufiyye fi mevaziddiniyye. All of the poems which is compounded of 59 ghazals contain religious-sufism related elements. The success of the application of aruz prosody and rhyming in the poems is somehwat above the Islamic Turkish literature avarage. In the lines where idioms are frequently given place, he applies rarely to literary figures of speech and poetic themes. That it is rich in terms of the Turkish archaic words and affixions makes these poems very important. From the some statements, it is understood that Cemaledin İshak el Karamani is one of the famous sheiks of his period, and he is both a tolerant and modest person. In this article, firstly, it will be discussed that the state of belonging of the unknown ghazals of Cemaleddin İshak, and information which has been got with reference to his life and character will be presented. Later on, the datum which have been had by the examination of the gazals in terms of form and content will be presented. In the end of the work, after the conclusions drawn have been listed, the text with criticism which have been framed with the comprasion of the two copies of the unknown ghazals of Cemaleddin ishak el karamani will be presented to the world of enlightement.

Keywords: Turkish poetry, Cemaleddin İshak el-Karamanî, Ghazal, 16. Century, Sufism.

1. Introduction

In the divan literature [29] which represents one branch grounding directly on the traditions of the Iranian poetry's traditions, the real aim of a poet is to organize the poems he has written because of various reasons in different times and is to be able to get a title of a divan literature poet.[30] Whereas in Islamic Turkish created by literature whose ideological and literature is İslam and its philosophical approach islamic philosophy, for poets the real target is to reach Allah. Art and literature is seen as an instrument in order to reach this aim. That's why, these artists belonging to this literature created Works by pushing the concerns that is required by the period, the asthetic rules based on the form and content into background.[31] It is a know fact that some artists of Islamic Turkish literature collect their poems in a book they called divan by taking the example[32] of the divan poets. The best example one can give to this is Yunus Emre. Hence, his poems were collected with the name of Divan of Yunus Emre.[33] Another person known with the identity of being a sufi who publishes the poems he has written with the name of divan is Aziz Mahmud Hüdayi. He also transformed his poems whose subject matter is more of the love of Allah to a work he has given its name as Divan-ı İlahiyat. [34] However, some of the members of the Islamic Turkish literature did not feel the urge to conform to this principle. The poems of the many poets who are sufis thinking the same way are included in a disorderly manner in the content of magazine, divan notebooks or various works.

For example, ghazals and short poems like hymns which do not have a feature of a work by itself of Ömer Fuadi who is one of the Halveti Sheiks are included in the magazine and divan notebooks in a disorderly manner. [35]

Kul Himmet who was one of the forerunners of the Alevi-Bektashi poets does not have a distinct work recorded. After all, Himmet has poems up to 150 which were determined. [36] These too belong to the written materails which were left to our old cultural world. New poems also show up belonging to Kul Himmet at the time of the search for the magazine and divan notebooks.[37]

One of the artists is Cemaleddin İshak el Karamani who was known with the sufi identity wrote religious works and is a poet but who did not form divan poetry. In relation to Cemaleddin Aksarayi who was brought up in the first period of the Ottomans, Cemaleddin İshak whose birth date was not known belongs to a family known as "Cemalizadeler". Karamani known with the name of Khalif

[29] Ömer Faruk Akün, "Divan Literature (Divan Literature Meter and its Scope)", Turkish Religious Foundation Islamic Encyclopedia, Ankara 1994, C. 9, s. 390.

[30] Ömer Faruk Akün, "Divan Literature", (The only book collecting all the poems of the poet:divan), Turkish Religious Foundation Islamic Encyclopedia, Ankara 1994, C. 9, s. 396.

[31] Azmi Bilgin, "Lodge Literature", Turkish Religious Foundation Islamic Encyclopedia Ankara 2011, C. 40, s. 381.

[32] For the difference between the divan literature and Islamic Turkish literature look Ömer Faruk Akün, "Divan Literature (Divan Literature Meter and its scope)", Turkish Religious Foundation Islamic Encyclopedia Ankara 1994, C. 9, s. 390

[33] Look Mustafa Tatçı, *Divan of Yunus Emre (Text with criticism)*, H Publishin, İstanbul 2008, 1-706.

[34] Look.. Aziz Mahmud Hüdâyî, *Divan-ı İlâhiyât*, Ankara National Library, Turkish Manuscripts, No. 06 Mil Yz. A 8120/1.; Mustafa Tatçı ve Musa Yıldız, *Aziz Mahmud Hüdâyî – Divan-ı İlâhiyât*, Üsküdar Researches Center İstanbul 2005, 1-542.

[35] İlyas Yazar, "Ömer Fuâdî", , Turkish Religious Foundation Islamic Encyclopedia Ankara 2007, C. 34, s. 62; agy, "FUÂDÎ, Ömer", Turkish Literature The dictionary of names, http://www.turkedebiyatiisimlersozlugu.com/index.php?sayfa=detay&detay=480 (E.T.: 26.01.2016)

[36] Nurettin Albayrak, "Kul Himmet", Turkish Religious Foundation Islamic Encyclopedia Ankara 2002, C. 26, s. 352.

[37] Hasan Kaya ve Necat Çetin, "" 50 poems of kul himmet which are included in a magazine" International Social Researches Journal, volume 8, issue 37, April 2015, p. 181.

Cemal and who used the pseudoynm Cemali in his poems took lessons from Muhammed Kerrari by going to Buhara after getting his first education. Cemali who went to İstanbul became a student of Mevlana Kasım and Muslihiddin Kastallani in return for copying the work named el kafiye of Ibnul Hacib went to pilgramage with the Money that Fatih Sultan Mehmet gave him.[38] After the return from the hajj, following an event which occured between him and his former teacher Kastallani who was the muslim judge of the time left the Ilmiyye category and was included in the sufi sect.[39]After this incident, Cemali El Karamani who went to Konya became a member of Karamani. Cemali having entered the sect went to İstanbul by starting teaching activities in the dervish lodge which was made for himself by Vezir Piri Paşa in the Zeyrek district.[40] According to what he informed us of by his verses "Cinana eyledi azmi o mürşidi kamil"[41] and " mate zubdetul evliya" [42] calculated by ebced calculation method by Cemaleddin İshak el Karamani who died in 933/1526-27 year was buried in a lodge in Sütlüce which was another building made by Piri Pahsa.[43]

Cemaleddin El Karamani has many distinct works with the subject matter being commentary, hadith, sufism, grammar in verse and prose. The Works aforesaid is possible to list as such:
1- Tefsirul Kuran 2- Haşiye ala Envaril Tenzil 3- Şerhul hadisil erbain 4- Kırk Hadis Translation 5- Risale fi Etvaris süluk 6- Risale fi Devranis sufiyye ve raksihim 7- tevabi fissarf 8- Kasidetül kafiye 9- Kasidetül haiyye 10- en Nesaihussufiyye fi Mevaiziddiniyye.

In the works of verse such as Kırk Hadis Tercümesi, Kasidetül Kafiye, Kasidetül haiyye and the nasihatname named en nesaihus sufiyye fi mevaiziddiniyye Cemali El Karamani which gives advices with the help of Quran verses, hadiths, kelam-ı kibar and poetry quotations have six copies that were determined up to now. [44]When these copies were examined, after the writing work of the works are done, verses beloning to Cemali most of which was formed by ghazals he wrote in the manuscripts of İzmir National Library and Manisa Manuscript Library are seen to have been included.

That by being published bringing these poems which was not uttered in the old sources to the attention to the Turkish literature gains importance as regards to reach some conclusions in relation to Karamani and to determine the literary character of him.

For this reason; in this handout we will discuss the state of belonging to the firstly mentioned unknown ghazals to Cemal El karamani after we explain the results in the end of the examination of these poems in terms of form, content and language and we will present the edition critical text we have formed with the help of two copies.

2. The issue of the state of belonging of the ghazals to Cemaleddin İshak El Karamani

There are more than one poems using the pseudonym of Cemali in Turkish literature. This pseudonym was used by six different artists according to Tuhfeni

[38] Reşat Öngören, "KARAMÂNÎ, Cemâleddin İshak", , Turkish Religious Foundation Islamic Encyclopedia Ankara 2001, C. 24, s. 448.

[39] Muharrem Tan, *Taşköprülüzâde Ottoman Scholars* İz Publishin İstanbul 2007, s. 275.

[40] Reşat Öngören, Sufism in Ottomans, Sufis in the Anatolia, State and Ulema XVI. Century İz Publishing, İstanbul 2012, s. 35.

[41] Suat Donuk, "Cemaleddin İshak el karamani and a mesnevi by him whose subject is salah prayer", *Jasss International Journal of Social Science*, Number 40, Winter I 2015, s. 263.

[42] Abdülkadir Özcan, *Şakaik-ı Nu'mâniye ve Zeyilleri*, Çağrı Publishing, İstanbul 1989, C. 1, s. 373.

[43] Öngören, agmd, s. 449.

[44] The tag information of these copies are as follows: 1- Manisa Manuscript Library No. 45 Ak Ze 17. 2- İzmir National Library No. 2016/1. 3- İBB Atatürk Library No. OE Yz 0762. 4- Süleymaniye Library , Hacı Mahmud Efendi Department No. 2895. 5- Süleymaniye Library, Ayasofya Department No. 1748. 6- İstanbul Üniversitesi Rare Books Library No. TY 2243.

Naili [45]created in the form of compilation of short information of the poets by searching many biographical sources, and by nineteen different artists according to the Turkish Literature dictionary of Names which collects up to date biographies of the Turkish poets online.[46] Because of this reason there are suspicions as to the state of belonging of these ghazals to Cemaleddin İshak El Karamani which was written with the Cemali pseudonym. However, the recorded copy with the number 45 Ak Ze 17 which is one of the manuscripts in Manisa manuscript Works Library where there are ghazals of Cemaleddin İshak, includes the work named en Nesaihussufiyye fi Mevaiziddiniyye. This copy which is in good condition physically, was transcribed in an attentive way by a transcriber named Kasım b. Halil with the date 955/1548-49 is the oldest transcription work whose date is the oldest of all among what are available, en Nesaihussufiyye Manuscript. When the copy is examined the impression that the transcriber has written Cemali El Karamani peoms in the blank pages after he has completed the text of en nesaihussufiyye is got. The copy recorded with the number 2016 n 960/1552-53 in İzmir National Library which is another manuscript having unknown ghazals of khalif cemal was transcribed by Eyyub Mosque Imam Abdulkadir bin Mehmed.

This manuscript like in Manisa starts with en nesahussufiyye fi mevaiziddiniyye, and the rest of the pages continues with the poems belonging to Cemaleddin İshak. The difference between this mansucript and Manisa copy is that it includes the poems beloning to Cemali, the various religious Works in verse and prose whose editor is unknown.[47]

Based on these characterizations that we have made shortly in these manuscripts we derive the opinion that they are credible in the end of the work [48] whose state of beloning to Cemaleddin İshak el karamani arouses no suspicion, and that many exists together is a point that makes one think these ghazals belongs to him.

When we look at the birth and death dates of the artists who use Cemali pseudonym in their poems, there is only one poet who lived before 955/1548-49 whose transcription date of the oldest of the manuscripts when mentioned ghazals exists, therefore these poems can only belong to one apart from Cemaleddin İshak El Karamani. That poet is the nephew to Şeyhi who is known with the Harname Mesnevi, Bayezid Cemali Efendi. The divan of Cemali who was thought to have died in the last period of Sultan Bayezid (1481-1512) was published by İ. Çetin Derdiyok.[49] When one seraches the divan which Derdiyok prepared the mentioned ghazals is seen not to have existed here. There are many Turkish verses of Cemaleddin İshak el Karamani in which there are many ghazals who places in the work en Nesaihussufiyye fi mevaziiddiniyye. When these unknown mentioned ghazals are compared to these Works, it can be seen that there are similarities between the subject, language and the tone. That treating the religious-sufi subjects and themes not giving place to literary arts to use a difficult language in the sufi verses spoken with ecstasy, and using an artless language where advice is given, and being rich in terms of turkish archaic words are all the common traits of these verses.

Because of these reasons we have mentioned, it seems likely that the state of belonging of these ghazals which we have become the subject to this handout to Cemaleddin İshak el karamani.

3. Form Properties

[45] Mehmet Nâil Tuman, *Tuhfe-i Nâilî*, (haz.) Cemal Kurnaz, Mustafa Tatçı, Bizim Büro Publ.., Ankara 2001, C.I, s. 157-158.

[46] Turkish Literature Dictionary of Names http://www.turkedebiyatiisimlersozlugu.com/index.php?sayfa=arama_sonuc&detayli_arama=1&M_AD=cemali&p=1 (E. T.: 27.01.2016)

[47] Donuk, agm, s. 265-266.

[48] Ahmet Tanyıldız, "CEMÂLÎ, Sheik Cemâleddîn İshâk Efendi", Turkish Literature The Dictionary of Names http://www.turkedebiyatiisimlersozlugu.com/index.php?sayfa=detay&detay=4983 (E.T.: 26.01.2016)

[49] Günay Kut, ,"Cemâlî", *Turkish Religious Foundation Islamic Encyclopedia*, Ankara 1993, C. 7, s. 316-317.

Cemaleddin İshak El Karamani has 59 ghazals which does not takes place in other works of him and in other sources in the two manuscript copies. That couplet number changes between 5 and 9 in the form of ghazals and mostly that it is 5,7,9 and couplet number even numbers are rare is a known point.[50] Apart from the one of the Cemaleddin İshak Efendi's mentioned ghazals all are formed by five and more couplets. One should also consider the probability that the transcriber has not written one and more couplets for some reason in one ghazals whose couplet number is 4. That the ghazals are established the most in way to consist of 7 couplets are attention grabbing. The 33 of the 59 ghazals consist of 7 couplets. Among the odd numbers 9 ghazals with 9 couplets, 8 ghazals with the 5 couplets follow 7 ghazals. Among the new ghazals of Cemaleddin İshak there are ghazals whose couplet numbers are of the even number. The number of these in accordance with the common opinion aforementioned are few. Among those whose couplets have even numbers are 6 ghazals and 6 couplet ones. Apart from this, two ghazals are composed of 8, and one ghazals is composed of 4 couplets.

One characteristic of the general verse form of ghazals is that they are written with the various patterns of the aruz prosody.[51] Within this context, in all of the mentioned verses of Cemaleddin İshak el Karamani aruz prosody has been used. 59 ghazals are established with 11 different patterns. These are the patterns that are among the most used in Turkish literature, and the patterns which suit Turkish language and Turkish literary taste. Cemal El karamani prefered the failatun /failatun /failatun pattern of the remel bahri mostly with 12 ghazals. This pattern is followed by 9 ghazals Muestefilun /Mustefilun /Mustefilun/ Mustefilun and Failatun/Failatun/Feilun. With the patterns known to be long it has been made use of the short ones such as Failatun / Failatun /Failun and Mefailun/Mefailun/Failun. This two short patterns are seen in the ten on the 59 ghazals to be 5 five ghazals. The poet used relatively less used aruz prosody such as faulun/Faulun/Faulun/Faulun in only one poem.

The ghazals which are subject to this handout of Cemaleddin İshak El Karamani consists of 816 couplets in total. In the ten of these couplets one sees that the metre is disorganized[52], and in one syllable is lacking. [53] We get the impression from the use of the poet instead of the word for eyvah, ivah; word for the vaveyla, vahveyla, word for the dükkan as dükan, word for kase kas; word for Müslüman, Müsliman that the poet is rather forced to use meter application. However, it will be wrong to say that the success of Cemali in the use of the aruz is rather low than other Islamic Turkish Literature. Mentioned aruz imperfections and strain are of the type which can be seen in all sufi poets and first period divan literary personages.

If one will look at the ghazals of Cemal el karamani in terms of rhyme one of the form properties of poem it will be seen to be conformed to the repeated voice and rhyme related rules moderately. In the rhyme array of the poems it has been conformed to the array in the form of aa, xa, xa which is one of the trademarks of the verse form. It is possible to determine that repeated voice and rhyme are framed into this array within the frame of general literary acceptances. It is known that in the end of the verse there is an affixion or word which forms the repeated voice, before that the array in which the voices comes forming the ryhme is more prefered in turkish literature. Generally in the ghazals of Cemaleddin İshak el Karamani,

____bîmâr olmışam
____tîmâr olmışam
____nâ-çâr olmışam
____bî-zâr olmışam

[50] Cem Dilçin, *Türk Şiir Bilgisi*, TDK Publishing, Ankara 1997, s. 109.
[51] Dilçin, age, s. 119.

[52] Look for the first verses (first number represents the number of a ghazal, the second a couplet, the third one the verse 2/4/1, 2/7/1, 16/2/1, 26/2/2, 32/8/2, 35/6/1.
[53] Look. 48/6/1.

He conforms to this condition as in the abovementioned example.

However, in some ghazals,

____neşât
____ribât
____ihtiyât
____bisât

There are also ghazals that gives rhyme place without there is a repeated voice as in the example abovementioned. The number of such ghazals are 7.[54] Moreover, in some poems cemali tries to grab euphony with only the repeated voice without the rhyme. We face this matter in 6 ghazals.[55]

It is seen that Cemaleddin İshak Efendi cancels the ryhming system in other couplets that he formed in the first couplets in some ghazals and that he goes towards other possessions.[56] For example, the matla couplet;

____dil dile derdin viren dermân virür
____gel dile derdin viren dermân virür

He starts by forming with the repeated voice, and half rhyming of the 7 ghazals rhyming "dile derdin viren derman virür" in this form. However, he forms the second couplet like this and removed the rhyming of the ghazal and left only repeated voice instead.

____gün derdin viren dermân virür

One another interesting point is in the ghazals of Khalif Cemal in terms of the rhyming patterns is the forcing the words in two places in order for the rhyming be formed. In order for the 'nema' word is rhyming it has been included as the 'numu' in the poem in the first couplet of the 27.ghazal.In 17. ghazal the word whose origin is 'seyl' is knocked into shape of 'sil' in order for the rhyming be formed.

That using only the repeated voice, that rhyming patterns of the first couplets and those come later is different, that trying to bring into consonance by changing some words is seen as a poem imperfection within the frame of general literary acceptances. It will not be wrong to explain this with Cemaleddin İshak el Karamani's being a member of Islamic Turkish literature, by those involved in the literature see art and literary rules in the second place. It is also necessary to add that these poem imperfections are seen in many poets of the contemporary of Cemali. It is possible to determine that while Cemali el karamani prefers rhyming types he behaves in a wide range of choosing and nearly makes use of all types. The poet has used the rchest rhyming among the rhyming patterns. With 16 poems complete and 6 half rhyming follows this type seen in 31 ghazals. Punned and bronze rhyming types are also seen in these ghazals. But these are remained limited to a couplet since they are spreading type into the whole poem. For example;

Işḳ odına yanmaġı ögren dilā pervāneden
'Āşıḳa ma'şūḳ içün cān virmege pervā neden 3/1

The punned ryhming seen in this couplet does not exist in the other couplets in the same ghazals.

Görsem yüzüňi cānā virsem yoluňa cānı
Her kim ki bula bunı pes n'eylesün o ānı 11/1

Bronze ryhming that we confront in the abovementioned couplets are not seen in the other parts of this couplet. There is internal rhyming in the middle of the line in the ghazals type called musammat. The three of the equal parts starting from the first or the second couplet are rhyming by themselves and each couplets takes the form of a small stanza.[57] Cemaleddin İshak el Karamani

[54] look. 10, 18, 29, 30, 36, 39, 44. ghazals
[55] look 20, 23, 24, 25, 38, 53. ghazals
[56] look. 7, 23, 24, 25, 38, 53. ghazals
[57] Dilçin, *Türk Şiir Bilgisi*, s. 120.

has used this method used by the islamic literary members in order to approximate the folk peotry grounding on the ghazals stanzas whose poem unit is couplet. 5 of the 59 ghazals of cemali has been rhymed in the form of musammat. [58]

4. Content Properties

In the unknown ghazals of Cemaleddin İshak el Karamani the most of the subjects dealt with are religion and sufism centered. The mortality of the world, the pain of separation, love suffering, and enjoyment that one gets from this, death, complaint of the fate, repentance, asking forgiveness, demand from the the mercy of Allah, praying to Allah, religious advice, self related struggle, contendedness, appeal to Allah and sufism are certain subjects which he dealt with in the ghazals of Khalif Cemal. Apart from the non- religious is love and separation form the loved one. However, what is intended with the lover is Allah or Hz. Muhammed and the love dealt in the mentioned ghazals is the religious love is determined by the poet directly.

Iṣḳ-ı Ḥaḳḳ'uñ kim ḳaçan virür neṣāṭ
Anuñ içün şād olur ehl-i ribāṭ (10/1)
İy yoġı var eyleyen sulṭān añup ben bendeñi
Tuḥfe-i derdi hediyye ḳılasın diye mi yoḫ (36/2)
Ġāfil olma iy göñül kim Aḥmed'üñ āşıḳları
Ardımazlar aña kim hem-sırr-ı Sübḥān olmaya (40/6) [1]
Ḥubb-ı Ḫudā'dur eyleyen ser-geşte vü şeydā bizi
Ḫalḳ arasında ser-be-ser şūrīde [vü] rüsvā bizi (46/1)

"the love of Allah, the sultan who makes the non-existent existent, the lovers of Ahmed, Hubb-ı Hudâ (the love of Allah)" which is existent in the aforementioned couplets this condition is explained.

Some of the aforementioned subjects that we have organized above confronts us in many places. Some subjects understood to be of importance by the poet in the ghazals formed in the only harmony tone is dealt in all the couplets. For example, appeal to Allah and asking for mercy from him is seen in all of the 8 different ghazals. [59]Religious advice subject is spoken in all lines of the five ghazals. [60]Besides, the regret felt from the committed sins[61] and death[62] is dealt with in two, the enjoyment from the suffering from love is dealt in one ghazal.[63]

Some subjects are dealt in couplet level but often. The pain of separation, the mortality of world, the self related struggle confronts us much n the gazelles of Cemaleddin İshak el karamani.

Khalif Cemal who is a member of the halvetiyye sect, in his ghazals uses sufism as term, subject and image. However, he makes his gazelles an instrument in order to spread his religious ideology, to give advices to followers.

'Azm-i liḳā'u'llāh idüp seyr it fenā fi'llāhı tā
Bir gün beḳā bi'llāh ola derdin viren dermān virür 7/5
'İlm-i şerī'at ḥaḳḳı-çün 'ayn-ı ṭarīḳat ḥaḳḳı-çün
Ḥaḳḳ-ı ḥaḳīḳat ḥaḳḳı-çün göster bize dīdāruñı 35/7

Cemali who uses religious terms in this couplets,

Ḥaḳḳ'uñ cemālin yād idüp gel derd-ile hū diyelüm
Yārān-ıla feryād idüp gel derd-ile hū diyelüm
İy ṭālib-i ḥubb-ı Ḫudā ḳıl ehl-i 'ışḳa iḳtidā
Cān u dili idüp fedā Allāh'ı gel ẕikr idelüm

In the 53. gazelle which starts with the abovementioned couplet and with these verses in 12. gazelle, he told the hardships of this road to the students in the road of god and gave several advices.

The places where sufism is dealt in Cemali's poems are not restricted with

[58] look. 23, 35, 38, 53, 54. Ghazals

[59] look. 9, 24, 25, 29, 31, 35, 43, 57. ghazals
[60] look 12, 14, 32, 54, 56. ghazals
[61] look 23, 58, ghazals
[62] look 4, 34. ghazals
[63] look 22. ghazals

these ghazals and one comes across many couplets spoken with the religious joy.

Cemaleddin el Karamani makes use of many literary figures of speech when dealing with aforementioned subjects in the mentioned poems. It is seen that in the gazelles of Cemali, he has made use much of the symmetry art. Hyperbole, personification, repetition, simile, contrast, interjection, question, reference, iham, (bulunamadı) and metaphor figures follow symmetry. We can give such an example:

Symmetry:

Nefsüñi *kesr* it Cemālī *cerr* idüp *fetḥ* ile [sen]
Tā ki ḳadrüñ *ref*‘ ola ben saña ḫayruñ ṣanaram 8/5

Hyperbole:

Āteş-i ḥasret ile ehl-i dilüñ yanduġını
Ger göñül ala dile diye *lisān oda yanar* 13/4

Personification:

Nefsüm sözümi ṭutmaz ben didügüme gitmez
Yüzde birini itmez biñ eyler-isem zārī 21/7

Repetition:

İñilerem ki *inildüm* dil ü cāndan *iñiler*
Görseñ efġānumı kim zār u fiġāndan *iñiler* 2/1

Simile:

Ṣan bu *cihān* bir *ḳanara ḳaṣṣāb ‘Azrā’īl* anuñ
Destūr olına ḳabż idüp cānın alup bī-cān ider 4/7

Contrast:

Bu Cemālī derdmendüñ *derd*i çoḳ dil-ḫastedür
İy ‘aceb n’olaydı ger ṣuvaradı *dermān* meni 6/7

Interjection:

Gel *iy cān burcınuñ māhı* göñül ıḳlīminüñ şāhı
Teraḥḥum eyle bi’llāhi iñen arturma hicrānı 5/4

By some sources accepted as a figure of speech, poetic themes which is one of the main content elements of the divan literature is seen in the ghazals of Khalif Cemal. But, the frequency of sighting of these is not much as confronted in the divan poetry faces us rarely. These poetic themes:

Bülbül ü dil güli gülzār-ı cemālüñ dileyüp
Her seḥer nāle ḳılup ide naġam niçeye dek 48/4
Çerāġ-ı ḥüsnine pervānedür dil
O şem‘e yanmayanlar nāra düşdi 19/2

Like in these couplets are ordinary poetic themes like rose, nightingale or şem and pervane.

It will not be wrong to say that these figures of speech that we have given one of the example are main varieties and compared to Cemali’s divan poems these are used less. The reason of this is that Cemaleddin İshak is a sufi poet and that’s why he sees peotry to transfer the religious enthusiam and an instrument to give advices to his followers. The idioms and proverbs that the folk uses are known as important content elements for works of art. Successful poets generally makes use of these elements in order to color their poems and to condense the meaning. Khalif cemal also used especially of the doms in his gazelles, in these ghazals written many with the effect of love of Allah and the want to reach Allah idioms like to be close to tears, be a remedy, to parish. In the cemali’s gazelles there is also a proverb. We can sort the mentioned idioms and proverbs:

Knock someone cold, join together, trample on, cover up for someone, to crush the chest, try to succeed, be in good with sth, waist twist, enter with heart and soul, to perish, to take so’s life, to be painted in trouble, to be the cure, to remedy the troubles, to wheedle, to even teeth, beat one’s chest, to get clear of,to thrust out hand, sth to come from the hand, stretch ones chest, to wretch the peace of home, sweep away sth, eye for eye, the tears of blood, lay waste, treat

well, to be close to tears, to work on, swallow blood, to be blood thirsty, get cone in his hand, subjugate, tend to, to waste life, pull the hair, hand in, to devastate the merry home, can't afford, damn, bemoan, be beneficial, to put your heart to, way to life, tear your heart out, to rend the heart, to rotate the face, to pour water face, not to dare, make proud, to be a disgrace to

Proverb:

Her oġul kim almadı ḥubb-ı İlāhī'den naṣīb
Atalardan ḫoş meδeldür ṭoġmayaydı anadan 3/4

In this section that we have displayed content elements if we finally touch on the dealing manner of Khalif Cemal of these, it is possible to determine if he uses abstract concepts and he follows a depiction method in which metaphor and a subjective telling remain in the front. In his ghazals;

Pür ider rūy-ı zemīn[i] eδer-i cūduñ-ıla
Rūz [u] şeb kim ṭolanur yiryüzüni mihr-ile māh 44/4

As in the example of aforementioned, concrete concepts and the lines where there is nature is shown rare.

5. Language and Tone

That Cemaleddin İshak el karamani is a cult sheik who compiled various religious works to utter religious joy, to write these in order to teach the folk the true path is understood from the content. Because of this those written in the mentioned poems with the effect of the religious love and with the aim to give religious information to the dervishes have relatively difficult language. In the couplets whose couplets felt to have been written with ecstasy and the couplets seen to have consisted of the religious sufism related information, that the language gets more difficult attracts attention. Especially as in these examples, in the couplets that the poet has used arabic sentence and subclause it is felt that the language and the tone becomes more sonorous. However, in the couplets having advices the language is seen to have become easier compared to others.

It is a known fact that some divan and lodge poets quotes from the quran verses and hadiths, and this have made the language and tone more difficult. But ın the ghazals of khalif cemal, he made rare quotations from the quran verses and hadiths. In 59 gazelles, he just made a short quotation from a verse of quran in this couplet.

In this couplet however, only the surah names were notified.

In the poems of Cemaleddin İshak Efendi, in the arabic original form there is no hadith quotation. Only in the couplet, there is a reference to a wording of Hz. Muhammed " Before death comes, in some way die by leaving sensual and self related sensations aside"[64]

As subject to the handout, the gazelles of Cemali el Karamani is rich in terms of the turkish archaic words. In these poems written before the date of 933/1526-27 there are many words that are not used in Turkish now. It is possible to list the words which make ghazals important for language works and present time equivalents of these words:[65]

Ağu: Poison, Al:cheat, intrigue; Alu: unable 2down, back, worthless 3. Fool, Stupid,dullard, ardmak: fly at,wind,hang, assı ası: benefit, porift, gain, takings 3.interest berkitmek: strengthen, bolay ki: paradventure, maybe, hopefully, buşmak, get angry, dişürmek, compile, gather, accumulate, döymek: bear, endure, hold dün: night. Dürüşmek: to work, to try, persist, face, fight, struggle, eğlemek: slur over, spend time, 2console, waste time, göyünmek: to burn, ırak: distant, ıssı: heat, fervency, 2. Hot inen: much, very, more, really, irürmek: transmit, make so. Reach. Kaçan: when, whenever, at the time when, how, kamu: all, always, every, 2. Everyone kanara:slaughterhouse, trident butcher hook katı: many, very much, splitting, well, firm, tightly, right, 2 heavy,

[64] el-Aclûnî, *Keşfü'l-Hafâ*, 2:29.

[65] The meanings of the words new search dictionary (Cem Dilçin, TDK publishing Ankara 1983) were cited from the named work.

painful3 severe, violent, stiff, breaker, od: flame, olçum:know-all özge: other, no more, sağalmak: to get well, to be cured, recover, suvarmak: irrigate, water, tana kalmak: stay up late, tanmak: counsel, consult, taraş:plunder, taş: outer ton: clothe, clothing 2 color yahşı: fine, well. Yasdanmak: recline, repose, lean, yatlu: bad, base, evil. Yavlak: very, much, too, right, yavu kılmak: to löse, yigrendürmek: neuseate disgust, yumak: to wash

6. **Conclusion**:

Some sufis write poems in order to speak the religious ecstasies, to give religious information to their followers, and to give advices to the folk. Because of the literary work of art they write, these persons that we can include in the Islamic Turkish literature do not feel the urge to accumulate their poems under another name, to transform them into a self-contained work of art, since they do not have enough peoms or they do not see it appropriate. We get the knowlegde of these poets from the historical and cultural, from various materials. Cemaleddin İshak el karamani is one of the persons who have such poems, the one of the sheiks of halvetiye sect. There are 59 unknown ghazals at the end of the two manuscript copies of his work called edn nesaihussufiyye fi mevaiziddiniyye. Rhyme and euphony is conformed to in these poems all written in aruz prosody. The mortality state of the world, the pain of separation, the regret from the committed sins, the struggle with the self, and an appeal to Allah is muchly dealt with. In these gazelles in which religious terms are often used, even though rare, literary figures of speeach and poetic themes can be seen.

The language which was written with the religious love's ecstasy and which becomes difficult in the lines which consists of the sufism related information, becomes relatively easy in those written with the aim to give advice to folk. The gazelles's of Cemaleddin İshak el karamani is much rich in terms of the archaic words.

1. Critical Edition Text of the Cemâleddin İshak el-Karamanî's Unknown Ghazals

1.[66]

Ġazel[67]

Fā 'ilātün / Fā 'ilātün / Fā 'ilün
Remel: - . - - / - . - - / - . -

1. N'idelüm dünyānuñ işi bu imiş
   Dā'imā bükā' bu ḫod bir ḫū imiş

2. Ġaflet içre 'ayş [u] nūş itmek zi-ḥayf
   Uyanunca bir 'abe***δ*** uyḫu imiş

3. 'Āḳıl olan şeksizin bildi yaḳīn
   Dünyenüñ şādīsi hep ḳayġu imiş

4. Ḥaḳ bunuñ mekrinden eyleye emīn
   Yoḫsa bu bir fitnelü cāẕū imiş

5. Meyl ider aña cihānda buña nefs
   Bilmedi kim meyl idicek ū imiş

6. Var Cemālī terk-i dünyā it ki bu
   Āfet-ile ser-be-ser memlū imiş

7. Mā-sivā ḥubbını hep dilden çıḳar
   Çünki lā-maḥbūbe illā hū imiş

2.[68]

Ve Lehu Eyḍan[69]

Fe'ilātün / Fe'ilātün / Fe'ilātün / Fe'ilün
Remel: . . _ _ / . . _ _ / . . _ _ / . . _

1. İñilerem ki inildüm dil ü cāndan iñiler
   Görseñ efġānumı kim zār u[70] fiġāndan iñiler

2. Ḥasret ile cigerüm ḫūnı aḳar eşküm-ile
   Göze göz göz daḫı aġlar yaş u ḳandan iñiler

[66] 153b İ; - M

[67] Nüshada "Ḳıt'a" olarak yazılan bu başlık, ilgili manzumenin gazel özellikleri taşıması nedeniyle "Ġazel" biçiminde metne dâhil edildi.

[68] 154a İ; 141b M

[69] Ve//Eyḍan:Ḳıṭ'a İ

[70] u:- M

3. Elemi cānı görüp derd-i dil aġlar dün ü gün
Bu cihāndan uṣanup o da cihāndan iñiler

4. Dilde[71] ġamdan bulımaz ġuṣṣa da yir bir dem iyvāh[72]
Geh mekāndan iñiler gāh zemāndan iñiler

5. Diler idi ki göñül sırrını il bilmeyedi
Dile düşürdügi-çün cāna lisāndan iñiler

6. İñiler āteş-i dil nār-ı cigerden yaḳılup
Vaḳt olur kim göyünüp ol daḫı andan iñiler

7. Ḥirfet-i dil çekdi fürḳat-ı cānānı velī[73]
Bu Cemālī'ye elem derd-i nihāndan iñiler

3.[74]

Ve Lehu Eyḍan[75]

Fā'ilātün / Fā'ilātün / Fā'ilātün / Fā'ilün
Remel: - . - - / - . - - / - . - - / - . –

1. 'Işḳ odına yanmaġı ögren dilā pervāneden
'Āşıḳa ma'şūḳ içün cān virmege pervā neden

2. Bir ḳadeḥ mey-ḫāne-i 'ışḳdan içen cāmı müdām
Ẕevḳ idüp dilden ḳodı ṣormaz mey-i ḫum-ḫāneden

3. Zāhidā ma'ẕūr ṭut 'āşıḳlaruñ ef'ālini
İstemeñ ayaḳlaruñ aḥvālini mestāneden

4. Her oġul kim almadı ḥubb-ı İlāhī'den naṣīb
Atalardan ḫoş me*δ*eldür ṭoġmayaydı anadan

5. İy Cemālī itme zinhār ehl-i ḥāle ḳīl ü ḳāl
Mürde-dil olma şaḳın merdümlik al merdāneden

4.[76]

Ve Lehu Eyḍan[77]

Müstef'ilün / Müstef'ilün / Müstef'ilün / Müstef'ilün
Rezec: _ _ . _ / _ _ . _ / _ _ . _ / _ _ . _

1. Vay bu ölüm niçe niçe şin evleri vīrān ider
Cān ü dili mecrūḥ idüp gözyaşlarını ḳan ider

2. 'Āḳılları mecnūn idüp kāmilleri meftūn ider
'Āşıḳları ḥayrān idüp ayıḳları sekrān ider

3. Ḥasret yaşıyla dīdeler ma'lūl idüp a'mā ḳılur
Fürḳat odıyla sīneler iḥrāḳ idüp sūzān ider

4. 'Aḳlı olup idrāk iden n'eyler bu fāḫir ṭonları
Çünkim ölüm bugün anı ṣoyup alup 'üryān ider

5. İllerde vü dillerde āh el-mevt oḳınur yazılur
Anuñ içün kim ḥükm ile 'ālemleri yeksān ider

6. Kimin oġul derdi ile āşüfte vü şeydā ḳılur
Kimini ḳardaş zaḫmı-la şūrīde vü nālān ider

7. Ṣan bu cihān bir ḳanara ḳaṣṣāb 'Azrā'īl anuñ
Destūr olına ḳabż idüp cānın alup[78] bī-cān ider

8. Ṣol körpecik ḳuzıları dirüp dişürüben ḳırup
Tennūr-ı ġamda anlaruñ yüreklerin büryān ider

[71] Dilde:Dille İ
[72] Bu mısrada vezin aksamaktadır.
[73] Bu mısrada vezin aksamaktadır.
[74] 154b İ; 137a M
[75] Ve//Eyḍan:Ḳıṭ'a İ
[76] 154b İ; 138b M
[77] Ve//Eyḍan:Ḳıṭ'a İ
[78] alup:alur İ

9. Çünkim Cemālī dünyenüñ ehli peşīmān olısar
   Ṣaḳın ‘abes fi‘l itme kim āḫir seni pişmān ider

5.[79]

Ve Lehu Eyḍan[80]

Mefā‘īlün / Mefā‘īlün / Mefā‘īlün / Mefā‘īlün

Hezec: . - - - / . - - - / . - - - / . - - -

1. Müsülmānlar [81] diñüz bi’llāh benüm göñlüm alan ḳanı
   Ki firḳatde ciger ḫūndur aḳar her dem gözüm ḳanı

[79] 155b İ; 143a M

[80] Ve//Eyḍan:Ḳıṭ‘a İ

[81] Aslı “Müslimān” olan bu kelime vezin gereği “Müsülmān” biçimiyle metne alınmıştır.

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Ibrahim Muteferrika As A Translator In The Context Of Tarih-i Sayyah

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Abstract:
The work named Tarih-i Sayyah (History Traveler) translated by Ibrahim Muteferrika from Latin to Turkish and realized the printing in 1729 at the printing press of which he was the founder, was based on the testimony experienced during the years spent in Iran by a Polish Jesuit missionary named Judasz Tadeusz Krusinski. The book is the third work printed by Muteferrika at his printing press. The second edition of the book where conflicts between Safavids and Afghans constitute the main topic, was published in Istanbul in 1860.
Muteferrika has not only translated the book but made some interventions with explanatory annotations where deemed necessary. For example, he was seen to have confirmed any information given on the Safavid dynasty through researches made in history books seen credible. Eleven out of seventeen books printed at his printing press were history books indicating Muteferrika's historian side. Having been employed at Court as Imperial Historiographer proves his recognition in his own time.
Key Words: Ibrahim Muteferrika, Krusinski, Tarih-i Sayyah, Translation

INTRODUCTION
Ibrahim Muteferrika's importance of Turkish culture is much beyond of being the founder of the first printing press. In addition to the works he wrote personally translations from foreign languages are indicator of his multifaceted personality. Other than History Traveler, constituting subject of this study, Muteferrika has translations that are products of diverse interests namely Füyûzât-ı Mıknatısiye and Mecmua-i Hey'et el-Kadim ve el-Cedid.
The full name of the book known as History Traveler in Ottoman Turkish is Târîh-i Seyyâh der Beyân-ı Zuhûr-ı Ağvâniyân ve Sebeb-i İnhidâm-ı Binâ-i Devlet-i Şâhân-ı Safaviyân (History Traveler about Afghan's Appearance and Reasons for the Decline of the State of Safavid Shahs). [ ] The Work printed at the Muteferrika printing press as the third work is the work penned in Latin by Judasz Tadeusz Krusinski, a Polish Jesuit Missionary, regarding his testimonies after twenty-six years spent in Iran. The author argued in another book he edited later that he was who had translated that book from Latin to Turkish but not Ibrahim Muteferrika. Before beginning to scrutinizing the reality of the author's argument, to recognize Ibrahim Muteferrika and the work is necessary.

1. The Author, the Translator, and the Work

1.1. The Author, Judasz Tadeusz Krusinski (May 6, 1675 - 22 May 1756)
He was born in eastern Poland in 1675 as the child of a noble family. He takes education in theology and on various religions from 1693 to 1704 and becomes a Jesuit monk. He goes to Moscow in 1705 and from there to Astrakhan and Ganja in Iran in 1706. Later he had long travels to Syria, Anatolia, Palestine and Iraq and stays in entourage of Shah in Isfahan in 1715. He becomes secretary of Isfahan Catholic Bishop in 1720, passes by Turkey in 1726, goes to Rome and from there to France. He had been in Istanbul in 1727 and worked for the Grand Vizier. He penned the said work in Latin. Polish translation of that work was published in Lemberg in 1733. Krusinski knew Arabic, Armenian, Persian and Turkish in addition to Polish. [ ]
1.2. Ibrahim Muteferrika
Information about the life of Ibrahim Muteferrika, the founder of Turkish printing (1674–1747), before joining

Ottomans is extremely limited. Therefore, many researchers have felt the need to define him from the aspect found closer to them about his life, education, religion and sectarian side and evaluated him in this direction. While many researchers accept that Muteferrika was captured during the revolt of Hungarian King Thököly (1657–1705) hoping to ransom but as nobody paid ransom was brought to Istanbul and sold to a rude and cruel man, De Sausanne who is his friend said that he continued such a miserable life for long, ultimately he could not stand slavery and accepted Islam, he was given the named Ibrahim, and since he was a clever and capable person learned Turkish, Turkish customs and traditions, and Islamic manners, and stated that he had been an able master.
In contrast, some researchers do not agree above assertions, he was not captured, since two important sources on the life of Muteferrika, De Saussure and Imre Karacsson were Catholics they could not swallow his apostasy and wrote, in order to humiliate him, that he was captured and was member of a poor family. [ ]
Nevertheless, he is known to be born in the city known as Erdel during that time, and Kolojvar in our nowadays in 1674 as commonly recognized or some earlier year (may be 1670-71) and trained as a priest.
Ibrahim Muteferrika, who joined the Ottoman in 1692, has been appointed to many duties including diplomat, hosting, translator, muteferrika (chief correspondent) and chief secretary positions due to his knowledge of Latin, Hungarian, Arabic and Persian. However, Muteferrika is more a historiographer, scientist, author and pressman.
Accordingly, Muteferrika has taken duty with a daily wage of 29 akçe (pence), in the 41st cavalry squad which are the most exclusive and favorite part of sultan's own cavalries before April 18, 1716 as it was understood. However, the time of joining in the Cavalry Corps could not be documented. In this regard it is unclear whether he was assigned here after entering in the service of Ottoman State or following some other positions. However, when he was in this squad, it is understood that, he took the letter of the Sultan to Vienna about Peloponnesus issue and had talks with Prince Eugene of Savoy. In this while he was brought to the Chief Correspondent of the Supreme Board on April 18, 1716 because of services he performed during Austrian Expedition.
Ibrahim Muteferrika was sent to Belgrade as translator and commissioner of Hungarians that were collected against Nemçe (Austria), and after Passarowitz Treaty (July2, 1718) he was appointed as interpreter by the Grand Vizier's Office (Bab-ı Âlî) to Hungarian Prince Rakozci II, who was in Tekirdağ. This service was lasted until death of Rakozci II, in 1735.
Muteferrika had also continued his political duties after that, undertook renewal of the writing of Polish Treaty in 1737, enrollment of Hungarian soldiers who joined to Ottoman ranks during Turkish, Austrian and Russian War in 1737-1739 and attended negotiations on delivery of Orvos Castle in 1738.
Muteferrika who was brought to the position of clerk of gun carriage staff thus raised up to the Chief Secretaries rank in February 2, 1738. He was separated from this position for the job of taking the appointment order of Asmay Ahmed, one of Kaytak Hans to Dagestan.
Ibrahim Muteferrika was appointed, after his return from this trip, to the position of historiographer of Imperial Council and resigned in November 7, 1745. During that time had attempts to establish a paper mill in Yalova and brought craftsmen from Poland. Finally, he was very old and fell much tired, was died after a while in 1747. He was first buried in Aynalikavak cemetery and was moved to Galata Mevlevi Lodge in 1942.[ ]

1.3. Why Muteferrika had translated Tarih-i Sayyah?

The years of printing operations began, comes at a time when Ottoman-Iran conflict was kept up to date in the social memory. Because Ottoman-Safavid conflict was resulted in the Treaty of Hamedan.
Besides, a messenger named Mehmed Han comes Istanbul on 1142 H. / 1729-1730 G., on behalf of Afghans, by Ashraf Khan. As it is used to make many preparations for the honor of messengers' delegation, many banquets and festivities were done

in celebration as long as they stay in Istanbul. Muteferrika must have thought that the book would be popular because of this current event. [] In the meantime, it should be noted that the author of the book was also among the embassy delegation, and most likely Muteferrika was met with him.

Even Vankulu Dictionary, which was the first book printed by him, was printed 1000 copies only, having printed History Traveler in 1200 copies indicates the importance Muteferrika gave to the book.

1.4. First Edition of Tarih-i Sayyah:

The first edition realized in 1729 was consisting of 97 folios. As a continuation of handwritten books a number was given to each folio instead of numbering pages. Folio 1a, Muteferrika introduces the work and the author. Translation starts on folio 1b. However, 4 more folios were before these numbered folios, this section starts with praise to Allah and applauses to the Prophet and the Ruler. After that benefits and requirements of the printing press was mentioned and described the establishment story.

Another page contained the petition of Muteferrika to request permission from the Palace and permission written based on this petition. Lastly the page of chapter headings of the book, i.e. "Contents" were added. Some numbers of folios were printed wrong in the book and correct numbers were put in handwriting. The text ends in 97b. Chapter headings in the book were given in the text without using any distinguishing mark. However, the copy we reviewed the lines containing headings were market by underlining with red ink. In the 1860 edition of the work headings were taken in brackets and page numbers were given instead of folio numbers. Muteferrika notes on page 97b that the translation was realized at the beginning of Dhu'l Hijja 1141 H (June 28, 1729 G) and printing at the beginning of Safer 1142 H (August 26, 1729. [ ]

2. Whose Translation is This?

Despite Ibrahim Muteferrika has noted in the introduction of the book that, without giving the name of the author, he has translated the work of "traveler" specified to be of the "Nation of Christians", J. T. Krusinski, the author, noted in the preface of his second book printed in 1740 that he had translated "History Traveler" into Turkish but I. Muteferrika had a misconduct by asserting that he printed the translation under his name. [ ]

This assertion was assumed by Franz Babinger to be right, and blamed I. Muteferrika with his words "It is difficult to understand how he could transfer this work from Latin, to which he certainly did not dominate the original into Turkish". In fact, I. Muteferrika who has taken education for being a priest in his country was certain to know Latin. Charles Payssonnel, the French diplomat, who served as an observer of the Ottoman Grand Vizier during 1736-1739 Austria (Russia) – Ottoman War has noted, when mentioning I. Muteferrika, in his report that he spoke in Latin without an interpreter.[ ]

Which of assertions of these two persons, then, will be assumed to be right, one the author and the other is translator? Is it possible for Ibrahim Muteferrika, to compromise his prestige by owning someone else's work despite all his background? Here are some tips that will allow us to constitute an opinion on this issue:

1- The report submitted to Swedish Government by Edward Carlson who served as Swedish Ambassador in Ottoman Empire contains an informative data on this subject. It was assumed that Ibrahim Muteferrika served as interpreter from March until August of 1734 has returned to his country in 1735. A short time after that Ibrahim Muteferrika has sent him 13 books printed in Istanbul as a gift. The Ambassador has submitted the books to Swedish Government with descriptive information. These books are available in the Royal Library in Stockholm and in the university library in Lind.

The report of Edward Carlson, the Swedish Ambassador, dated July 20, 1735, summarizes the story of establishing the printing press. As mentioned in this report Ibrahim Muteferrika writes a small treatise in 1726, explaining all the benefits of the printing press to the community. (This

treatise named Vesile el-Tıbâ'a [Pretext of the Printing] has been added to the beginning part of the Vankulu Dictionary.) This treatise finally reaches to Ibrahim Pasha, the Grand Vizier. The Grand Vizier, who shares the same opinion with Muteferrika about the benefits of the printing press, presents the treatise to the Sultan Ahmad III. The Sultan stated his satisfaction from the contents of the treatise and asked Shaykh al-Islam to state his views. And the Shaykh al-Islam does not only remain by declaring that the printing press would be beneficial with a fatwa but also praises amply Ibrahim Muteferrika, who wrote this treatise. After that, in addition to the Shaikh al-Islam, sixteen senior persons who know laws of the Empire has declared opinions in this direction. Subsequently an imperial edict was published to establish a printing press in Istanbul. As Ibrahim Muteferrika has already brought printing masters and letter foundry men from Germany, is put to work immediately. Carlson gives short information, in the continuation of his report, on these 13 books reached him. And when introducing the book named Tarih-i Sayyah, in the third order, he stated that the work was translated by Ibrahim Muteferrika into Turkish by expanding. [ ] It is unthinkable that Ibrahim Muteferrika who presented books printed in his printing press to have intervened the report written by the Ambassador. Here, mentioning by Carlson that the work was translated into Turkish "by expanding", is an evidence suggesting that Ibrahim Muteferrika had translated.

2- Another document witnessing that the work was translated by I. Muteferrika is a document in Latin available in the State Archive in Netherlands. It is evident that I. Muteferrika knew the value of the work he had done, wanted to inform the European of developments regarding this issue. A writing in Latin available in the State Archive in The Hague of which the author is uncertain but the content creates the impression of being penned by Ibrahim Muteferrika mentions activities of the printing house at the beginning of 18th century and offers some clues in this regard. [ ] Primarily the story of establishing the printing press in the writing in Latin is the same as the story mentioned above. This is a remarkable detail that suggests the text might have been penned by Muteferrika. Then 12 books printed in the printing press were introduced. The following statement on History Traveler "The author of the book, who is a Jesuit priest, has kept his diary that contains Afghan history, in Latin. The diary has been translated by us into Turkish and printed by enriching with reports submitted to the Palace day by day, in this issue.", shows that this Latin writing was written by Muteferrika. Another point attracting attention here is that the work was printed "by enriching" and when the work is reviewed interventions of the translator proves this fact.

3- Muteferrika states in the preface of the translation that he has translated the work personally and describes the method he followed during translation. Accordingly, he says that he did not make any intervention in the style of the author, did not make any additions or omissions, – even if he could not realize exactly – used best effort to find the closest statement of the purpose of the author and thus transferred from Latin into Turkish.

4- Documents mentioned above translation into Turkish by expanding had been emphasized. This means that Muteferrika has some dispositions. The most remarkable example to this was clearly seen in the chapter on the history of Safavid dynasty (9b). The writer says that he compiled the information on the dates of enthroning and periods of ruling were compiled from Persian histories. Nevertheless, Ibrahim Muteferrika did not choose the way directly translating the information provided by the person he mentioned as sieved-i train (the writer of history) but investigated the accuracy of those written by the author by referring to trustworthy history books written in the Ottoman area, by specifying that there were some years of difference between his determinations and those given by the author, these differences were resulted from errors of transcribers. If the work was translated by Krusinski, the author, such a disposition of Muteferrika would

not be possible to occur. Such an intervention indicates that the work was translated by Muteferrika as well illustrates his inquisitive personality confirming any information obtained through different sources.

Another explanation of the interpreter for the same chapter had been given when introducing the messenger named Tokamak Khan whom he was sent to Istanbul by Thames, one of the Safavid Shahs, for the occasion of enthroning of Murat III. In fact, Murat II had enthroned in 1574 Muteferrika says that the messenger came to Istanbul in 974 H (1566-1567 G). Even he was wrong on the just date, but the information provided on the personality of the messenger who had come to Istanbul 150 years before writing of the book should be added by Ibrahim Muteferrika who once was a Historiographer of the Palace, rather than the author.

5- And also there are expressions that ensures us to feel the identity of the translator. When Ottoman Empire was spoken preferring to use respectful terminology such as me Malik-i maries-i delved-i Aliya-i Saniya [Beloved countries of the state of sons of Ottoman] that was evident to be penned by an Ottoman bureaucrat. This attitude of traveler who did not use such honorific statements for Safaris and Afghans has not been found reasonable to change these statements when speaking on Ottomans.

A similar attitude was observed in all the work. For example, when comparing Eastern and Western societies, European societies were presented as compassionate; but the Eastern societies were bloodthirsty, cruel and not keeping promises. In this classification the Ottoman society was presented with generosity. While Eastern societies were mentioned within a negative image, but keeping Ottomans separate and praising them gives the impression on the work of being penned by Muteferrika, the translator, rather than the author.

6- Furthermore, in the first edition the word Moscow was used to refer Russia and the word Kizilbas was used to refer Safavids. But in the second edition of the book under the name of History of Afghan in 1860, the word Moscow was replaced by Russia, and Safavids was replaced with the word Acem. [ ]. In 1720s Ottoman-Safavid wars were mentioned. Here we should remember that the Prut's War with Russians during Ahmet III period (1711) was ended with an agreement reached. In a period where this conflict process kept freshness in the public memory Moscow and Kizilbaş words should be thought to have been preferred by Muteferrika, who is an Ottoman bureaucrat. Especially the word Kizilbas expressing an absolute otherness is unlikely to be favored by a European cleric.

7- The extant written copy of the translation is available at the Hungarian Academy of Sciences Library under the number "TÖRÖK, Qu 46". The Libraries Catalogue specifies that the translation was made by Ibrahim Effendy, and the writing was the author's (should be translator's here) copy. So, while a copy directly written by the handwriting of Ibrahim Muteferrika in person, to argue that the translation was made by someone else should be not convincing. [ ]

CONCLUSION

Under the light of the information listed above, the translation named Tarih-i Sayyah (History Traveler) is thought to have been made by Ibrahim Muteferrika. Beyond all these evidences a well-grown man who adopted a new religion and homeland at a young age and achieved great success in a short time in the bureaucracy, science, diplomacy and publishing fields is seen unlikely to think to stoop such as alleging ownership on someone else's labor and efforts for whatever reason.

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[II] Ibrahim Muteferrika, Osmanlı Matbaasının Kuruluşu ve Başlangıcı, (Translated and Edited by: Necdet Kuran-Burçoğlu and Machiel Kiel) Istanbul 2004, 68.
[III] N. Berkes, "Ilk Türk Matbaası Kurucusunun Dinî ve Fikrî Kimliği" Belleten, C. 26, number 104 (October 1962) p. 717.
[IV] H. G. Topdemir, Ibrahim Muteferrika ve Türk Matbaacılığı, Ankara 2002, 3-7.
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[VI] J. T. Krusinski, ibid., 97b.
[VII] O. Sabev, Ibrahim Muteferrika or the First Ottoman Printing Adventure (1726-1746), Istanbul 2006, 191.
[VIII] O. Sabev, ibid., 84.
[IX] Edvard Carleson, Ibrahim Muteferrika and Work Printed First, (Edited by: Dr. Mustafa Akbulut), Ankara 1979, pp. 9-10.
[X] Ibrahim Muteferrika, Establishment and Beginning of Ottoman Printing Press, (Edited by: Necdet Kuran-Burçoğlu and Machiel Kiel) Istanbul 2004, 71.
[XI] J.T. Krusinski, Târîh-i Afgan (Çev.: Ibrahim Muteferrika), Dersaâdet Ceride-hâne Matbaası, 1277.
[XII] İ. Parlatır and G. Hazai, Macar Bilimler Akademisi Kütüphanesi'ndeki Türkçe El Yazmaları Kataloğu, Ankara 2007, p. 236.

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The Bell as A Poetical Image in Ottoman Poetry

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Abstract

Many elements of the Ottoman daily life are widely seen as a poetic image. One of them is the bell, which has both a religious function in the Christian world and used in many other areas in the Middle Ages. The bell cited by words such as ceres, nâkûs, zeng and derâ in Divan poetry. As a tool it has been subject to various religious metaphors and analogy as well as being used in the real sense.

In the collections regarding the use of church bells, it is possible to find clues about the perception of Christianity in the Ottoman poetry.

Furthermore, at a time when traveling as a convoy, the bells were function as a mean of communication is widely written in Divan poetry. Another function of the bell; it was used by a person called peyk to make way to important people walking in the community. So least but still in practice in our times, is to attach a bell on the feet of hunting birds while training them.

In the bell's similarity to other assets sound, shape, color and being hung were taken into consideration. According to these characteristics many similarities were established with human being, human heart, the sun and fate.

There are a lot of details about the bell in Ottoman daily life written in Divans.

INTRODUCTION

It is known that the literary texts reflect the culture of the society in which they are created. When the texts of a literal tradition are examined collectively, it is possible to get some clues on the mentality, beliefs and viewpoints of that society.

Thus, the texts of the divan literature are also a rich resource about the daily lives of the Ottoman society. Today, the claims such as the divan literature being disconnected from the real life or being an abstract literature that imitates the images of the Iranian literature are not a question of debate anymore. As a result of a scrutiny, even the odes in which the poets focus on their own feelings, we can find many native elements from some of the scenes of daily life. But, we shouldn't exaggerate this issue too much. Because, before anything else, especially the poetic works of the Ottoman literature are not the texts written with a concern of being "realistic" in today's context. "The ottoman poet considers the external surrounding as a tool that materializes his / her feelings and thoughts. While doing this, he / she refers to a variety of analogies. He / she assimilates the spiritual appearance of his / her inner world with the qualifications of the things that can be sensed by five senses and expresses them by forming perceptible correlations." (Dilçin 2007: 196)

If we express this in the context of our subject, we have not identified a couplet that depicts the bell itself or

expresses its features among all the couplets we reviewed in the divan literature. We have found that, mostly a feature of the bell had been used in the background to create a decor by similitudes. In the context of this study, we focused on the background issues that had been taken from the real life and turned into a lyrical image rather than the feelings of the poet that we could deeply felt.

Thus, it is possible to have an opinion about the "bell" image that takes place in the notional background of the Ottoman poets. How were the divan poets who were a part of a multi culture considering the bell which was an important part of the Christian culture? Or, what kind of functions did the tool which was called as nâkus, ceres, zeng, çıngırak in the Ottoman poetry served in life beside being a religious image? We will try to find out how the bell had turned into a lyrical image whether if it was a part of the religious life or daily life.

The bell which is seen as an image of Christianity have been first started to be used in China about 1000 B.C. and has spread through the West. It is known that some ancient societies were ringing bells to detract the bad and harmful djinns from people. It is regarded as the bell culture in Christianity arises from this kind of superstition. In the Christendom, using the bell as a tool for the church call has begun in the monasteries of the North Africa (between V. – VI. Centuries) and has spread to the Western countries after. Beginning from the VIII. century, the bell washed with the "holy water" (bell baptism) became one of the primary components of the church (Şahin, 196)

Among the couplets determined in the reviewed divan texts, only a few of the couplets about the church bell were written in the context of the Ottoman – Europe conflict as they can be seen below. Mainly because of a similitude, as a result of metaphoring the bells to the poets' hearts or souls, the bells take place in these couplets with a secondary task.

Apart from this, there are countless of couplets in divan texts in which the bells are used as communication tools in many other areas of life. Small bells which are also called as sleigh bells that are bounded to the fowlers' feet, the bells carried by the people called the followers who have the duty of protecting the rulers and the bells used to warn the people in the caravans had also created materials for various similitudes of the poets.

1. The church bell in the Divan Poetry

In the Ottoman society, it is seen that the non – muslims ringing bells and enforcing their other religious rites openly had been considered as an infidelity announcement. (Kenanoğlu 2007, 314). It is known that the Christians were allowed to call people to the churches by beating a tool made of pegboards with a mallet instead of ringing bells. But, in the fetwas of Ebussuud, it was stated that if the sound disturbs the Muslims, then it would be necessary (vacip) for the Muslims to prevent this (Kenanoğlu 2007, 312). As the practices with symbolical meanings such as ringing bells or crossing were considered as a defiance or propaganda, they hadn't seen appropriate.

In the Divan literature, the church bell is mainly used as an item of the counter – discourse. It is an understandable situation that the cultural conflicts of the societies living in a rivalry can be carried out through the images in the literature texts.

This type of a usage can be seen mostly in the eulogies written for the rulers. Because the divan poet who wants to gain from the sultan's generosity would write about the features of the "memduh" and the most apparent feature of him would be the victories gained against the "heretic".

In a eulogy written by Âşık Çelebi for Suleyman the Magnificent, he had mentioned about the planting the İslam sanjak to the Red Apple and the having the edge over in Zigetvar, Eğri Castle, Cyprus, Malta and Chios islands and had used the term "put a spoke in someone's wheel" to

state that he had silenced the bells of the Roman Pope.

Gırîv-i tob-ı kahrun çanına ot tıkdı Rîm-pâpun

Kakar nâkûs anun çün tahta erbâb-ı çelîpâya / Âşık Çelebi (Kılıç, 55)

(O the emperor, the sound of your sorrow cannon put a spoke in Pope's wheel; that's why the Crusaders had to beat the woods.)

In this couplet, the Christians who had to beat the woods because of the ban in the Ottoman lands are mentioned.

In the same eulogy, the churches which ring the bells in the mornings and in the evenings were interpreted as a lamentation for the church as it was understood that the church will be collapsed.

Der-i deyr üzre subh u şâm çanlar çalınur sanman

Bilüp yıkılacagın mâtem eylerler kilisâya / Âşık Çelebi (Kılıç, 55)

(Do not think that the bells are ringing all the time at the church's doors, the bell that understood the collapse of the church is lamenting there.)

And in the elegy of Bâkî written for Suleyman the Magnificent, it was reminding about the Sultan taking many churches and make the ezan to be recited in their campaniles.

Aldun hezâr bütkedeyi mescid eyledüñ

Nâkûs yirlerinde okutduñ ezânları / Bâkî (Küçük, 58)
(O the emperor), you took thousands of icon houses and turned them to the mosques, you made the ezans to be recited instead of ringing bells.)

In the historic poem of Sünbülzâde Vehbî written for the Muhadiye Battle (1787-1791) that was ended by the Ottoman victory, he asks cynically that the Nemçe (Australia) will not be able to ring the bells and they should uncap and fit their hats up with the sleigh bells. Hats are the symbols of the non – muslims in the notional background of the Muslim Ottomans.

Çınkıraklarla tonatsın çıkarıp şapkasını

Hacletinden çalamaz çünki derâsın Nemçe / S. Vehbî (Yenikale 2012, 120)

(Nemçe now uncap its hats and fit them up with the sleigh bells because it cannot ring a bell anymore.)

And Vecdî from the Plovdiv tells that the sultan ruined the lands of the king and put a spoke in their wheels in his ode below which tells the conquering of the Eğri Castle on 12 October 1596 by the Sultan Mehmet III.

Top-ı kahr ile fenâ virdi kralın mülkine

Çanına od tıkdı küffâruñ sadâ-yı darb-zen / F. Vecdî (Kavruk ve Selçuk 2009, 85)

(The sorrow cannon ruined the king's land, its hurtful sound put a spoke in the heretics wheels.)

Above, it is shown that the bell is a religious object that has a symbolic value. "Erbâb-ı nâkus olmak" means becoming a member of the Christianity. In the couplet of Beyânî, the loyalty to the lover who is defined as a "heretic" in the divan literature as many of her features but for this reason, it was stated that he wouldn't tie himself with a zünnar (a belt used by the Christian churchmen) like a Christian churchman and wouldn't be a bell slave. Changing religion had been verbalized by the terms tying sonar and being "ehl-i ankus".

Zulu-i kiekies Geri besties ammo line

Bend-i sonar etmezüz erbâb-ı nâkûs olmazuz / Beyânî (Başpınar, 177)

(We are tied to the black hair of the lover but we never tie a zünnar or become a bell slave.)

In the couplet, the hair of the lover was described as a heretic. In the divan literature, one of the features of the lover is having a heretical characteristic; this is

because of its blackness and covering the face.

2. The elements resembled to the bell

2.1. The heart of the minstrel

The bell is one of the elements resembled to the heart of the minstrel in Divan poetry. The bell clapper is also called as the tongue. And the word “heart” in Turkish is the “tongue” in Farsi. This homophony lets the poets make some wordplays when they are depicting their hearts that they resemble to bells. For example, in the couplet of Bâkî below, this epigram can be seen :

N'ola dilden figân u zâr itsem

Dili ucından iñlemez mi ceres / Bâkî (Küçük, 168)

(What if I exclaim and cry from heart; isn’t the bell wailing because of / from the edge of the tongue?)

The word tongue used in the second line of the couplet reminds both the heart of the poet and the organ. In the second line, the term “from the edge of the tongue” meant both the bell clapper and the organ used for speaking. It also reminds us the term “dil ucuyla söylemek” (“say it just with the edge of the tongue”) which means “saying without willing, by halves”. So, Bâkî states that the wailing of the bell pales beside his own cry, and hence, he defines how much pain he has. The word “edge” used in the term was also used in the old texts as the meaning of cause. Thus, he had stated that he wailed in various ways because of his tongue.

The same term had been used by Vusûlî (d. 1592) in the following who was contemporary with Bâkî:

Dilden etmezmiş benüm gibi figân u nâleyi

Dil ucı ile edermiş âh u figânı ceres / Vusûlî (Taş 2010, 111)

(The bell can not wail from the heart like me, it can only wail with the edge of the tongue.)

In the couplet, the poet compares himself with the bell and states that as he is wailing deeply than the bell, he feels the love deeply.

In Divan poetry one of the most appearent characteristics of the minstrel is crying and wailing, meaning that showing his existence with his sound both to the lover and to the others. Resembling to the bell is also about this feature of the minstrel.

In the imagery of the Ottoman poets, one of the characteristics of the bell is being hanged. Below, in the couplets of Nazmî, this character had been pointed out. The fortune of the minstrel is upside down like the bell.

Her sâ’at ider demlerle nâle-i dilden

Mânend-i ceres ol ki anuñ bahtı nigûndur / Nazmî (Üst, 963)

(Whatever has a fortune upside down, he wails every hour from heart like a bell.)

Olur her dem işi nâle ceres-vâr

Şol ehl-i dil ki bahtı ser-nigûndur / Nazmî (Üst, 1030)

(What a slave of heart does with its fortune turned upside down is to cry every moment like a bell.)

The word "dem" (time) has a meaning of time and also means blood and curse, so it means that the minstrel drops bloody tears while crying.

A XVII. Century poet Besnili Nehcî Dede (1616-1680?) resembles his heart to the bell and his body to a bell dome in this couplet.

Nüh-kubbe-i semâdan olur nâlesi bülend

Bu kulle-i bedende çalınsa derâ-yı dil / Nehcî (Aslan 2012, 182)

(If the bell of the heart rings in this body, its clamour reaches higher than the nine domes of the sky.)

2.2. Heart

A similarity was formed between the bell and the heart in the way of their shapes and movements. In the followings, this resemblance can be seen in the couplets of Sun'î from Gallipoli. In the first couplet, the heart of the minstrel who learns his lover has gone with a stranger trembles like a bell and he wails.

Her kaçan añsam o yâriñ gitdügin agyâr ile

Yüregüm oynar ceres-veş eylerin âh u figân / G. Sun'î (Yakar 2009, 495)

(Every time I see my lover goes with a stranger, my heart trembles like a bell and I wail.)

In the second couplet, the ability of the minstrels putting up with a sorrow is resembled to their hearts made of iron like a bell.

Bu kadar nâleme katlanmazdı 'âşık eger

Olmasaydı ceres gibi demürden yüregi / G. Sun'î (Yakar 2009, 522)

(If the hearts of the minstrel wouldn't be from iron like the bells, it wouldn't put up with my wails so much.)

Prizrenli Şem'î (Şem'î from Prizren) said that the heart made of iron points out the callousness but he also stated that he was wailing with pain. He pointed out that, although the heart of the bell that accompanies to the love caravan is made of iron, it is affected from the situation of the minstrels.

Nâle eyler kârbân-ı ışk-ıla hem-râh olan

Kalbi âhendür velîkin gör nice inler ceres / P. Şem'î

(The one who accompanies to the love caravan wails; hence the heart of the bell is made of iron but it wails anyway.)

The situation of the minstrels is so touching that it can soften the most insusceptible hearts.

2.3. Sky

Also the sky had been resembled to the bell by Emrî. When the sky had become the bell, the crescent had been compared to its tongue (bell clapper).

Mâh-ı nevden dili var nâleler eyler her dem

Beñzedürsem feleki n'ola bu yolda cerese / Emrî (Saraç, 244)

(Is it surprising if I resemble the sky to the bell in this way, it has a tongue of new moon (crescent) it wails all the time.)

3. The bells used as a communication tool

3.1. Caravan bell

Before the modern transportation vehicles, in the times when the transportations were done in the primitive conditions, one of the essential tools of the caravans during their journeys were the bells. The bells were used to make the stop or start announcements to the members of the caravans. Beside this, it is known that the bells were hanged to the pack animals.

The European voyager Tavernier who had countless numbers of journeys in the Anatolia and Iran had wrote about the function of the bell in the camel trains in his travel book : " Through a rope coming from the top of his shoulder, the cameleer pulls the first camel and to be able to understand if the other seven camels are following the first one, the last camel of the train carries a sleigh bell; when the sound of the sleigh bell stops, this means one of the ropes that ties the camels has been broken off and the camels have been stopped." (Tavernier 2010, 145)

In the Divan poetry, the main context of the bell image used is these journeys. Mainly, even if they are divine or human, in the odes about love, love had been considered as an enduring journey and the minstrels had been considered as the passengers of these journeys. And the wails of the poets who represent themselves as the passengers of these long and enduring journeys had been interpreted as the sounds of the bells. Besides, when we review the divan poetry which uses Sufism as one of its basic resources, we can see that the word cult

(tarikat) is a derivative of the word route ("tarik") that means road or it must be remembered that the process of a dervish that he has to go through is called "seyr-i sülûk" (a voyage on the kerb). Thus, the minstrel being on the road, or in other words being "on the road" ("tarikte seyir halinde") which already takes place in the mystic experience opens a rich area for the poetry.

Bursalı Rahmî's (Rahmi from Bursa) (d. 1567/1568) couplet is the lyrical statement of the pratics mentioned above. In the defined minstrel's caravan's griefs and sorrows are load; wails are bell and the fever of the heart is torch and they travel in the valley of love.

Bâr gam nâle ceres âteş-i dil meş'alemüz

Çekilür vâdi-i 'ışk içre gider kâfilemüz / B. Rahmî (Erdoğan 2011, 357)

(Grief is our load; wails are our bell; and the fever of our heart is our torch and our caravan is going forward on the valley of love.)

In another couplet of the same poet, it is stated that the drums are being played with a similar function.

Dil-i pür-derdümün ser-menzili sahrâ-yı gurbetdür

Ceresdür nâleler feryâd-ı sînem kûs-ı rıhletdür / B. Rahmî (Erdoğan 2011, 339)

(The halting place of my sorrowed heart is the desert of the foreign lands; our wails are the bells; and the cry of my chest is the drum of this journey.)

In the following couplets of Vahyî (d. 1718), the possibility of the caravan straying without a bell.

Âhı derâ eyledüm leşger-i 'uşşâka kim

Güm-rehe düşvâr olur kâfile-i bî-ceres / Vahyî (Taş 2004, 349)

(I made my curse a bell to the army of the lovers, cause the caravan strays without a bell.)

When the caravans had been gathered to start moving after a brake, this announcement had been made by ringing the bells. The couplets of Hakîkî (d. 1487) which he calls out to his heart witnesses this :

Ne yatursın gönildi kâfile tur

İrmedi mi kulaġa banġ-ı ceres / Hakîkî (Boz 2007, 366)

(The caravan is ready, why are you lying haven't you heard the sound of the bell?)

And Hecrî (d. 1557) states that the wails of the bells show how hard it would be to achieve the goal in this road.

Katı müşkildür eletmek menzile gam mahmilin

Gör ki bu yolda ne deñlü zâr edüp iñler ceres / Hecrî (Zülfe, 124)

(It is hard to take the load of the sorrow to the target in the way of love, don't you see the wails of the bell on this way?)

The couplets shown above witness to the communication function of the bell in the caravans. In the old ages, there were a lot of dangers such as weather conditions or highwayman attacks that should be taken into consideration by the caravans before they hit the road. The couplet of Kâtibzâde Sâkıb using journey metaphors witnesses to this situation. It can be understood from the couplet that, in an attack danger, the silence should be provided for not to point out the place of the caravan. Although the couplet was written in the context of mystical love, it also points out an experience gained from the real life:

Menzil-res-i maksûd olur elbette hamûşân

Pür-havf olan kâfile içre ceres olmaz / Kâtibzâde Sâkıb (Kırbıyık, 378)

(The ones who know how to keep quiet can reach to the aim, the caravan which has a fear does not carry a bell)

In the couplet, the dangers waiting for the dervish in his seyr- i suluk (road) of the Sufism are pointed out.

3.2. The bell used on the fowlers

It is known that bells are hung to the feet of the fowlers and also sleigh bells with small round bells like nuts are hung to the necks of the kittens and puppies. The small bell rings as the animal moves, the bell sounds and its place can be found by this way. As the fowlers which are not well trained can eat their hunts, people run through the sound of the bell to take the hunt from the fowler. (Onay 1992, 99) The application which is a small detail for daily life has turned to a lyrical image for poets.

In his following couplet, Ahmed Paşa had resembled his heart to a sleigh bell and resembled the end of the lover's hair to the claws of the hawk as it is curly. (Onay 1992, 99)

Nalesinden incinüp dur itme zülfünden dili

Canlar avlarsın ceres takmaz mısın şehbazına / Ahmed Paşa (Onay 1992, 99)

(To take me away from your hair (looking like a falcon) by being grieved from the groans of my heart. If you are hunting the hearts, why don't you hang a bell to your falcon?)

Ahmedî, who resembles his heart to a fowler, says that his heart flies to the stars and hangs a bell on it because he will not be able to find it otherwise.

Âh kim bir kebkebe saldum göñül şeh-bâzını

Bulımazam gerçi nâlemden dahupdur dem ceres / Ahmedî (Akdoğan, 622)

(O! I unleashed the heart hawk to a star, I may not find them but luckily he carries a sleigh bell from my groan.)

In the Divan poetry, one of the characteristics of the minstrels is their chests full of wounds. Emrî (d. 1575) on the other hand, resembles the wounds on his chest to the bells tied to the feet of the love falcon.

Baglanan sîne-i Emrîde degül dâg-ı siyâh

Şah-bâz-ı gam-ı 'ışk ayagına bagladı zeng / Emrî (Saraç, 158)

(The wound on Emri's chest hasn't scabbed yet, the falcon of the love sorrow tied a bell on its foot.)

Here, because of the round shapes, the scabbed wounds resembled to the bells.

In his couplet which Revânî had defined the rising sun, he had resembled the stars to a partridge to define the stars gone missing one by one and had resembled the sky to an eagle and defined the star as a bell tied to the foot of the eagle.

Bir bir sitâre kebkini sayd eylese ne var

Çün zeng-i zerdür ana güneş çarhdur 'ukâb / Revânî (Avşar, 25)

(Can it be surprising if the eagle hunts the stars one by one as a partridge as the eagle of the sky tied the sun to its foot as a golden bell?)

3.3. Follower's bell

The first meaning of the word follower (peyk) is the person who carries news and letters. Beside this, the guards who used to follow the rulers on foot during their journeys used to be called as the followers (peyk). These soldiers used to carry on their shoulders the poleaxes which were shaped as a half moon. (Onay 1992, 336)

According to the couplets we determined in Revânî's (1474-1523) divan, as the rulers moved forward, the followers (peyk) used to walk in front of his horse on foot and open the road by ringing the bells and warning the people. In his eulogy written for Sultan Bâyezîd, the poet states that there is a golden bell on the waist of his horse, and by this way there is no need for the followers (peyk) who ring the bells and announce the sultan's coming.

Atun önince müdâm olmağa ol peyk revân

Zeng-i zer takdı miyânına anun nîlüfer / Revânî (Avşar, 44)

(O the emperor, there is no need for the followers (peyk) in front of your horse, cause the lotus hanged a golden bell to the waist of his horse.)

In another eulogy written by Revânî for the same sultan, he had used hyperbole and the sky had been interpreted as an Indian folower (peyk) of the sultan and the starts had been interpreted as the bells on the follower (peyk).

Yâ peyk-i Hindudur bu felek zînet eyleyüp

Takdı nücûm her yanadan ana nice zeng / Revânî (Avşar, 52)

(Is the fate an Indian follower (peyk), he enriched all over himself with the sleigh bells made the stars.)

In the couplet, the similitudes had been used according to the colors of the objects, and because it is night, the sky resembled to an Indian black follower (peyk). It is known that in the Ottoman Empire, the blacks had been served in various places of the palace. And the colors of the stars look similar to the colors of the bells which were made of gold or copper.

3.4. Dancer boy's bell

It is known that today, the dancer boys still carry bells in their hands while dancing. And Bursalı Rahmî (Rahmi from Bursa) also points out this. With his passion to his "memduh" which he calls as the "Şeh-süvârum", he resembles himself to the "dancer boy of the Rumelia".

Şeh-süvârum sanasın Rûm ilinün köçegidür

Döneli nâlelerüm esbi yanınca cerese / B. Rahmî (Erdoğan 2011, 406)
(My love, as my wail resembles to the sound of a bell near you, I'm like a dancer boy in the Rumelia.)

3.5. The bell as a clock

Above, we have mentioned that the sound of bell had been banned in the Ottoman lands. But, the divan poets stil had used the ringing of the bells to show the hours as a lyrical image. Especially Nazmî points out this situation in most of his couplets. The wails of the minstrel heard in the neighbourhood of the lover calls the church bell ringing at certain times.

Ceres-vâr ol sanem kûyında nâlem

İşiden der bu deyrüñ sâ'ati var / Nazmî (Üst, 991)

(The ones who will hear my wails resembling the bells in the neighbourhood of that love who is as beautiful as an icon would say that "this church has a clock".)

All of the issues formed in the couplet belong to Christianity. The word sanem (icon) had been chosen for the lover, the word deyr (church) had been chosen for her neighbourhood and the word ceres (bell) had been chosen for the wail of the minstrel.

In the couplet below, there is a bell image that is ringing "in every hour".

İder sâ'at be-sâ'at nâle turmaz

Bu Nazmînüñ dili gûyâ ceresdür / Nazmî (Üst, 1011)

(The heart of this Nazmî is a bell, it wails every hour continuously.)

Devründe bin derd ü gam-ıla geçdügin her sâ'atüm

Nâlem sana a'lâm ider her gâh mânend-i ceres / Nazmî (Üst, 1488)

(My wail that chunters like a bell tells you how each of my hours pass with sorrow and misery.)

Ben ki itdüm 'aşkına cân-ıla cânânuñ heves

Oldı her sâ'atde âhum hem-çonân savt-ı ceres / Nazmî (Üst, 1501)

(Since I had a desire for the love of the beloved with my heart, I groan every hour like a bell sound.)

The couplet of Selîkî has a similar meaning like the couplet of Nazmî. The poet defines the world as a church (deyr) and says that his groanings cover the whole world like a bell sound.

Deyr-i cihânda ey sanem sorsañ benüm evkâtumı

Feryâd u nâleyle geçer her sâ‘atüm gûyâ ceres / Selîkî (Zülfe, 225)

(O! Idol (beautiful woman), if you ask me how I'm spending my time in the church of the world, I'm groaning every hour like a bell.)

4. The idioms about the bell

Above we have mentioned the idiom called "put a spoke in someone's wheel". In the couplet of Hamdi the idiom called "become tongue – tied" had been used for the bell that had been resembled to a human.

Şehrden gitdügümi yâr ile fâş itdün ile

Bogazundan asılup dilün tutılsun ey ceres / Hamdi

(O! The bell, you had announced the strangers that I had gone from the city with my lover; may become tongue – tied by hanging from your throat.)

CONCLUSION

For today's Turkish society, the bell nearly has no meaning than becoming a religious object of the Christianity. Yet, it had been used in the various parts of the Ottoman society mainly as a communication tool beside being a religious symbol.

Whatever its symbolic meaning or function, the bell had been used in the divan literature as a lyrical image. In the divan literatures of the Ottoman poets whose values had been shaped by the Islamic religion, in the context of the alternate speech, the bell had been used as a religious element of the conflicted culture. Also this various types of usage took a very small place among the whole.

In the divan literature, the area in which the bell symbol had been used is about the situation of the minstrel which is a main type of the ode literature. The heart of the minstrel who cannot reach to an ultimate union with his lover and who is persecuted very much by his lover had been resembled to the bell.

The bell that had been used in the medieval journeys to warn the passengers with its sound has been totaly wiped out of our lives. We can only meet the bells used on the fowlers feet or the bells used by the attendants of a ruler to warn the people in the old texts. In this way, it can be seen that the literary texts that had been written with an aesthetical value claim create a resource about the evanished traditions and life styles.

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Historic Recurrence in Ayşe Kulin's Novel Last Train to Istanbul: Resaving The Jews

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Abstract

World War II caused numerous military and civilian deaths and has become one of the most disastrous events in the world history due to destruction to which it led. This war turned into a nightmare affecting almost the entire world; the chaotic atmosphere following the war simply destroyed the belief for a peaceful and happy world. In particular, the ultra-nationalist policies applied by Nazi forces in Germany and acts of genocide took their place in history as the events that hurt the conscience of mankind.

Such a disaster taking the whole world by storm has inevitably had reflections in literary works. Although Turkey stayed out of the war, many Turkish writers have written literary works about it. Ayşe Kulin's novel *Last Train to Istanbul* (2002) is one of them.

Among the major themes of the novel are Turkey's subtle politics to avoid the war around the love of a Turkish pasha's daughter Selva and the Jewish Rafael, genocide carried out by the Nazis and efforts by the Turkish to resave the Jews.

We in this symposium will discuss the efforts by the Turks, even risking death, to resave the Jews within the framework of the love of Raphael and Selva.

Keywords: World War II, Genocide, Freedom, Last Train to Istanbul, Ayşe Kulin,

Introduction

The common history of Turks and Jews is very old. When looking the history of Ottoman Empire, we see that we met Jews first in Bursa. It can also be said that Jews auspices in Ottoman Empire began to spread with Ottoman's conquest of Edirne. It's known that Fatih Mehmet the Sultan had sympathy to Jews during conquest of Istanbul. After the conquest Fatih, by bringing Jewish communities to the capital, entitles them to freely practice their religion. Jews, with this act, feel quite safe to live in Istanbul.

The real turning point in Jewish-Ottoman relations starts with the escape of Jews from Spain due to oppression and violence they experience there. The Ottoman Empire embraced them during this exile started in 1492. (Yavuz, 2002: 11). There has been a significant change in history of Ottoman after II. Beyazit's this humane attitude, especially knowledgeable and talented Jews started to have a say not only levels of government but in the economy as well. Giving Jews the right to operate a part of the Ottoman mining is a good example of good relations between them. There has been also a significant increase in the number of Jews resulted of the Jews who fled to Ottoman Empire from Russia and Hungary. Jews were

placed in many regions, especially Istanbul and Thessaloniki in Balkans and from Aegean to Damascus (Eroğlu: 1997).

Jews, besides living freely in Ottoman lands, also took part in important stages of the state and even performed marriages. However, with the break out of Balkan Wars, they also go through rough times. Living the most prosperous years in the Ottoman Empire, Jews, this time fall after being an independent state. For a long time, they continue to dream of establishing a state in Palestine (Aslan: 2006).

World War II would be the beginning of genocide for Jews. Millions of Jews are exposed to pressure and violence and most are killed during this war. Many Jews get rid of Nazi genocide by the help of Turks. American writer Stanford J, in his newly Turkish translated book "Jew Genocide and Turkey", comprehensively explains Turkish diplomatic efforts to rescue Jews living Europe (Shaw: 2014). Faruk Mercan, in his article in "*Aksiyon"* stresses about the issue that; "Jewish community shouldn't forget how Turkish diplomats rescued 100 thousand Jews from the hands of Hitler in Europe and how a Turkish diplomat's wife and daughter got killed in a German bomb"[82]

Ayşe Kulin's novel *Nefes Nefese* exactly sheds light on one aspect of this issue. Takes place during the Word War II the novel is about Rafael Almondari's, a Jew married to a Turk and many other Jews being saved by Turks.

Nefes Nefese first published in 2002 starts with a dedication[83], "To the memory of the honorable and brave Turkish diplomats who contributed significantly to the rescue of the Jews exposed to slaughter on the battlefield". Writer Ayşe Kulin, also made the following statement about the title of the novel in his article "Appreciation"

"*Nefes Nefese* is not anyone's life story. This novel has been written on the inspiration of Turkish diplomats who saved many Jews from oppressions of Hitler during World War II and what a Turk who took part in French resistance movement experiences" (Kulin; 2013)

Ayşe Kulin states that she wrote the novel based on what her friend Lale Akkoyunlu Bulak says about that issue. Ayşe Kulin access many information and documents kept in the achieves of 500. Yil Foundation, and shares some of these documents in her book. Kulin says she personally met with some of those who are brought to the country by train and she publishes names of Turkish diplomats (Hall of Fame) who saved lives of Jews.

Ayşe Kulin, in her novel *Nefes Nefese,* goes to the years 1940-1942 when the Second World War was quite intense. The setting of the novel spreads to places like Marseille, Istanbul, Ankara and Paris. In the historic atmosphere of the novel, throughout the effects of the worldwide turmoil of the Second World War; Turkey's subtle politics in war, economic distress, despair, loneliness, chaos is all given together. Turkey's attitude towards war in particular and difficulties in the country are initially summarized as following:

"Turkey was going through a long bridge called sirat in both of whose sides there was fire. On one side there were insists of England who only thought of her own interests to participate in the war, on the other side Germany's threatening attitude and as these weren't enough, Russia's, swinging like a sword of Damocles, will to annex Kars, Ardahan and Bosporus…" (Kulin, 2013: 3)

In this section, under the title "Jewish Rescue Operation", after the story of Selva and Rafael whom the story is based on, we will briefly tell other stories about the rescue of Jews. Then we will assess Turkish diplomats involved in rescue operations under a separate title.

Jewish Recovery Operations

There are two main reasons represented in Ayşe Kulin's novel *Nefes Nefese* about Jewish rescue operation. One of them is human and historical ties and

[82] Faruk Mercan, "100 Bin Yahudi Kurtardık"; *Aksiyon*, 11 December 1999, http://www.aksiyon.com.tr/aksiyon/haber-5616-34-100-bin-yahudi-kurtardik.html

[83] Ayşe Kulin, *Nefes Nefese*, Everest Publishing, İstanbul, 2013, 460 s. (This edition was used for the statement.)

the other is the attempts to save Rafael and Silva. The Turks have embraced the Jews since the 15th century and Jews who lived freely within the Ottoman Empire made significant contributions to the places they lived. This issue comes up when the protagonist Tarık talks to a Hungarian girlfriend Margot. She learns from Tarik that the friendship between Turks and Jews have a long history. Having a tolerance approach to all races and religion Turks helped Jews says Tarık, and counts Jew as qualified and skilled people among other reasons of these good relations between them. Letting her remember the saying "Jews are like wind-blown seeds bringing fertility to the lands they fall." (Kulin, 2013: 213) Tarık tries to explain why Sultan Mehmet the Conqueror helped Jews. Beyazıt II assigns land owners who exile Jewish from his lands as having no intelligence. According to him, the Jews contributed greatly to the commercial and cultural sense of the places they settle. Ottoman Empire's last Health Minister Rashad Fazil Pasha's daughter Selva fell in love with a Jewish named Rafael. Being a very obstinate girl, Selva, runs every risk to be able to marry him. She doesn't give up her love despite her father's suicide attempt or thread to disinherit. With her marriage her father disowns her. The couple who fled to Parish see themselves in a greater risk with the break out of the war.

1. Main Story

In Ayşe Kulin's novel *Nefes Nefese* the main story of the novel consists of Selva and Raphael's liberation struggle. However, beside the main story there are other salvation stories in the novel.

1.1. Story of Selva and Rafael

1.1.1. A Love Ends in Paris

Selva and Rafael meet during the first years of World War in Istanbul. Selva, Fazıl Reşat Pasha's, "live high on the hog" (Kulin, 2013: 21), fond of freedom, independent, stubborn daughter. Beginning her education at American Kindergarten in Gedikpaşa, Selva studies at French school later, and then finally completes high school American girls' college. And Rafael is a smart and skillful grandchild of a well-known doctor. The love started between these two youths starts in Istanbul, flames during university years (Selva studies literature and Rafael studies chemistry) ends in Paris due to the opposition of both families. Rashad Fazil Pasha can't stand her daughter's loving a Jewish and commits suicide. Selva, after seeing her father's recovery goes with Rafael again. Her mother Ms. Leman becomes sick in bed with her running away. Rashad Fazil Pasha always stays at home and doesn't talk to anyone for a long time. His friend holds Pasha responsible for it "by sending his daughter to infidel schools" (2013: 23).

After the start of the war Selva and Rafael feels in danger. Being in Paris for a mission Macit meets her sister and law and wants to take their back to homeland; however, Selva isn't in favor of leaving her husband alone. Moreover, she is pregnant and doesn't want to grow up a fatherless child. Therefore, she doesn't accept the insistent invitation of Macit.

1.1.2. Escape from Paris and Marseille

Rafael and Selva Family, once understand it is dangerous for the Jews to live in Paris, started living in a far corner and remote part of Marseille. They plan to hide here till the war ends. Rafael starts operating a pharmacy with a childhood friend while Selva starts giving piano and English lessons. Although trying to conceal their identity by talking Turkish, the circle around the gets increasingly narrower. Because the shadow of Nazis has expanded there, too. Paris has been occupied and the Germans expand to Marseille. "French Jews who thought they could live unobtrusively in a corner begin to understand how wrong they were" (Kulin, 2013: 27)

Things get worse in Marseille. Germans and government police forces started a Jews hunt together. Selva has led to a child in this turmoil. She tries to conceal her husband identity by announcing around them that they are

Muslim Turks. They even give up the idea circumcising their son according to Jewish tradition. The novelist's not being able to circumcise his son according to his own traditions because of marrying a Muslim girl, Rafael feels without an identity, country and religion" shows Rafael's mood in Marseille. (Kulin, 2013: 90)

"He was a loser who lives with horror of being taken from away from home and work to a labor camp at any moment, who fears circumcising his son, who works in a pharmacist foreman on paper even he paid for half of the shares, and a man who doesn't have even a valid passport!" (Kulin, 2013: 99)

On 11 November 1942 the Germans occupy Marseille. Selva, leaving the private lessons, starts to be busy protecting her husband.

Rafael's partner Benoit tries to convince him to flee to Turkey. He says that many Jews got out of this hell by Turkish passports. The narrator of the story, in order to dramatize what Lews has been through, says that political police tries to identifies Jews by lowering their pants to see whether they are circumcised or not. In the novel Selva personally witness this case.

Thanks to help of Tarık Alfondari family get a Turkish passport. However, their unrest never ceases. Every day, sitting by the window, Selva watches her husband's going to and from work with a great concern. As a matter of fact, her husband will be arrested during a police control.

1.1.3. Return to Paris and Turkey

The event that causes Alfondari family to leave from Marseille is Rafael's taken into custody. The Gestapo arrests Rafael in the pharmacy. Selva, though all her effort cannot save her husband. She asks Marseille embassy for help. Nâzım Bey, taking a great risk, saves both Rafael and around eighty Jews. Knowing the event, Tarık asks Selva to go to Paris immediately since there is a train from Paris to Turkey.

Selva and Rafael come to Paris together with their two kids and two Jewish children. Apart from Tarık, a Turkish man named Ferit, who works for underground, helps them. They settle in Ferit's house. They make efforts to save other Jews, whom they know, apart from Jews being descents of Turkish. They prepare passports for them, too. The house gets cantonment in a short time. Selva teaches Turkish for newly coming Jews. Their names are one by one changed. Rorxanne turns into Rüksan, Constance into Kezban, David into Davut, Lilian into Leyla, Marie into Meryem, and Margot into Meral.

Tarık and Ferit check each measure not to face with any trouble. Especially Tarık endangers himself by taking big risks. However, determination of Turkish government about saving Jews is a big support for Tarık. Diplomatic corps discuss the plan saving Jews by meeting in the house of Consul Hikmet Özdoğan. Train carries 176 passengers before Germans. There is a risk of being rummaged. Ferit proposes to go over Berlin because he thinks that Germans don't search train passing through their own territories. Carriage coming from Turkey is attached to the train's last part passing over Berlin. Turkish carriage departs from the train setting out for Berlin after a while. It is attached to a freight train going towards Bucharest. They travel from Leipzig to Prague, from Bratislava to Budapest and then to Bucharest.

The last station of the train is Istanbul. A big and difficult journey comes to an end and hundreds of Jews saved with devoted efforts of Turkish diplomatic corps.

The fact that Selva's father comes and welcomes her gives a more excitement to her than thought of freedom.

2. Interval Stories

The author not only points out saving adventures of Jews over Selva and Rafael but also dramatizes the event with some interval stories. These stories come together in a train for Turkey.

2.1. Mitranis

One of dramatic stories narrated in the novel is about Mitrani family being Alfanso's relatives. The root of this family dates too back. Their ancestors migrate

from Spain during the term of IInd Bayezid and take shelter in Turkey. They have a peaceful and safe life under protection of Ottomans. Like lots of Jews, Mitrani family then settles in France. Nesim Mirani constructs a company in Paris. His business is good and he gets rich. He has a very happy life with his wife, Rifka and kids, Moris and Constance. But this happiness comes to an end in 1940. His company changes hand in three days. Nesim, losing his company and wealth, and his son are caught by Gestapos and exiled to Drancy. It has never been had news from them.

Rifka manages to escape to Lyon together with his daughter. Keeping university study, Constance falls in love with Marcel, a French man, and gets married to him. She starts to live with her mother. However, Marcel is a secret member of a group. They have moment risk of being caught. Yet Rifka is caught and they barely save her. The new aim of this family is Spain where they have been thrown away from their own territories. But they cannot be sure of it. Rifka passes away. Constance and his husband have an opportunity to find place in mentioned train going to Turkey. Their aim is to go America through Turley.

2.3. Russos

Russo family is a wealthy family who settles in Paris coming from Turkey. Their happy days start to change with the war, too. They try to protect themselves with Turkish passports. Their child, David Russo is a 20 year old. He was born in Beyoğlu. After he completed his study at high school at Saint Benoit, he migrates to Paris with his family. After high school, he joins in Art Academy because he is interested in drawing.

David, who likes entertaining with his father's money, is always with his friends and girls in pubs and beerhouses and tries to be away from war. However, when he goes out for entertainment at a Christmas night, his life changes. Gestapo takes him into custody without caring his passport. Torment days begin for David with number 3233.

Tortures made to David and his friends are sometimes narrated. After two months, at a morning time David is taken from his prison. David thinks that he will be shot. When they ask something, he cannot even remember his name. He is not in himself. He thinks to be dead by looking at the villa opposite him. Things in his mind are like to summarize what he has experienced in two months.

"My fellow, David, you are dead but you don't know! This road that I walked… This beautiful garden… Flowers… This villa… I am dead. I AM DEAD. Fortunately, I am dead. I had no pain while dying. I am saved. I am finally saved. Hurray, dead!" (Kulin, 2013:326)

David is saved weighing 45 kilos by the efforts of the Turkish Consul from the camp where he entered weighing 65 kilos two months ago

1.1. Others

Turkish diplomats take any risk to save Jews. They give passports to Jews who aren't even citizens of Turkish Republic. They send nearly 200 Jews to Istanbul in a boat. One of them is Poland born old Lech and the other is a well-known physicist Siegfried. Lech who lost his father at the age of ten settles in Germany with his mother who marries to a German engineer. Lech, has a keen on music, studies at music academy in Salzburg. He has to quit the school to look after his brother after he loses his step father. Never married Lech dedicates himself to his brother. His brother becomes a famous musician too. This happiness is destroyed with the war. Then a troublesome escape begins. A continuing flight to Berlin, France and to the South. "This was a no ending escape of Jews. A five thousands year's flight! Germans were everywhere. They penetrated countries like smoke. There was no escape from them in Holland, Austria, Hungary and Czechoslovakia. They were spreading thorough the world like a malignant cancer and people were running away. They were running from them with fake money and passports" (Kulin, 2013:433)

Lech Assco, to be able to flee from Germans, wants to returns to Palestine, to the promised lands written in the holly

book; however, he dies in a train. Siegfried has his body buried in Turkey.

2. Measures Taken by the Turkish Government

In the novel the precautions taken by the Turkish Government, are represented by some diplomats working for Foreign Ministry. In the background, there are Macit, who tries to save his sister in law, and other diplomats. Ferit Saylan, from the Secret Resistance Organization, Tarık Arıca from Paris embassy and Marseille Consul Nazim takes part actively.

In the novel *Nefese* there are also official correspondences among the precautions taken by the Turkish Government. One of them is written by Tarık, who is a clerk in Paris embassy. The topic is the bad behavior take against the Turkish Jews who live in Paris. This correspondence is like a thread from the Turkish Government and that makes it important. In this note it is stated that Turkish Jews' goods must be registered in a different fire according to the law 2333 taken by the Turkish Government in 2 / 6 / 1941, but French government has discriminated against this and it is fully responsible as regard to protecting the rights of Turkish Citizens [84].

Vichy Government gives a negative answer to the note stating that all Jews will be regarded in the same terms. Upon receiving the massage, Mr. Macit, General Director at Political Department at the Ministry of Foreign Affairs. Because according to this note Turkish Jews, like all others, would be send to the concentration camps. In the second instruction sent by Turkish ambassador the following sentences were written:

"Jews who has valid official papers can't be subjected to forced labor. If such a situation emerges we will very naturally provide them protection. Police authorities should be reminded about the relevant instructions and if required all attempts should must be done with the care of related authorities." (Kulin, 2013: 211)

All these correspondences provide enough evidence and proves that Turkish Government is closely involved with issue, especially makes effort to either save Turkish Jews or not sending them to the camps. Many of the diplomats in the novel, since they knew the attitude of their country, they took many risks and even disregarded their lives.

2.1. Turkish Diplomats

What has been the subject to the novel is; efforts of Turkish Diplomats to rescue Turkish origin Jews in France and the sacrifices they make in this cause. Among these people are Macit Davres, Tarık Arıca and Nâzım Kender in Marseille can be taken into account. Additionally, the novelist often emphasizes Turkish Diplomats' rescue operations throughout the book:

"Turkish Diplomats gathered Jews escaped from various labor camps into Paris, then they sent them to Istanbul by train and sent them to Palestine via boat." (Kulin, 2013: 186)

2.1.1. Macit Davres (Ministry of Foreign Affairs, General Director of the Political Department)

In the novel, Turkey's foreign policy has been explained through the observations of Macit, an officer working in the Foreign Ministry. Selva's brother in law, and Sabiha's husband Macit is a man dedicated himself to his job. He has contribution in tripartite agreement between Turkey, Britain and France in 1939. He makes great effort not to let Turkey enter the war by going to Cairo together with President İnönü, Minister of Foreign Affairs, General Secretary of Foreign Affairs. He is a quite hardworking and diligent diplomat.

Macit does his best for Turkey not to enter the war and in order to protect his country's interests. Although, his brother

[84] This note is the first official paper written to rescue Turkish Jews. We couldn't find this law in the Official Journal, and found it with the help of Ministry of Foreign Affairs. The author apparently, through this mise en scene, has tried to show how Turkish government takes risks to save Jews.

in law, Rafael's being Jewish bothers him, he does his best both to save them and other Jews. He doesn't accept Vichy government's decision to send all Jews to concentration camps, and he attempts to take all necessary measures. He helps Jews when faced a danger during their escape.

2.1.2. Tarık Arıca (Paris Consulate Second Stenographer)

Tarık Arıca is a successful clerk, who works with Macit at the Ministry of Foreign Affairs. Born in Malatya, Tarık graduated from primary school in his hometown, secondary school in Elazığ and high school in Sivas. He is a clever, hardworking, honest and serious young person (Kulin, 2013: 54). Having advanced fast because of his successes, Tarık is lastly assigned to Paris embassy as being second stenographer.

After Tarık has started his work in Paris, he plays an active role in saving lots of Turkish originated Jews. Two Jews called as Rifka Mitrani and Yakop Barbut are only some of them. He takes active part in letting escape of nearly two hundred of Jewish, apart from Selva and Rafael, to Turkey by train.

2.1.3. Nâzım Kalender (Consul General of Marseille)

He is Consul General of Marseille. He has helped so much to Selva, who is sister-in-law of Mr. Macit. He has provided Turkish passport to them. We see in the novel that he put his life in danger for this matter. Gestapos gradually increase their pressures in Marseille. Catching Rafael, they make him to get on the train regardless of his Turkish passport. In spite of all her efforts, Selva cannot rescue her husband. She appeals to Mr. Nazım. Eighty people, with Rafael, have been gotten on goods wagon of animals. There are some Jews among them who do not have Turkish passports. Despite of all his insistence, Mr. Nazım cannot obtain to make Jews set free. He puts his life in danger by risking going to Paris by train. Saving eighty Jews, too, in the consequence of meetings, Mr. Nazım fulfills a great duty, which is the main subject of the novel.

2.1.4. Behiç Erkin (Ambassador of Vichy)

Shortly mentioned in the novel, Mr. Behiç is one of the close friends of Ataturk. He is a clever and conscientious man, who has governmental trial and common sense. Spending great effort for saving the Jews, Mr. Behiç plays active role in rescuing the eighty Jews from Gestapo. Mr. Behiç also cautions on giving passport to the Jews who can prove his/her relations to Turkey, even via the weakest evident.

2.1.5. Others

Some other Turkish originated people, besides Turkish diplomats who rescue the Jews, are taken place in the novel. One of them is Ferit who lives in France and is a member of a secret organization. Ferit is an altruistic young who spends great efforts to get the Jews, who are not Turkish originated besides Turkish originated ones, rescued.

1.1.1. Ferit Saylan

Ferit Saylan is a Galatasaray High School graduate. He goes to Paris to study. When all students were called to go back to the country due to the war in 1940, he doesn't go return. He becomes a member of Secret Resistance Movement (Resistance Organization) to do something for humanity. Throughout the novel, he is a character who is busy taking Jews to abroad. They gather Jews to the meeting points in Paris before sending them to the objective countries that are ready to accept them. On the last mission 197 Jews come together and they will go to Turkey on a train which comes from Turkey. He also gets on the train and manages to complete this difficult mission.

Conclusion

In the Turkish Literature many novels related to Word War II have been published. These novels handle war in many ways. However Ayşe Kulin's *Nefes Nefese* is one of novels dealing with a different aspect of the war. *Nefese Nefese*,

has contributed to such kind of novels by offering a different front because it is about the attempts of Turkish Diplomats to rescue Jews from Nazis during World War II.

Nefes Nefese, is the story of liberation of Turkish origin Rafael and his wife Selva and some other Jews from Nazis oppression. However, this life isn't an immersive story as the name of the story "*nefes nefese*" mentions. The author already explains the result of the story at the beginning of the novel so the reader completes reading the book without excitement. The novel doesn't include any exciting conflict chains for the characters of the novel either. The novelist can't focus even though she puts the stories of Rafael and Selva, of other Jews and Turkish diplomats in to the center. She unnecessarily tells quite a lot about Macit and Sabiha's story and the interval stories makes the novel look like a documentary.

Nefes Nefese, cannot go beyond being a custom-made novel which deals with rescue of Jews with the help of Turkish diplomats. The author can't explain the major characters' spiritual world in details because of focusing on objectives among crowded characters. There aren't satisfactory answers, in a fictional world, about issues such as what Turkish diplomats live through the novel, the real reasons pushing them to the rescue attempt and the emotions of saved Jews.

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Muallim Naci Memories in the Context of the Modernization Efforts in Education

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Abstract: Muallim Naci is an important Tanzimat-era intellectual, artist, poet, poet, teacher, critic, and theorist who has services to renew first of all literature, education, culture and art. He is accepted as a classical literature-supporter especially as his arguments with Recaizade Mahmut Ekrem about poetics and beyond their individualities the argument 'old and new'. However Muallim Naci, opposed against leaving classical literature totally, he also wrote western poems and in his theorical articles he lines up with renewing classical literature. Beside all these his popular attributes he has also written his childhood memories. Muallim Naci tells his memories until he was eight in his book named as *Ömer'in Çocukluğu* (Omar's Childhood). In his mentioned book Muallim Naci discloses his subconscious improvisational exceeds the limits of his autobiography using psychoanalytic therapy and he puts forth the panorama of 19th century of Ottoman society. With no doubt this attempt to portray the life of Istanbul society, especially people who are artisan and middle class includes much significant knowledge on many important subjects such as culture, daily life, family relationships, neighborhood life. An important part of this consists of Muallim Naci's anecdotes from his education. With no ideological or intellectual engagement Muallim Naci tells his life with clear and concise words complains of an education system which is based on punishment and memorization.

Keywords: Muallim Naci, *Ömer'in Çocukluğu*, Education, Education of Turkish, Modernizations in Education.

29. Introduction

One of the well-recognized person in the discussions of the modernization of the Turkish literature is without doubt is that Muallim Naci. Muallim Naci, who has played role in the literature, education and culture in the second phase of Reform period, takes part in reform period's second decent. Naci, who certainly deserved the name of "teacher "in front of his name, played precious role in the modernization of primarily literature, education, culture and art with his identities of poet, teacher, critic and intellectual. Especially, the debate of classical or modern poem, which exceeded the limits of Muallim Naci and Recaizade Mahmut Ekrem, became a masterpiece for the young generations and it can be said that these disagreements led to the modernization of the Turkish poem.

Muallim Naci was known as the representative of the classic literature, who criticized Recaizade Mahmut Ekrem and Abdülhak Hamit who brought a new approach to Turkish poem. In time, this representation situation which turned into a primary acknowledge, underestimated the role of Muallim Naci in literature world. This misunderstanding prevented his unique, synthesist literature and poem to be understood. In other words, the admiration which most poet and writer had towards west literature was not seen in Muallim Naci, but only he pointed out the traditional and national values were irreplaceable [1]. He was blamed for being an admirer of the classic literature and his literal works were underestimated.

However, Muallim Naci was against abandoning the classic poem. He defended the modernization of classic poem and with this synthetically approach, he played an unusual role in the discussion of traditional or modernization relationship, which was one of the prominent discussion in the history of modernization of the Turkish poem. On the other hand, Muallim Naci who wrote successful poems in the style of Western, believed the presence of his purity in language and the content of his poems. He became a supporter of balanced and an entire classic innovation, which did not ignore the beauties of classic literature.

In the shaping process of Muallim Naci's literal personality, the primary determinant was the environment he grew up. Naci was the child of a tradesman unlike his contemporaries, Recaizade Mahmut Ekrem and Abdülhak Hamit who were from an upper class aristocrat family [2].

That's why, he stayed away from the cosmopolite environment familiar with the western values, which were usual things for Recaizade Mahmut Ekrem and Abdülhak Hamit. In his orientation to classic literature, there were some influential reasons such as; he was not from an intellectual family. Besides, in his growing up period, he stayed out of the intellectual environment of İstanbul, he learned French late as a result [3]; he could not interact with the western literature earlier [2]. Furthermore; his modesty which looked like a primary layer underneath his pride resulting from the fact that he educated himself with his efforts. Also, he had a personal independence ideal, he was in relation with the values, he was resentful, all of which were the common aspects of the people who experienced this kind of life.

Muallim Naci's first phase of his childhood which played a prominent role in shaping both his literal and cultural identity. Especially, his childhood subconscious figures became a resource for his comprehension of art. As an example to this statement, *Ömer'in Çocukluğu* which is about childhood memories of his life's first 8 years, the happiest times of his lifetime, is an unique resource in this sense. In his book, *Ömer'in Çocukluğu*, Muallim Naci writes about the events which were remarkable in his life of first 8 years. Furthermore; his usage of language is not an adult's but completely through the eyes and expression of a child [1]. In one of his poem, he mentions that "ıf it was possible, I would return to my childhood", with this expression, he reflects his longing for the past childhood memories.

The memories that Muallim Naci wrote for expressing the longing of his childhood days can be described as "clinging on to childhood period". As a matter of fact; at the end of his memories, he says that ıf you ask me why I wrote these memories, maybe, I do not need to answer why, I just wanted to write and I wrote. Let's assume that it is just because I am still a child (p.67). This expression signifies that in psychoanalytical sense, his subconscious is just like a dream and Naci reflects his childhood memories in this dreamy mood. When his father is alive, in that happy and secure family environment and neighborhood, he

passed his childhood days, which became determinant in forming Muallim Naci's literal and cultural taste and standing against life.

Ömer'in Çocukluğu, does not only affect the literal and cultural development of Muallim Naci, but also, gives important information about the daily life of Ottoman society in the middle of the 19th century. The fact that the memories were written in the genre of memory with a sincere tone of speech, reflecting different ways of social life, without fictional and imaginary expression used, makes the book be recognized as a naive, pure and sincere confessions of a child. In other words, "with his naive look and perception, by starting from his home and family, the whole environment and the life style of 19th century of İstanbul folks are reflected. The lives of families, the relationships among the relatives and neighbors, the days of children at primary school, visits, traditions and customs are uttered through the eyes of a child" [1]. These memories are valuable because the aristocrat life goes beyond the palace and especially, they include religious and hard-working class of tradesmen' life, which had a fundamental place until that time in Empire [2]. Therefore; in an atmosphere where the Ottoman Empire's westernization attempts were intense, the reflections to the wide masses of people were described in Muallim Naci's work. With this memory book, he does not only gives the first example of an autobiography; but also, he transmits the life of education, the life styles, people, and places by using an intimate language.

30. The notes from the book of *Ömer'in Çocukluğu*

The fundamental of the innovation and modernization in the Ottoman Empire forms the studies in the field of Education. The Ottoman Empire which realizes that it stayed behind the Western countries since the middle of 18th century, tried to make some reforms in the field of education. However, Ottoman Empire's staying behind the western countries results from not only it does not have a widespread and formal education but also, the current institutions, which are inefficient, plays a great role in that sense. When the Empire loses the battles and sees that the efforts of modernization in the Europe turns into a noticeable industrialization move, the empire turns its face into the West and starts to revaluate the social institutions of its own with a critical look. Besides; almost for over a hundred year, the scholar class, which is degenerated and has made no progress, the medresas who excluded the science from their curriculum, the inability of generalization of education intuitions, etc. are considered as the important topics that need to be taken into consideration by the palace.

The reformation in the education system of Ottoman Empire goes back to Tulip period. The corrupted medresas which had an inefficient education programs since the mid-16th century, besides, the methods of assigning teachers, the problems in terms of discipline create problems throughout all the society. Of course, this corruption in the education system of Ottoman is not limited with the corruptions in the medresas. The corruption, including the other institutions, spreads to every kind of education institutions, as well [4]. As a result, this corruption forces the Ottoman Empire to make reformations and arrangements in the sense of Westernization.

The biggest problem in the reform of education in Ottoman results from the deficiency of an interiorized and a systematic approach, the reforms results from the imposes of the developments in the West and stays limited with only some particular people's efforts. So that, the reforms do not last longer and causes tension in the society. Still, the process of modernization and reform cannot go beyond the artificial and superficial regulations of the executors who have not internalized the process at all. In this general understanding, from the mid-18th century to republican period should be searched in terms of the general picture of the efforts of the innovation.

First of all, the first studies about education field are based on the reports which were prepared by the representatives who were sent to Western European countries for observation. That's why; Yirmmisekiz Mehmet Çelebi, the first ambassador who were assigned to Paris writes a report about his reflections of Europe, and some other evaluations or booklets are the signals of the start of an innovation and the maturation of the Westernization idea in the executive staffs of the Ottoman Empire. Besides, in the turnip period, the establishment of the press in the leadership of İbrahim Mütefferika, prints "Van Kulu Lügatı, Katip Çelebi's Cihannüma, Naima Tarihi, Raşid Tarihi, and a dictionary from Persian to Turkish, dictionary Ferheng-i Şuuri" which can be evaluated as the preparation for the background of

the modernization efforts in the education system [5].

In addition to press, to catch up with the changing world, the schools are opened. The first schools which were opened are the military schools. "Because the reason of the defeat in the battle field were believed to be resulted from the fact that the soldiers are untrained in the army and they were unequipped with the latest technology, which was often uttered and became a general acceptance [4]. Moreover, related with the education in the military system, in 1773, Mekteb-i Riyaziye, in 1776, Hendeshane (engineer raising school), in 1783, Mühendishane-i Bahr-ı Hümayun were opened [6]. The main progress in the education system related with the reforms of III. Selim who internalizes that the modernization and westernization moves are all united and all these efforts should be organized and executed in a proper programs [3]. III. Selim, founds the Mühendishane-i Bahr-ı Hümayun which is a school for the engineers of the army force. It is his only remarkable thing through his reign. However, he performs an important duty by enabling a modern and western style which will be the framework of a mental and institutional education in the future. Consequently, II.Mahmut, his nephew, puts into place an education policy, which will affect not only the history of Ottoman period but also, post- republican period.

For example, during the reign of II.Mahmut, in 1824, with a rescript that was published, the primary school becomes mandatory. In the syllabus of the schools, the learning of a foreign language is started. Students are sent abroad to keep up with the developments in the Europe. Newspaper are published to educate and inform the society. To raise the level of literacy, the primary schools named Rüşdiye are opened, to raise officer, a school named Mekteb-i Maarif is opened. Moreover, Mekteb-i Tıbbiye and Mekteb-i Harbiye schools are opened to raise qualified staff in the field of health and military.

After II.Mahmut, the attempts of modernization in the field of education, especially after the rescript of Gülhane, becomes much systematic and planned character. To prepare the textbooks that will be used in university, Encümen-i Daniş is founded. Besides, the council which were founded with the name of Meclis-i Maarif-i Umumiye is converted into the ministry. In the same period, both Agriculture school and a school for the girls are opened. Especially, the movement about increasing the number of girls sent to school is a sign of the change of mentality. To meet the deficit in the field of training teachers, in 1848, Darü'l-mu-allimin and in 1849, Darü'l-maarif are founded to raise students to university. Furthermore, teaching primarily French and other western languages, preparing a cultural background thanks to the translation activities by the union of translation, the spread of the kinds of theatre or novel, the foundation of the newspaper are the things that contribute to the education of the society as well, the preparation of education programs also helps to generalize the schooling. For instance; Maarif Nazırı Münif Pasha, in his article, "Ehemmiyet-i Terbiye-i Sıbyan" in 1862, he points out the importance of child education [5]. Tanpınar identifies this article as the first example of pedagogy [2]. By the way, we should not forget about the studies of Edhem Pertev Pasha and Sadık Rıfat Pasha in the field of education.

So, the memories that were shared in Muallim Naci's first book of Ömer'in Çocukluğu are shaped in the historical atmosphere mentioned above. While Muallim Naci shares his childhood days (1850-1860) relatively naive, pure and directly; he expresses how the efforts of modernization are reflected on the middle class İstanbul families. Certainly, one thing that attracts attention is that the atmosphere of the education period is shared by the experiences of a child who was personally active in that process. Muallim Naci, In addition to the memories directly telling his primary school days, he talks about how he studies lesson, the stories he reads, the homework he does, he also gives us the advices of his father and people around him in an anecdotal way. In the book of *Ömer'in Çocukluğu*, there are two memories which directly includes direct education. The first one directly tells the days of his primary school called as "Mektepler ve Falakalar". The other one is about the memories he hears from his elder brother called as "Ağabeyimin Mektep Hatıraları" Still, We can come across some other information about the childhood days of Muallim Naci in the memories of "Yine Makbule", "Cevriye ve Babası", "Okuduğum ilk hikaye", and "Babamla Yaptığımız Dersler".

"Mektep ve Falakalar" which includes the personal experiences of school, shows that in the second phase of 19th century, no matter Ottoman Empire tries to modernize in the field of education, the schools that children of the middle class

families have education are still based on the traditional, classical, punishment-centered education. Muallim Naci, who goes to school with a praying pack accompanied by a substitute teacher codes the school in his subconscious as it has a tyrant teacher and he uses birch to give punishment.

"School makes me feel unpleasant especially when I remember the face of my teacher. How can't I be afraid of? The sticks that lie in the front of the teacher almost in the length of 1.5 meters. The belt birches just hanging over his head were frightening. These were also birches with the chains." (p.31)

Muallim Naci cannot dare to enter into the school he graduated from no matter many years passed since then just because of the fear of the birches. Because when he passes by the school, he remembers his sad memories which were mainly about the sticks and birches. He gets amazed by that past memories. Besides, he remembers that one day he gets frightened to death just because he did not go to school for one day but he gets away with the punishment that day because he goes to school with his father. By the way, Naci says that: "hodja used birches on me twice in three years. He hit on my feet three times and I have not seen there were roses on the spots he hit but my face might have turned into the color of pink because of the pain." (p.31).

Even this utterance shows us how the punishment-centered traditional education mentality is wrong. It also proves us that ıf Muallim Naci, an intellectual in the time of reform, talks about this topic. It is the proof of punishment-centred education mentality is now controversial topic and it does not meet the needs of the era and it is not convenient for the modern pedagogy. Except "Mektep ve Falakalar", the corruption in the system of professors is also a conspicuous point. For instance; the son of professor was fulfilling his father's position. (p.34) the intervention of the professor to the other fields of the government. (p.37) having pressure on the parents except respect. (p.37) The adaptation and criticizing oneself was not observed. (p.40) These kind of examples show the corruption and blockage in the education system.

Another issue in the memories of Muallim Naci is seen in the content of the lessons which were far away from the pedagogical approaches but they were based on the rote learning. Besides, Muallim Naci also goes to the same school like his father and elder brother. The school which is reached by not going to Haffafhane in Saraçhane, in the direction of Fatih, near the camel rest place, in the Stoned-school, named as Fevziye School (p.27) he has an education based on the religious and memorization system. Moreover, the Quran that has been read by him, his father and his elder brother are hanged on their home until their death. On the other hand, Muallim Naci criticizes the system of the teacher who teaches the theological knowledge based on the memorization with a method of fear. He mentions that his practices with his father were much enjoyable and fun. In the title of his memory "lessons with my father", he mentions that he and his father reads Sure-i Tarık together and his father guides him with love and compassion, which make that moment as his best memories of all his life. Besides when Muallim Naci read the Sure-i Tarık 7 times correctly, his father remarks that "Well done, son! I hope that you go far and understand the meaning of Quran better than me." (p.44) This anecdote is simply important as it is an example of a motivation to make stronger the learning process but also it is a critic to the period of that time. In other words, Muallim Naci underlies two important things in this memory. First, theological education should not be based on memorization and teaching theological knowledge with its Turkish meaning.

Muallim Naci mentions about the memories of his uncle and elder brother and he complains of the memorization system's existence since those years. His uncle, who is a naughty boy, is tired of the professor's birch method. He malfunctions the birch and makes jokes that make the teacher angry and when he is about to be punished, he runs away from the school. (p.37) Because hodja punishes assistant teacher when there is a problem in the teaching process. (p.37) When Muallim Naci's elder brother complains of this event to his father, this time hodja defends himself like that "We give him students for his own goodness. The more reading, the better mind. He should be thankful for this! (p.40)

Another point stressed out in the memory of "Ömer'in Çocukluğu" is that his lesson contents are based on the memorization. For example, Muallim Naci says that repeating the syllable of "vav" over and over does not make the learning better. When an assignment is given to Muallim Naci, the words are combination of nonsense

words. It is obvious that an education based on the repetition and memorization is not an effective method of learning. This issue is not a personal thing but also reflects the general problem of the Ottoman society in that period.

Another interesting thing in the book of "Ömer'in Çocukluğu" is that Turkish is not used in almost anywhere in the education. Teaching theological subjects were creating problems in the understanding of the students and consequently, making the students alienated from the school. Muallim Naci talks about this thing by giving example:

"In our school, we could not have lessons in Turkish. Even though I recited the Quran, I could not pronounce even a single word in Turkish. However, my brother made me read "ilmihal" and "Birgivi Risalesi" and I learned some Turkish thanks to them. (p.40)

Not using Turkish in the education affects Muallim Naci so deeply that he mentions about this thing in his memories. Under the title of "The first story I read" he mentions a Turkish book he finds out. More interestingly, the only good memory in his education life is interested with this book. Without doubt, this situation shows how important it is learning by mother language. It also gives us pedagogical details. While Muallim Naci mentions negatively about the stories not Turkish and makes him bored as the texts are full of with the memorization techniques, he never forgets the Turkish story. To give example, Naci can remember the story which is about İbrahim Ethem and his son. He never forgets the sentence of "Beni dervişlere sordun, ne yerde olduğum bildin" (p.42). In this sense, Muallim Naci's experiences are important because they show the necessity of the language and education efforts of reform period's first generation and the efforts of modernization in Ottoman.

The slogan which was started by Şinasi as " purism", popularizing the printing of newspaper, Ziya Pasha's translations about education, Namık Kemal's understanding as seeing every kind of literal Works as a means of education primarily theatre. A. Mithat Efendi's being an instructor by the means of his novel are the efforts to prevent the similar problems Muallim Naci had during his education life. Moreover, the studies on Turkish that Şemsettin Sami and Ahmet Vefik Pasha made, the change of the language of Ministry Education into Turkish, and the arrangements for the students' benefits overlap with the expectations of Muallim Naci's middle class situation.

In *Ömer'in Çocukluğu*, for an effective and permanent education, suggested that the studies should be taught in a tolerant way. For example, in the time of Muallim Naci's learning how to read and write, he becomes successful not with the teachers who uses birch as a tool of punishment but with his father and elder brother's approach of compassion. He says that he benefits from his elder brother in learning how to read and write. He says that his brother had the right of being brother and also a teacher who taught how to hold his hand properly in a kind and nice way. He also made great contributions to his education life. (p.40) Besides, his father was using motivational words for him to make his reading a habit. His personality gets shaped by the atmosphere of fun learning. So, Even Muallim Naci goes to different places of the country with Said Pasha, he always carries two books with him and never spends time without reading. (p.59) Of course, this reading habit comes from the time he had fun reading with his father and his elder brother.

31. Summary

In the childhood memories of Muallim Naci, he reveals his subconscious in a psychoanalytical way and presents the second phase of the 19th century society of Ottoman. Certainly, his memories projects middle class tradesmen families' ordinary lives which are made up of many rich areas like education, neighborhood life, family relationship, daily life, etc. Muallim Naci's anecdotes about his education life consists of the majority of the content. Without ideological or manipulative ideas, he tells his experiences in a naive, pure and comprehensible way. He complains about the methods of punishment-centred and memorization in education. Muallim Naci points out the fact that the curriculums, which are not Turkish, creates difficulty in students learning. Moreover, by giving example from his personal experiences, he mentions the fact that a difficult or meaningless text does not make the learning be permanent.

Another point that Muallim Naci stresses out is that the problems created by replacing the duty of your father when he is a professor. This situation is the basic reason of the corruption. Thus, this conception, which is like a closed system of cast,

ignores the competence of people and serves only to the mentality which sticks to the same rules, classical and biased to modernization.

As a result, the things that pass in the book of *Ömer'in Çocukluğu*, do not stand out only as an individual story but also this book gives us information about why the Ottoman Empire wanted to make modernization. Besides, the memories also contribute to make it clear why the reformation intellectuals centred education on the efforts of modernization.

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Independence War Veterans with Disability in Turkish Literary Works

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Abstract. Literature as a reflection of reality plays a role in the process of constitution, transmission and enhancement of cultural values. Having a meaning in social life through cultural description and perception, the reality of disability is among the topics studied as a part of life in literary works. Because of the fact that disability studies started especially in the United States of America and England and has been studied intensively all over the world recently as an interdisciplinary field, in this study veterans with disability in the novels narrating Independence War of Turkey or a section of that war in Turkish literature are examined. The focus of this study is the relation between the transference of people with disabilities as main and side characters in literary works and relation of that artistic transference with social reality. Veterans with disabilities in "Yaban", "Küçük Ağa" and "Çalıkuşu" novels will be the sources to enlighten the mentioned attitudes and behaviors above.

Keywords: Disability, literature, veterans with disability, Turkish novels, representation

33. Disability studies

Disability studies is an interdisciplinary rapidly-developing field of study that has most of its workers with disability. In the early years, disability studies, especially studied in Europe and America in the 1960s intensively, was examined only in the medical, rehabilitation and social services fields. However, people with disability have to live with their own disability in society when that disability situation cannot be removed. This reality unearths the fact that individuals are social beings. Medical model considering individuals as "patient" and trying to heal these people was dominant at first. But this model focusing on anatomical features of an individual has changed through time. Because people are psychological, physical and social beings, though. As a result of that new view, WHO has suggested some changes for the definition of disability notion that had only medical definition before. "Disabilities is an umbrella term, covering impairments, activity limitations, and participation restrictions. An impairment is a problem in body function or structure; an activity limitation is a difficulty encountered by an individual in executing a task or action; while a participation restriction is a problem experienced by an individual in involvement in life situations."[85]

Sociology accepts individuals with disability as a part of society and within the scope of that view it studies how their disabilities affect their adaptation to society. In recent years, it has been considered necessary that the notion of "disability" must be studied with other disciplines, such as psychology, economics, law and political science. It should be noted that disability is a cultural notion and it has different forms of usage in almost every language. Therefore, it is difficult to define that notion with limited patterns. There is no consensus on the permanent definition of disability. The definition and perception of disability may

[85] Disabilities, WHO, http://www.who.int/topics/disabilities/en/ (accessed 25.02.2016)

change according to the culture. If it is needed a general opinion about the historical process of people with disability in society; "Holly punishment, karma thinking or moral faults were the reasons for the problems of disabled people during history; biology has been the reason after Enlightenment."[86] Based on that explanation, it is possible to say that individuals with disabilities have been at the lowest layer of the social hierarchy during history and exposed to exclusion from the society. There are two different marginal examples below that can be given as good examples about that matter:

"When African people talk about God's wi ll they seem to place a much more positive emphasis on it than do Europens. God's w ill is not seen as a punishment, but more as God's trust in the parents' ability to take care of
a special child. Thus a Botswana mother w ho
gave birth to a child with very deformed fe et called her "Mpho ya modimo," a gift fro m God."[87]

The second example is,

"In societies where belief in reincarnation i s strong, such an among Southeast Asian g roups or in Indian society a disability is frequently seen as direct evidence of a transgression in a previous life either on the part of the parents or the child.Those who are disabled are frequentl y avoided or discounted because of their p ast lives, while they are simultaneously ur ged to lead particularly virtuous lives this time around. Answerable both to the past and the future, too little time and energy are often devoted to improving life in the present."[88]

While African people regard humans with disabilities not as a punishment of god but as a sign of trust of god towards the parents, in southeast Asia or India being disabled is the price for the sins the person or its parents committed in their previous lives. Furthermore, the position of disability in societies during history shows that people with disabilities have been exposed to different attitude and behavior. Persons with disabilities were exposed to eugenic activities[89], were used as guinea pigs[90], shown on freak shows[91] or even sold. On the other hand, they were respected because they begged for their owners good.

2. Representation of disability in literature

Human is a social being. His place in a society is shaped by several factors such as his age, gender, race and physical features. Being a person with disability affects the individual's whole life regarding social interaction and communication. Cultural values that a society possess are of primary importance with regard to perception and the form of treatment the person with disability is addressed. Once focused on religion as an element of a culture, it can be observed that disability is a point on which Holy Quran dwells. It will be appropriate to examine disability in respect to Islam as the study is carried out around Turkish literature. In the Holy Quran, it is emphasized through 2/155 in "The Cow" that life is actually an examination, and thus everything that has been experienced has to be accepted as a part of this very examination: "Be sure we shall test you with something of fear and hunger, some loss in goods or lives or the

[86] Dikmen Bezmez, Sibel Yardımcı, Yıldırım Şentürk, eds., *Sakatlık Çalışmaları. Sosyal Bilimlerden Bakmak*. (İstanbul, Koç Üniversitesi Yayınları, 2011), 51.

[87] Benedicte Ingstad, *The Disabled Person in the Communi ty: Social and Cultural Aspects.* (International Journal of Rehabilitation Research 13:187-94, 1990), 191.

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[89] Bezmez, Yardımcı, Şentürk, eds., *Sakatlık Çalışmaları. Sosyal Bilimlerden Bakmak*. p.139.

[90] Bezmez, Yardımcı, Şentürk, eds., *Sakatlık Çalışmaları. Sosyal Bilimlerden Bakmak*. p. 439.

[91] Bezmez, Yardımcı, Şentürk, eds., *Sakatlık Çalışmaları. Sosyal Bilimlerden Bakmak*. p. 138.

fruits (of your toil), but give glad tidings to those who patiently persevere."[92]

Another component of a culture is literature as a branch of art. The material of literature is language, which is impossible to be treated as a different entity from the society in which it is spoken since language is not only a means of communication but also an indispensable part of social identity, thereby culture.

An author (writer), as a part of the society he lives in, conveys the existing cultural perceptions to conscious or unconscious reader. Through his/her literary work, a writer writes about cultural values either by the flow of events or by the language of the characters. Sometimes he supports the values he puts down on paper, and sometimes he criticizes them. Thus, he plays his part in the composition, reinforcement and transfer of a given culture. From this point of view, literary works may function as sources in researching social order and composition. Literature has dimensions extending beyond being an artistic activity in which emotions and ideas are expressed within given attractive aesthetic tools and literary forms. With this respect, literature is described as a multifunctional field of activity.

A literary work is fed by social events. That is, while it is shaped by these events, it also shapes them. Literature is very crucial regarding the composition of social consciousness.

Works can be examined in order to observe the behavior of Turkish society towards the individuals with disability, literary. According to David L. Braddock and Susan L. Parish, "Studying the representation of disability in literature and art is an important and relatively unexplored research frontier in disability studies. It is a frontier with the potential to yield a richer understanding of the history of disability, with lived experience and perspective at the center of analysis rather than at the periphery."[93]

In her study, Ayfer Gürdal Ünal emphasized that in the works examined, the children with disability are generally secondary characters and they generally watch the children who are playing games from a window. In recently written books, however, the situation has changed, she adds: "The research conducted within 40 years indicates a paradigm-shift, a change in perspective in addition to the change for the image of the disabled from passive to active, from internal environment to the external." [94]

Before analyzing the characters with disability in literary works, it is important to mention some findings from the study of Turkish Sociologist Esra Burcu titled "Türkiye'de Özürlü Birey Olma. Temel Sosyolojik Özellikleri ve Sorunları Üzerine Bir Araştırma". It is crucial to pay attention the data from the study covering the perception and behavior addressed towards individuals with disability living in Turkey. According to the answers given to the survey in the study, people see individuals with disability as "pitiable/miserable", "cast-outs", "ridiculed, and scorned" "unreliable", those to be attacked verbally", "open to be exploited(dupe)"[95]

In this study, the phrase 'veterans with disability' is often emphasized. The term veteran is defined in Güncel Türkçe Sözlük (Actual Turkish Dictionary) as follows:

[92] Bakara, Kuran.gen.tr, http://www.kuran.gen.tr/?x=s_main&y=s_middle&kid=14&sid=2

[93] David L. Braddock, Susan L. Parish, *An İnstitutional History of Disability.* (California, Sage Publication, 2001), 54.

[94] Ayfer Gürdal Ünal, *Türk Çocuk Edebiyatında Engellilik 1969 - 2009*. (İstanbul, Evrensel Basım Yayın, 2011), 127.

[95] Esra Burcu, *Türkiye'de Özürlü Birey Olma. Temel Sosyolojik Özellikleri ve Sorunları Üzerine Bir Araştırma.* (Ankara, Hacettepe Üniversitesi Yayınları, 2007), 203.

1. "In Islam, a person who fights or who fought against an enemy
2. An honorary title given to commanders who exhibited extraordinary effort and beat the enemy
3. A person who returns alive from war."[96]

The title is given to everyone who participates in a war. As the third definition explains, all soldiers returning from a war are accepted as veterans regardless of their being disabled or not.

In this study, among the literary works which deals with or includes scenes from Turkish War of Independence (1919-1923), a turning point in the history of Turkish Republic, Çalıkuşu[97], Küçük Ağa[98] and Yaban[99] has been selected. Out of the novels, the questions such as how the society perceives veterans with disability and how they are treated are tried to be answered. In addition to the treatment of society, the expectations of veterans with disabilities from their society, their perceptions of themselves are among the points to be studied.

3. Independence war veterans with disability in Turkish literature

It will be very helpful to give some details from the novels about the experiences of veterans during war before putting examples about the life as a veteran with disability. Because after this war, characters in the novel start to live in a different way and the attitude and behavour of society against these people have quite changed. The examples the literary characters used to explain how devastating and hurtful the war is and how difficult to live as a person with disability can be mostly seen in the novel Küçük Ağa.

The author, Kemal Tahir, introduces the main character Salih who comes back from the war, with this sentence:

"El sallamak, güle güle diye bağırmak isterdi. Bahtınız açık olsun demek isterdi. Fakat el sallayamazdı, bir eli bütün koluyla birlikte Kütülammare'de, bir kum tepesinde kalmıştı, öbür eli de pis, sefil fakat kocaman torbasını tutuyordu. Ve artık bütün iyi dilekler boşunaydı, bu trenin yolcuları gülmeyi de, bahtlarını da topyekün keybetmişlerdi. Bunlar bozgunun sakat, yarım kalmış döküntüleri idi, işe yarayabilecekler esir kamplarında ve tecrit edilmişlerdi."[100]

Salih hopelessly depicts his new apperence without his right arm. When his mother noticed that Salih had lost his right arm during the war, she could hardly say "your arm." To give solace to his mother, Salih tries to clarify a few details about how catastrophic the war can be:

"Amaan sen de be ana... geldiğime şükredecek yerde kalkmış kolun diyorsun. Harp bu be ana."[101]

Salih puts emphasis with the sentence below on the uneasiness to lead a life as a veteran with disability:

"Keşke gelmek olmasaydı. Gelmek mi denirdi buna?
Nerede sağ kolun yavrum Salih?
Nerede sağ kulağının yarısı oğlum Salih?
O kehribar gibi gözlerine ne oldu bir tanem?
Ya o yiğit yüzün kardeşim?
Gelmek mi denirmiş buna?"[102]

A strong feeling of sorrow that inclines people to show mercy on veterans with disability is the most seen thematical heading in the selected literary works. Characters in the novels who attended to the war and turned back from this war disabled were seen as people pitied by the

[96] Güncel Türkçe Sözlük, Türk Dil Kurumu, http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.56d4a0b2b2a4b4.46328098 (accessed 23.02.2016).

[97] Reşat Nuri Güntekin, *Çalıkuşu.* (İstanbul, İnkılap ve Aka Kitabevleri, 1970).

[98] Kemal Tahir, *Küçük Ağa*. (İstanbul, İletişim Yayınları, 2013).

[99] Yakup Kadri Karaosmanoğlu, *Yaban*. (İstanbul, İletişim Yayınları, 2013).

[100] Tahir, *Küçük Ağa*, p. 13.

[101] Tahir, *Küçük Ağa*, p. 20.

[102] Tahir, *Küçük Ağa*, p. 14.

society they belonged to and it can be said that this feeling does extremely shape the attitude of society in literary books towards veterans with disability. It is a necessary example to mention that a soldier, İhsan Bey, experienced that "being pitied". In the novel, Çalıkuşu, written by Reşat Nuri Güntekin, the soldier is described with this sentence "A bomb has ruined his right arm and one side of his face."[103] İhsan Bey proposes marriage to Feride before attending to war. But Feride doesn't accept that.

After the war, Feride proposes to İhsan Bey herself. The reason is because she has pity on İhsan Bey. Being aware of all these, İhsan Bey refuses this marriage:

"-Biraz daha gayret etseniz, merhamet size, beni sevdiğinizi iddia ettirecek." [104]

"-Feride Hanım, beni, ümitsiz bir alile karşı duyulmuş bir merhametten başka saikı olmıyan bir aşk sadakasını kabul edecek kadar düşmüş, bitmiş bir adam mı sanıyordunuz?
Nihayetsiz bir mahzunlukla başımı eğdim:
-Hakkınız var. Biz iki biçare insanız, iki derdi birleştirirsek, belki mesut oluruz, diyordum, yanılmışım."[105]

It is also important to note that the same situation can be seen in the novel Küçük Ağa, written by Kemal Tahir in 1963. Salih experiences being pitied in his neighborhood by the women perceiving Salih as inadequate and impotent.

"- Kız bu Fatmanım Teyze'nin Salih değil mi?
-Töbe töbe...
- Vah vah...
- Aslan gibi oğlanın haline bak anam.
- Gız vallahi yüreğim cızz etti."[106]

As a result of impression of impotence and inadequateness, veterans with disability in the novels are being looked down and held up to ridicule. The author, Yakup Kadri Karaosmanoğlu narrates in his book Yaban published in 1936 how the main character is mocked.

"Onun için değil midir ki, ben aralarında dolaşırken kaba kaba sırıtırlardı ve sağ tarafımda bir boş torba gibi yenimle oynamaya kalkışırlardı."[107]

In the book Küçük Ağa, Tevfik Bey mockes Salih who is present there to commune with İstanbullu Hoca and Tevfik Bey . Although he sets his eyes on one-armed Salih, he puts a question to Salih as if he could shoot:
" - Onu öğreniriz. Senin adın? Senin de mi bileğin iş tutar?
- Benim adım Salih. Buraya da çolaklığımla zevzeklensinler diye gelmedik."[108]

Kemal Tahir Yazar pointing out at this unappropriate behavior describes Tevfik Bey ashamed on his expression.

"Tevfik Bey kıpkırmızı oldu. Fakat sakat birisiyle eğlenmenin yiğitliğe yakışmayacağını bilecek kadar da dürüsttü. Kızgınlığı utangaçlığa döndü."[109]

The main character in Yaban loses his one arm during the Independence War. His new life without an arm leads him to be regarded as useless in the society.

"Cephede, hiçbir işe yaramaz mıyım? Adam sen de. Bu kolsuzluğum, hem kendime, hem aleme karşı icat edilmiş bir boş bahane..."[110]

The main character in Yaban has to withdraw from his duty in the armed forces because of being a physically handicapped veterans. It is also possible to see the same "useless" perception:

"Ben cephenin ardında, bir köşecikte, bir sakat hayvan gibi saklarlardı. Boş yere subay kantinlerinin ve subay çadırlarının bir sığıntısı olurdum. Arkaya veya geriye doğru hareket anlarında, karargah kumandanlarının bir angaryası, bir başbelası kesilirdim." [111]

[103] Güntekin, *Çalıkuşu*, p. 297.
[104] Güntekin, *Çalıkuşu*, p. 298.
[105] Güntekin, *Çalıkuşu,* p. 29.
[106] Tahir, *Küçük Ağa*, p. 30.
[107] Karaosmanoğlu, *Yaban*, p. 19.
[108] Tahir, *Küçük Ağa*, p. 291.
[109] Tahir, *Küçük Ağa*, p. 291.
[110] Karaosmanoğlu, *Yaban*, p. 42.
[111] Karaosmanoğlu, *Yaban*, p.132.

As it can be seen veterans with one-armed in the literary books Yaban and Küçük Ağa are regarded as nuisance. Prejudices of society against the others cause veterans with disability to be excluded from the society. This kind of exclusion can be seen in Yakup Kadri Karaosmanoğlu's work.

"Niçin yalnız bana gelince bir av hayvanı gibi ürkek, kaçak ve yabani oluyor?... Yoksa sosyal bir teşekkül kusurundan mı hasıl oluyor?"[112]

Salih, the main character of Küçük Ağa, experiences this exclusion too.

"Şaka, zevzeklik, çocuk oyunları... Ama Salihüzgündü, hep üzgündü, her zaman üzgündü. Çolak olduğu için onu asker yerine koymuyorlardı; bu da onun çok ağrına gidiyordu."[113]

Exclusion that can be also defined as an indicator of being social handicapped person plays a role in marriage or the choice of spouse. It is like a general consensus in the selected literary works for this study that the veterans with disability can not get married because of their disability.

Salih who is described as a person with "Sağ kulak yarım, yanak paramparça, yırtılmış dudağın aralığından görünen kırık dişler"[114] is supposed to not get married.

"Salih tertemiz yatağın içinde yeni bir insan gibi çabucak uykuya dalarken anası da, o da "el öpenlerinin" çok değil, hiç

[112] Karaosmanoğlu, *Yaban*, p. 140.
[113] Tahir, *Küçük Ağa*, p. 282.
[114] Tahir, *Küçük Ağa*, p. 25.

olmayacağını pek iyi biliyorlardı. Kadının hüznü burada ebedi ayrılışın melalinden de koyu idi.
Bu ev gelin ve torunlar görmeyecekti."[115]

In the literary works it is stated how the veteran characters who fought for their country describe themselves. The respect that the veterans are in the hopes of can be clearly seen in this sentence from the novel "Yaban":

"Oysa, burada, isterdim ki farkında olsunlar. Zira, sağ kolumu, ben, onlar için kaybettim. İstanbul'da zilletim olan şey burada şerefimdir. Hatta, ilk günler Mehmet Ali ile köyde dolaşırken şuna buna rastgeldik mi, hemen sağ yanımı çeviririrdim. Hele, yeni yetişen delikanlılarla genç kızlara ne yapıp yapıp mutlaka bu eksikliğimi hissettirmeye çabalardım. Bu, benim son süsüm, son gösterişim, son çalımımdı."[116] being veterans with disability is *his last ornament, his last glossiness, his last swank*.

The same sense of expectation can be seen in Salihs these sentences:

" ... fakat ne derse desin, ne yaparsa yapsın bir kahraman gibi muamele görmek istiyordu. Bir kahraman gibi. Fakat kulak parçası, yanak eti, kol bıraktığı için değil, Sancak-ı Şerif için, Halife-i Ru-yi zemin için, ata yurdu için, ölümü hiçe sayışları yüzünden değil, işte o büyüye dayanabilişleri için kahraman sayılmak istiyordu."[117]

Salih wants to be treated as a *hero*.

Surprisingly, it must be put into the words that on the one hand the veterans regard theirselves as ineffectual as the society do, on the other hand they expect respect for their heroic generosity. It can be clearly seen below;

"Ben şu sakat, keçe kafalı halimle memleket için çırpınıp dururken senin gayret göstermemen yakışık alır mı? Hani valla haddimi bilmediğimden değel!.. içimde taş gibi durduğu için konuşurum. Var yolunu değiştir."[118]

4. Conclusion

Individuals with disabilities have been historically at the lowest layer of the social hierarchy. Particularly, following capitalism, individuals with disabilities have been marginalised under influence of prejudices and dominant views in the society by being removed from employment market. That removal is marked by some attitudes, such as mercy, disapproval, being considered the worst worthy in literary works. Veterans with disabilities who came back alive from the war had mercy in society and they were considered as imperfect and helpless individuals. These mentioned physical imperfections even made those veterans laughed by others. Apart from other individuals in society, even marriage of disabled people was considered negative because of their being laughed and having mercy by other people. Although individuals were disabled as a result of holly mission, they were exposed to those negative attitudes. Heroes in the relevant literary works expect to get respect from others with the pride of completing that holly mission. The veterans fought for independence and challenged for unity of the country. However, the attitude of the society has been centering on a contrary different direction. These individuals are considered as sick, imperfect and helpless people. It is significantly emphasized that they cannot perform social roles, such as marriage and that causes some handicaps for individuals with disabilities about their demands. Prejudices have important share in terms of shaping individuals' life in the matter of perception of "different" by others in society.

[115] Tahir, *Küçük Ağa*, p. 26
[116] Karaosmanoğlu, *Yaban*, p. 19.
[117] Tahir, *Küçük Ağa*, p. 45.
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An Overview on Turkey at the end of 20th Century and at the Beginning of 21st Century with the Viewpoint of a Novelist

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Abstract: It may easily be observed in the historical process that the authors do not ignore the period in which they live, and reflect the events in their works. One of the authors that may be considered in this context is Mehmet Eroğlu. Mehmet Eroğlu is one of today's novelists and has written thirteen novels as of 2014 in which he has constantly reflected external realities. One of the most obvious ones of these is the trilogy with the name "*Fay Kırığı*" (*The Fault*). In this trilogy, the problems of Turkey that appeared in the past twenty or twenty-five years are handled with a viewpoint of a novelist. The first one of the trilogy is called Mehmet (2009); the second one is called Emine (2011); and the third one is called Rojin (2013). In the trilogy, the broken heaves after an earthquake, in other words, the basic problems of Turkey in recent years are mentioned as the conflicts between the rich-the poor, the secular-the Muslim, and the Turk-Kurd. Starting from this point, the issues like how Mehmet Eroğlu handles Turkey in the end of the 20th Century and in the starting point of 21st Century as a careful novelist and what he brings to the frontline in this context will be investigated in this study.

Keywords: Mehmet Eroğlu, "Fay Kırığı" (*The Fault*), Mehmet, Emine, Rojin.

Mehmet Eroğlu, who is one of the latest period novelists of the Turkish Literature, published three novels recently in which he deals with the issues that he considers as being the basic problems of the society he lives in. As a matter of fact, before he wrote his novels, he said *today, there are some important faults in Turkey. (...). The first one is the wealth and poverty. In other words, the class issue, and this is very important. The second one is the Turk-Kurd issue, and this is also very important, so important that it may be considered as the major problem of the past two decades. The third one is the secular-the Muslim discrimination, in other words, a fault that is categorized like this. (...). I will write these issues in my next novel.*[1]

In this context, the author has published the novels *Mehmet*, *Emine* and *Rojin* under the umbrella title of *The Fault*. The poverty-wealth issue comes to the forefront in the novel *Mehmet*; the secular-Muslim issue comes to the frontline in the novel *Emine*; and the Turk-Kurd dilemma comes to the forefront in the novel *Rojin*. These dilemmas are presented as the major problems of Turkey in the beginning of the 21st Century. The author investigates the dilemma, or the conflict, by putting another person to face Mehmet, who is the hero of each novel. In this context, the problems that are handled by the novels and the handling style may be evaluated as follows:

"***The Fault-1 Mehmet***", published in 2009:

In this novel, the story of Mehmet becoming a wealthy person is told. The time period in the novel is the six-month duration between October 2005 and April 2006. In this six-month time period, Mehmet becomes a wealthy person in financial status. *Doesn't everybody, secular or Muslim, ordinary individuals, try to become wealthy and save himself by using opportunities? Mehmet is a good example for today's personality type* [2] says the author and adds that he tried to bring to the front line the typical personality type of the era by using the character Mehmet.

The protagonist of the novel, Mehmet Esen, is an unsuccessful person; he constantly awaits an opportunity to become wealthy and to put things in order by using different instruments. Right at this moment, Mehmet leaves İzmir and moves to İstanbul upon a job offer he receives from his friend Cenk from military service years. Mehmet will become the General Director of the L&M, an important company. Mehmet starts work, and his purpose is becoming wealthy as soon as possible. At this moment, he catches an opportunity and he starts to flirt with Emine, the daughter of Abdullah, who is one of the partners of the L&M. A marriage follows this flirt and he becomes wealthy.

The rich-poor polarization is made concrete with the Abdullah-Mehmet relationship. Abdullah says *You are broke! What do you possess?* [3] These expressions show the viewpoint of the wealthy for the people who are not on their side and the fact that they do not care for the poor. Mehmet, who represents the notion of being poor, follows the opportunities to become rich. In other words, in the time period of the novel, it is emphasized that many poor people chase the opportunity to become rich. As a matter of fact, Mehmet starts a friendship with the daughter of Abdullah and is about to marry her. In this context, it is emphasized that there is a polarization between the two groups and the poor people struggle constantly and chase opportunities to become rich. The desire of Mehmet to become rich is brought to the front line with a magic window. The magic window is the window which overlooks the Bosporus in the mansion which Abdullah bought from his partner. The view of this window fascinates Mehmet and pushes him to chase his dreams on becoming rich. This situation is told with the following lines:

... he watched the window again. If I had such a house, I would spend my whole day ... Suddenly, for the first time in his entire life, he realized that he wanted something that belonged to someone else. However, this shameless desire did not lead to any abashments... [3] The fascination of the window, that is the wealth, had possessed Mehmet. From then on, he would only work to become rich. Emine is a tool used by him to achieve this goal. The following quotation from the novel shows the situation:

His feelings about Emine was bipolar none of which pushing each other, on the contrary, pulling each other. The beauty, and the feeling of being together with her in front of that window which overlooked the Bosporus, which would soon belong to Kadıoğulları ... [3] Mehmet dreams about Emine together with the wealth he would obtain.

The general characteristics of this type that represents the narrated period is chasing the wealth instead of big ideals. This type does whatever it takes to become rich. By giving Mehmet as an example, the Author exemplifies the opportunist people who do not possess big ideals, who do not use the sorrowful events to become a good man, and emphasize the financial values instead of humane values. These type of people are observed dominantly between the years 1990 and 2000. The fact that he is the typical character of that period is

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told with the following sentences which belong to Simin:

I think we must admit that you are the prototype of our time, and that our country raises mostly people who are like you Mehmet. The soil of this country raises Mehmets. [3]

"The Fault-2: Emine, published in 2011:

Emine continues from the place where the previous novel, Mehmet, left. The period between May 2006 and February 2008 is told in the novel. The Secular-Muslim discrimination, which is considered as the second fault is dealt with in this novel.

Mehmet and Emine are about to get married. After the preparations are over, they get married and move to the mansion which possesses the magic window by Bosporus. After some time, Emine becomes pregnant; however, miscarries the baby. Emine associates this situation with Mehmet's being a non-believer and his bringing bad luck. Therefore, the couple moves away from each other in time. After some time, Emine experiences the same thing again. She becomes pregnant and miscarries the baby.

This situation strengthens her belief in that Mehmet brings bad luck and the distance between them grows even bigger. Emine starts to stay in another room in the house. When Emine learns that Mehmet is seeing his former girlfriend, she leaves the house. When Aslı tells Emine the truth and explains that there is nothing between them, the couple comes together once again. Emine becomes pregnant for the third time, but this time, Emine dies after she gives birth to a boy, and the boy dies shortly after his birth. Mehmet leaves everything behind and disappears.

The Secular-Muslim distinction is made concrete with the differences between the Mehmet and Kadıoğlu families. The relationship that must be emphasized is the one between Mehmet and Emine. The only common point between them is their love, and this common point brings them to marriage. Although they are married, their point of views on life are quite different. While Mehmet is a nonbeliever, Emine is a strong believer. This situation causes various problems and these problems effect their marriage in a negative way. Although Emine loves Mehmet very much, she moves away from him due to the reasons mentioned. The investigation of the Secular-Muslim polarization around wife-husband relation ensures that the discrimination is brought forward in an astonishing manner.

The differences which did not matter before marriage become important after the marriage. Before their marriage, the following dialogue occurs between them about belief:

OK, but isn't my not performing the prayers and my not being religious a drawback for you?

Emine (…) she nodded without hesitation. She was as sure of it as she knew her own name.

My elder brother Yakup told me that you were a very good person with a pure heart. A person with a pure heart is the beloved servant of Allah, he cannot be heretic. [4]

As it may be understood from this dialogue, Mehmet's being a non-believer is not considered as a problem by Emine, especially for marriage. However, the differences start to cause problems in time. For example, Mehmet's not fasting becomes hard for Emine to bear.

In time, the differences between their thoughts and viewpoints on life become deeper and start to affect their marriage. Emine's having miscarried a baby causes her to see her non-believer husband as a person bringing bad luck. Thus, the distance between them was never covered and even came worse. Although they continue to love each other, their marriage does not make them happy due to the above-mentioned differences. This situation is mentioned in the following expressions:

It was clear, the life he found in marriage was small for him and sinful for Emine.

Marriage had become a stone, a burden on their necks, and now it was sinking them. [4]

In addition to the distance between them, when Emine learns that Mehmet is seeing his former girlfriend, Aslı, their marriage comes closer to an end.

Right at this point, the reality is achieved which is told with the following lines: *Was believing that coming from different two worlds and becoming happy despite this fact a perfect misconception rather than being a mutual dream? Love (…) overcame the obstacles one by one, destroyed them; however, (…) was not enough to create a mutual future. It was possible to build a palace with love, but it was not enough to live in it.* [4] By so-doing, the distinction between the Secular-Muslim is made to become concrete; and it is emphasized that two people from different world views coming together is extremely difficult. Although they had better times when Emine became pregnant for the third time, the death of Emine reflects the end of such a marriage in an astonishing manner. The death of Emine, in one way, tells the end of such a marriage. This way, it is emphasized that the secular and Muslim societies cannot understand each other.

Mehmet Eroğlu ends the Fault trilogy with the **Fault-3: Rojin**, released in 2013:

Another discrimination in the society in which the Turk-Kurd people are discriminated and the battle in this context are emphasized in this work. This is not the continuation of the previous work. In other words, the period that is told in the novel does not start with the end point of the previous novel, 2008. The novel covers the period between July 1993 and April 1994. Another element that differentiates this novel from the previous two novels is the *locality*. The events in the two previous novels mostly took place in İstanbul; while in this novel, the location is the Eastern parts of the country, where the battle environment still exists. This time Zeynep, or with her code name, Rojin, who is a member of the PKK, meets Mehmet, the chief character in the novel, and the battle environment is told.

Mehmet comes to Şemdinli as a second lieutenant for his military duty. In this period, the battles in the East increased. Since there is a battle, Mehmet joins the operations and witnesses the deaths of his many friends, he even kills people.

Rojin joins the PKK with the dreams of a revolution, and takes part in armed conflicts, just as Mehmet. Rojin is assigned to another post in the PKK and is given the duty of writing the history of the organization.

Mehmet and Rojin are injured in the armed conflict and hide in the same cave. When they notice each other, they start conversation, they even help each other, and thus they survive. Rojin leaves the cave when she feels better; Mehmet, on the other hand, starts to wait for the team to rescue him.

When the battle field in the Eastern part is told, it is observed both from the point of view of the soldiers and the PKK. The negative sides of the battle are emphasized without favoring one side, and a solution is suggested at the end of the novel to end the battle.

The most important characteristics of the battle both for the soldiers and for the PKK is that it brings death. The battle field, throughout the novel, is presented as an environment that brings nothing but death for the people.

The negative sides of the battle are mentioned like this: *Bears, as well as the wolves, coyotes, foxes, and crows were dead, and there were no creatures that would eat carrion. Neither man nor animal, only the battle prevailed here: and the leading actor was death!* [5]

There are other negative sides of battle as well as bringing death. These are anxiety, fear, insensitivity, becoming single-typed, psychological disorders, delirium etc.

Anxiety and fear are the most-frequently emphasized factors. Anxiety is investigated through the soldiers that are sent to the battle field. *Almost all of the passengers were behind a thoughtful silence. This must be the silence in which each individual formed his/her own loneliness specific to himself with pitying himself.* [5] The situation is summarized as above by emphasizing that the soldiers that are sent to the East did not know exactly what to do, but only guessed their future in the battlefield. When the soldiers arrive at the duty area, anxiety leaves its place to a further level, *fear*. The battle makes itself felt deeply in both sides. The fear is told with the words used for Mehmet: *The fear which he fed for days and meanwhile suppressed came out and took its place by the side of him in the outer world. He trembled with regret. Now, he would see his fear first no matter which way he faced.* [5] Being in the battlefield reminds both sides of death and brings fear.

Human beings becoming senseless depending on the environment they are in is another negation caused by the battle. The narrator tells that even a man who is sensitive in daily life changes and becomes senseless in battlefield. The most concrete example of this is given with one of the privates, Kenan. The observations of Mehmet about Kenan makes this become concrete: *Kenan, whom he saw feeding the beggar animals wandering around the battalion discreetly regretted that he had not killed any PKK members. The battle is this: Turning someone who was as sensitive as pitying animals into someone who pitied that he had not killed a human being.* [5]

Another negative side of the battle is given via the PKK member women. *Zeynep remembered the harsh and manly side of Ruken. Actually, it was the common fate of the women (...) living on the mountain: their faces became manly in time.* [5] These lines tell us that women move away from being woman and become manly with a harsh vision because of the harsh environment they live in.

The psychological problems of the people who are in the battlefield or who enter conflicts are also given in the novel. Specialist Sergeant Selami constantly cleans his face. Even long after the armed conflicts, he constantly cleans his face. The fact that the bitter events experienced in battlefields brought the psychology of the people upside down is given in the behavior of the Specialist Sergeant Selami.

The last negation to be emphasized created by the battle is *delirium*. The lines about Mehmet tell that the battle makes people live on the verge of delirium:

Maybe he slept, but woke up with a scream. He knew what happened: One private, again, gave up resisting the suppression of the feeling of violence. He moved towards the area where the voice came with difficulty. Three hours later, the number of the privates who shouted and behaved strangely increased at a level that would cause worries. [5] It is told that human beings as well as animals acted in an unnatural manner and therefore battle brought human beings to the verge of delirium.

Depending on these examples, it must be emphasized that there is a negative attitude against battle in the novel with the name of Rojin. The battle which is told to have started due to the discrimination between Turk-Kurd brought material-spiritual destruction for both sides. It is emphasized that it is extremely difficult for a person in battlefield to preserve the humane values, and that this environment changed a person in a negative way.

The author gives solution offers to clear the situation which he sees as being negative. He brings forth the issue that the people on the other side are in fact from the same cultural backgrounds. In a football tournament pairing in 1993 (Manchester United - Galatasaray) the winding Turkish team was cheered by both parties, both the soldiers and the PKK. The fact that the sides that are at war feeling the same when facing the same situation is an indication of the fact that they are close to each other. Therefore, the thing to do, according to the author, is *behaving evenly and brotherly to both sides.* [5] Because the human being is, in fact, a good creature in its basic essence. At the end of the novel, Mehmet from the soldier's side; and Rojin, from the PKK side, come together in the same cave as wounded. They start dialogues instead of trying to kill each other, they even cure each other's wounds. With this dialogue, the message that the current battle filed may be eliminated by establishing communications is given. The thing necessary for this purpose is preserving humane properties even in battlefields. As a matter of fact, the novelist gives the Eskimo example at the end of the novel and explains how a man should see one another. *Eskimos call themselves as Inuit… that is 'The human beings'. We call them as 'Eskimos'. Eskimos define themselves with the mere word 'humans'… not Kurd, Turk, Arab, or this or that...* [5] says Rojin and shows how the discrimination between Turk-Kurd may be eliminated. The important thing is seeing everybody as a human being without any discriminations and behaving evenly to everybody.

In conclusion, it is possible to say that Mehmet Eroğlu is an author who writes periodical novels including his latest novel *the Fault* trilogy. He mentions the process from 1970s to 200s in the novels. As a matter of fact, when the trilogy with the name '*The Fault'* is considered, it is observed that the years and events that occurred between 1990 and 2000 are dealt with in these novels. When the release dates of the novels are considered, it is observed that the first novel of the series, Mehmet, deals with the issue of the wealthy-the poor; the second one, Emine, deals with the issue of Secular-Muslim; the third novel Rojin deals with the discrimination between Turk-Kurd and present these events as the important problems of Turkey after 1990.

In the three novels, people with whom the discrimination may be told are brought forward to meet Mehmet; and although the names of the novels change, the events are told around Mehmet. After the problems are told via Mehmet and the person who meets him, the judgments are made on the issue, and solution offers are given.

In the first novel of the trilogy, Mehmet, the issue of the wealthy-the poor is emphasized; and the issue is given in terms of differences between the wealthy and the poor without favoring one side, and the reasons that led to the current situation are given. In other words, the purpose of the author is not bringing the situation of both sides to the forefront. In this novel, the fact that one group of the society is wealthy is emphasized, and the fact that the poor struggle to become wealthy is told with the example of Mehmet. It is told that everybody in the society chase the dream of being wealthy; and whenever these people find the opportunity, make use of it. Mehmet, who did not miss the opportunity of marrying Emine, who was a rich girl, is the example of the whole issue although it is a singular example.

In the second novel; Emine, the fact that there is a Secular-Muslim discrimination in Turkey and these groups cannot agree with each other is told with the Mehmet-Emine relationship. The marriage between Emine, who believes in the religion; and Mehmet, who is a non-believer, being a failure and including problems and ending for whatever reason shows the situation clearly.

In the third and the last novel of the trilogy, *Rojin*, the Turk-Kurd discrimination, one of the basic problems of Turkey, and the battle that stemmed from this issue is investigated. The Author, who did not find a solution for the Secular-Muslim problem in Emine, offers solutions here. According to the Author, there is a way to end the conflict. According to him, if each party sees the other one as human beings without any prejudices, and establishes communications, the present problem will be overcome. Because, according to the Author, human

beings are good in essence, and this goodness will come out with good deeds.

As observed, the trilogy of Mehmet Eroğlu with the name *The Fault* deals with the discriminations in Turkey between the years 1990 and 2000 and makes evaluations on these issues. In the trilogy, mostly determinations are made, and sometimes some evaluations and solution offers are also made.

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The Sources Which Şemsettin Sami's *Gave* benefits from and A Dramaturgic Analysis of the Work in Political Context

Kemal EROL·

Abstract:

Şemsettin Sami is one of the pioneers in Turkish drama who showed a rapid growth in Tanzimat Age. Aside from *Besa Yahut Ahde Vefa* (1875) and *Seydi Yahya* (1875), which he wrote as a dramatic work, *Gâve* (1876) is the most important work in its age dealing with the civil commotion against persecution.

Şemsettin Sami's *Gave* gets its topic from Greek mythology. This work also benefits from the story telling Blacksmith Kawa's rebellion in Kurdish mythology, aside from Firdausi's Şehname. A conflict and a struggle of search for right in the context of the cruel-oppressed, also takes place in this similar version, too. So, Gave is important in terms of understanding what kind of relationship has been tried to establish by Tanzimat Age intellectuals. This work is based on dramaturgical analysis, especially in theatre art, an analysis method trying to examine the dramatic structure of the text, the aesthetics and political dimension of the thought in the play.

Key Words: Şemsettin Sami, theater, *Gâve*, dramaturgic analysis.

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1. Introduction

Being one of the oldest artistic activities of the history, drama is a literary genre, reflecting the pain, sadness, delights, experiences, paradoxes and thoughts of people concerning social life, and takes part in the literature of almost all societies. The basic material of this literary genre, which is the manifestation of cultural features, is human being. The dramatic side of this genre, rather than spectacle direction, that takes hand an emotion, a thought, or a problem, has initially shown presence in Western plays. (1). Turkish audience starts to know the European styles of this show-based dramatic type with the Tanzimat.

In the 19th century; political drama, having been appeared as a qualified identity that bears on the general of society or a certain part of it and an indication of political saying which inoculates consciousness of existence, has a social and politic content in all respects. Thus, Bertolt Brecht[119], who stresses that no dramatic movement is personal, expresses that this genre has won a political character and even was not deprived of political quality from the very beginning. (4). Theatric shows gained a specific role relating to political communication by carrying the society to the scene. The basic quality of epic drama, which also includes Dramaturgy, is hidden in its own ethics. The basic aim of it is not giving moral lessons but focusing on the causes of interpersonal relations. The ethical thought of Epic Drama not only finds it necessary to feel sorry for oppressed, but also anger to oppressor" (5). With this aspect, epic drama which goes towards the mind of human rather than emotions,' the spectator comes across to the events rather than sharing an experience. (11). Thus, as well as a historian, a playwright tries to strengthen his thesis by giving examples of historical events to the authorities who manage the government and the social life. In this context; a playwright aims to inoculate a consciousness, and to teach the society besides entertaining.

The politic criticism begins to take part in art and literature densely after the Tanzimat (6). The intellectual group of the period used drama, beside newspaper, as a means of expression while applying Western contention activity against the sovereign power in politic area.

Semsettin Sami's The *Gave,* depends on the Firdausi's *Sehname* [120]. But the author partly interferes to the story in *Sehname* while writing up this play. The work contains a hidden criticism to the politic and social conditions of the time in which the author lived (3). In addition, another origin that we think Sami benefited from should have been The Legend of Blacksmith Kawa (Epic) of Kurds. Because it is hard to say that Sami was uninformed from this work which is a different version of the story.

The starting point of Gave[121] is the conflict between good and bad and between

[119] Bertolt Brecht have overthrown the patterns of drama that have been continuing for centuries with his book Epic Drama (1967) which was written for introducing and defending the techniques of epic drama that he find it useful to spread the politic drama; he took the political saying to the center and saved the spectator from being passive and made a social understanding dominant over drama.

[120] The Iranian Epic that Persian poet Firdevsi (934?-1020)wrote and presented to Gazneli Mahmut(Şemsettin Sami, *Gave*, (Prep.: İrfan Morina), P publication., İstanbul, 2013,s.15). It is an in verse / an epic with about 60000 couplets containing the oldest Iranian legends and was written up between 977 and 1010.

[121] Semsettin Sami, *Gave*,Tasvir-i Efkar Publishing House,İstanbul,1293.(Our study about the work,'Semsettin Sami,Gave (prep:Irfan Morina),BS Publication, Istanbul,2013, this is done as a basis tagged

the oppressed and the oppressor. The main characters in the work are the Iranian despotic ruler Dahhak and the blacksmith Gave as the symbol of the oppressed. The list of supporting characters looks rich but complex. Mehru is the daughter of Cemşid and the concubine of Dahhak. Hubcehr whom Dahhak supposes his own daughter is actually Cemsid's granddaughter from his son. Dahhak's assistant Perviz is seemingly Kubad's son but he actually is Feridun, Cemsid's grandson (the son of Mehru's sister). Ferhad is one of Cemsid's veterans and Dahhak's steward. Mihriban is Gave's wife; Behram and Rustem are Gave's sons. The other characters are shepherds, assistants, soldiers, children and a villager. While a fight between the oppressed and the oppressor is taking place, there is also a love story in this multi-level plotline. Hubcehr and Feridun love each other without knowing who they are. Dahhak, who takes Mehru as a concubine, wants to give Hubçehr to his vizier Kahtan. But the girl objects this because she loves another man. When Perviz realizes that Hubçehr is condemned to death for this reason, he takes the blame on himself but cannot escape from being punished as well.

2. **Fiction**

. Dahhak which is named as "Marî" (worshipping snakes) in *Gave*, wants to make people accept a belief and a prey based on 'worshipping the snakes' by uprooting their belief in 'Ayin-i Cem'which is their religious rite after overthrowing the throne of the ruler of Iran, Cemşid. And he finds is as a guarantee of sovereignty. In this regard, Dahhak who rules the country with an unprecedented oppression makes the priests interpret one of his dreams. According to the dream, once upon a time, when Dahhak was a shepherd, he had 'some sheep' then he had 'some thousands of sheep'. And he had a dog that he trusted most. Dog said 'when you had five sheep you would give me bread and now you have a lot of sheep but you give me bread again rather than meat. Is this right? Give me meat or else I will not protect the animals and a wolf can come and eat them.' (p.40) and Basmubid says that the dream means a complaint of the snake gods. According to this; the snakes wanted to say 'while you were sovereign to a tribe in little Arabic Peninsula, you've become the shah of a big country like Iran, it is not appropriate to give us lamb brain as before. If you have such a lot of slave under your control and if everything of these men is in your hand, you are to give human brain to us (p.40-41). The solution is to feed the gods with the brains of the people's children, who haven't given up the cem rite, instead of giving the sacrificed lambs' brains to calm them. Dahhak, who gave Ferhad the duty of throttling two boys instead of a lamb every day, will marry off his so-called daughter Hubçehr with Kahtan who gave the suggestion to deter all the villagers from Cem rites and make their children victims for the snakes. Hubçehr who said she loves Perviz before, refused to get marry with Kahtan in the wedding ceremony in the snake temple. Dahak sentences Hubçehr and his darling Perviz to death by sacrificing them to the snakes. Dahhak was uninformed that his so-called daughter Hubçehr was the granddaughter of Cemsid; and his assistant Perviz was in fact Feridun who is the grandson of Cemsid and the son of Mehru's brother. Ferhad sends Perviz to the shepherds in the mountain where he was grown up and puts his son in the place of Ferhad for the continuousness of the dynasty. While the shepherds are in the rite of worshipping to the sun before the nawroz festival, their sons and animals are taken by the soldiers who carry out a raid. Witnessing this situation and being unemployed after a while, Gave tries to find a solution against this cruelty towards people. Not after a long time soldiers raid his house too and take his sons Behram and Rüstem. When *Gave* comes home and sees that his sons are taken, he starts to make rebellion plans. The

sources; the quotations and pages of the work also belongs to this source.)

shepherds, to whom Gave once said "the oppression of the tyrant is far from you for now because you live in the countryside", come to his home. Gave learns that they also had the same final as himself. It is time to revolt against cruelty. Gave becomes the leader; he makes his apron a flag, takes his big hammer to his hand and starts to go to the palace of Dahhak in which the children are about to be sacrificed. Meanwhile, Perviz comes up to Dahhak, who doesn't know he has been escaped, and he wants Ferhad's son to be killed. Dahhak orders to kill Perviz with the son of Ferhad, and wanted Ferhad to watch this as a punishment. A draw is taken to choose who will be sacrificed first. In the draw the first is Perviz and Gave's son, Rustem. Just before they are killed, Gave comes in bravely and sure about himself; a flag in his hand, and a big hammer in his other hand, and with a big crowd of the shepherds behind him (s.114). Victims are saved. Dahhak is killed. And the priests accept the nonsense of worshipping the snakes by sayings 'Repentance, from now on the ones who despise them will certainly be us. The complexity about the real identity of Hubcehr and Perviz becomes clear. It also becomes clear from her armband that Hubçehr is not Dahhak's daughter and she is the daughter of Cemsid's son and Perviz is the son of Mehru's brother so he is Cemsid's grandson. For the reason that Gave saved them from the Dahhak's cruelty, the shepherds tell *Gave*, 'you should be our shah' but Gave shows the hammer in his hand and says 'Do you see that? This is the most precious thing for me! I've lived thanks to this so far and from now on I will live thanks to this. (…) The person who will be our shah must originate from a big descent.' (s.116) Saying these words, he indicates that Ferhad, the grandson of Cemsid, deserves the throne.

He makes Feridun swear to govern in justice by putting his hammer and flag on the throne. 'They do not sit easily, the things that save the country from the cruelty of tyrant and give it in your hands are this hammer and this leather flag. Swear that you will not leave justice, rights and law, mercy, truth and you will work on the happiness and prosperity of the people for whom you are responsible and love them like your father and brother and your son… Swear on these and then sit on this throne. (s.119). Thus, a step is taken to a bright day and future with the cheers: 'Long Live Justice, Long Live Rights and Low. No More the Cruelty of the tyrant'.

The Gave of Şemsettin Sami, is highly compatible with the *Epic of Blacksmith Kawa (Destana Lehengê Kurd a Kawayê Hesinkar)* which is a referable work about the origin of Kurdish people. This work is also important for being the source of a symbolic Nawroz festival. Like the two other versions, Kawa is told as a rebellious hero against cruelty, and, Nevroz is the resistance and revolt day that heralds freedom.

3. A Dramaturgic Analysis of Şemsettin Sami's *Gave* in a Political Way

It wouldn't be wrong to read Şemsettin Sami's Gave as a political play in terms of its harmony with administrative and political landscape which was encountered in the Ottoman society in which it was written (2). Then, it is not true to consider political drama as a genre which mentions only political events.

Political drama should be considered as plays giving messages in political, social, cultural and economic fields to the people from every walk of society and having functions of teaching and leading. Dramaturgy which is one of the dominant ways of thinking over society's life mostly exists in drama. Dramaturgy, 'play analysis' in simple words, is an analysis technique which studies setting of the text and how the thought is staged in ideological and aesthetical dimensions. In this regard, dramaturgy is basically for revealing ideological and aesthetical approach and

bringing the thought into action. In the text, the problem of the balance among theme, situation and characters, and to what extend these reach to the whole determines the aesthetic balance (5).

To analyze Şemsettin Sami's *Gave* is important with regards to understanding how the intellectuals of the period tried to build a bridge between politics and literature. At the beginning of 19th century's last quarter, when he penned this work, Şemsettin Sami is in close contact with New Ottoman Association, and his political demands are not very different from the members of this association (9). The character Dahhak who plays a central role in *Gave* matches up with the Ottoman Sultans who was leading the modern state apparatus against which the playwright carries on the struggle of right-seeking. Likewise, the function of the priests who interprets Dahhak's dream against the public and in parallel with their own favor and the functions of Vizier Kahtan and the aides resemble to the functions of Ottoman Viziers and senior bureaucrats living in the Palace. Besides representing absolute authority, the main characters in both sides slide into making wrong decisions by direction of Vizier, the Palace Ulema and the military forces whom they sometimes consult while they are ruling. Ottoman Sultans' condition in ruling mechanism and administrative operation is not so much different from this. Here it is not possible to identify Dahhak in Gave with Ottoman Sultans in terms of the values they represent. That's because the intellectualists who are opponent to the Palace addressed the toadies and unskilled Viziers like the rulers Fuat and Ali Pasha rather than the Sultan.

But there is an unfair similar working style between the oppressive regime in Gâve story and the despot regime which sometimes arose in Ottomans in the context of cruel approach to the people they rule of the absolute authoritarian power which was created by political power. Gâve is considered as a reference to the political and social conditions of the time the playwright witnessed. Criticism towards sovereignty idea carried out through fear and intimidation, threatening people with death, blocking freedom of conscience, ideas and believes were reflected to drama by being questioned not directly but indirectly. In this regard, Şemsettin Sami makes a historical shift, not spatial, and hiding behind Firdausi's setting he criticizes the sovereign and the Palace bureaucracy directly and radically (5).

Regarding the type of government presented in the work, the high bureaucrats think that the more they put the methods that would strengthen the dominance of the king (regardless of its being against the benefit of the people) into practice, the longer they would ensure their own prosperity. Hence, Ferhad, one of the characters of the work put into words those tricks of the bureaucrats: "It seems that brutality of the tyrant might have conducted even unexpected evils, because he (Dahhak) has a dream that could be interpreted favorably as well, but the priests choose to be an instrument to the tyranny of the tyrant by reaching the climax of flattery only to curry favor with the tyrant. His vizier then is up to some mischief that will shed blood of thousands of innocent people and lead starvation of thousands of the poor." (p.102).

Likewise, his chief vizier Kahtan also agrees with Dahhak's thoughts about prohibiting "cem rite" that used to spread in Iran in Cemsid period, only to benefit from the power of the government uttering these words: "Once again I will recruit; I will neither pay them off nor victual them or something else; I will scatter them over mountains, valleys and everywhere, and I will have them patrol thereabouts. Wherever my men encounter those who respect cem rite but our gods, I let them seize their livestock. Here it is, booties will both meet the soldiers' salaries and uplift the place wherein they do the job. Peasantry, thereby, will accept to turn their back on cem rite and to worship our gods being scared of seizing

their goods." (p.41). Produced for perpetuity of the government, this method is a new way of obedience, which regards people's freedom and believes as completely unimportant. Here, the author emphasizes the morale of resistance of the persecuted people and their ability to produce the mechanisms which will bring about freedom to them by looking at the sight that the legitimacy of the state cannot be ensured by way of oppression.

Hence, between the lines of the work it is obvious that Shepherd Kubad, who withstands just like Mehru, one of the characters of the event who utters in the work: "It is a talent to withstand the tyranny of the tyrant! one should withstand without ever complaining!", has also got a boundless belief. He states: "My fellow countrymen are not so stupid not to discriminate the difference between the sun and the snake!" (…) "Cruelty turns to the cruel! We should not think of this, the bitter is bit!" (p. 63-64). Gave, as a model of modern hero, comes to the help of the peasantry whose livestock has been seized. This folk hero, who also leads his people, would state that it would be dishonor to implore before the cruel; that people would never die of hunger, that God is the one who giveth, that it would be foolish to die for the ships, and that it would be bravery to die for the sake of life and honor. Yet, to top this tyranny all off, with the kidnapping of the children, "Let us either rescue our darlings or die, too" (p.76,99) utters Gave, who will later on become the symbol of freedom in the name of the folk's salvation, taking his apron for flag, and his hammer for weapon.

4. Conclusion

Şemsettin Sami is an important person who reaches Oriental Islamic Literature's mythological works; draws attention to Turkish Literature's national and historical roots; contributes greatly to our literature by making a scientific and intellectual expansion on important works which he wrote in the fields of translation, dictionary, language, novel and theater. He shows us that history and mythology are rich resources, and there exist many deductive humanity and heroic examples in the history with Gâve, one of his dramatic works. The writer emphasizes that the right and justice will win in consequence of struggle between the right and the wrong, between tyrant and persecuted people in Gâve in which he clearly makes us feel the passion for freedom.

With this play Şemsettin Sami reveals the thesis that the kings, who consider themselves as divine gods' representatives on earth, bring the people to their knees with cruelty, exploit the people's labor by hushing their own passions up, can be overthrown by powerful rebellions and oppositions.

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A Heterodox Movement of Idea in the Ottoman Empire: Kadızadelis

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Abstract: In this study, information about views and activities of Kadızadelis who were disturbing the peace of the community on the basis of religion will be given. In this regard information will be provided about the impact of this movement on the Ottoman Empire by examining other studies on the subject including the main source of the first period.

There is no doubt that systems which were established for the regular functioning of the Ottoman Empire have been effective on possession of land in three continents influenced Europe. This system that lasted until the second half of the 16th century began to deteriorate in all areas of the state after this period. Political, social and economic disorders that occurred in the 16th century and increasingly 17th century in the Ottoman Empire weaknesses, lack of equipment, social immobility of the ulama have led to stagnant and narrow thinking habits. Those having such a narrow vision have based disorders of the state on the liquidation that will be made in the understanding of religion. In this way, Kadızadelis movement of idea occurring and hindering the state's institutions has secured influence many people including primarily state executives.

Keywords: Ottoman, Islam, Ulama, Kadızadelis, Birgivi

Introduction

The religious responses or searches resulting from changes in the social structure and the vicissitudes well evident in the 16th century in Ottoman Empire have come forward as a mystic or intellectual opposition against Sunni understanding that was only represented the official ideology. At the same time, it has manifested in the form of a number of radical criticisms against the Islamic comment of both state and public by a rigid Sunni understanding. In general, there have been a number of criticisms on religious understanding and applications of the state in all periods. One of these critics also has come from a teacher of a provincial origin small town. This teacher had entered into Islamic culture and social life by describing all beliefs and practices as usurpers, he had continued in the Ottoman court of classical tradition of innovations debate in the Muslim world.[122]

1. Scientific and Islamic Mysticism Status in the Ottoman Empire in XVII. Century

In the 17th century, in a period when the state was dragged into many disorders in administrative and financial aspects some of the sheikhs and scholars continuing the activity in all respects in Istanbul were observed. Some of those who had an impact on the Sultan IV. Murad sheikh Aziz Mahmud Hüdavi a member of the Celvetiye sect, Abdulmecid Sivasi from the Semsiyye branch of Sect of Halvetiye and Abdülehad Nuri Effendi who was its caliph, Melami Sheikh Hüsameddin Ankaravi and Tosyalı Ismail Rumi Effendis from the Kadiriyye sect are considered as the most important. The sects

[122] A.Yaşar Ocak "Din",**Osmanlı Medeniyeti Tarihi**, Vol. 1, İstanbul 1999, p. 154.

and ulama sector located in a fairly liberal approach in 15th and 16th centuries were dragged into a narrower view from the 17th century. The positive sciences winning weight in Fatih Sultan Mehmed and Suleiman the Magnificent time in madrasahs were increasingly transplanting science. This new generation followed strong scientists of ancient times whom could not train. New ones had failed to show success shown by previous ulama and sheikh, education in madrasas had weakened over time and the level of knowledge fallen. This had caused contention of less knowledgeable scholars with each other. [123] In the previous century, struggle with books and pamphlets would be transformed into action Kadızadelis Movement or Kadızadelis-Sivasi that affected many people led by the preacher class, would last for centuries in the history of the Ottoman state. [124]

2. The Emergence of Kadızadelis

In the early 17th century religious and intellectual tolerance decreased through pulpits where fanaticism was concentrated, against sect and Sufism. These preachers alleged that the degeneration in the Ottoman Empire resulted from innovations and declared war against Sufis and innovators. They tried to muster support among the people by giving speeches in the mosques. Thus a challenge based on a reading of the history of Islam again showed itself with swordplay in this century. Controversies arose through treatises among the preachers and Sufis in mosque. The name "Kadızadelis" was given to these preachers who were opposed to innovation.[125] This movement at the same time was a dissolution or with a more accurate parlance a substitution, a crisis and was subjected to a process of decline of the Ottoman madrasas.[126]

By the mid-17th century in Halveti,Kadiri and Mevlevi lodges were exposed to ignorant attacks. A difficult situation developed in which Istanbul people were divided into two. Some courtiers also have taken their place besides preachers, and tekkes remained under serious threat. Kadızadelis threatened to push and killed sheikhs of lodges who wanted to talk on the reasoning and logic to them. [127] Kadızadelis Movement named as "Liquidator" in their religious thinking views, "Hodja Population" on the Ottoman state managers with their political views.[128]

Kadızadeliler was influenced by Birgivi's work Tarikat-ı Muhammediyye and they used this work as the manual.

2.1. Birgivi Mehmed Effendi

Birgivi Mehmed Effendi was the son of a teacher of Pir Ali in Balıkesir. His real name was Takiyüddin Mehmed also referred to Birgivi Mehmed. He was born in Balikesir in 1563. He had seen his primary education from his father Pir Ali who was a professor in Balikesir. After completing his education and internship, he had been mudarris in some madrassas by going to Edirne.[129] After a short time he wanted to withdraw from the life of mudarris and to give himself entirely to mysticism life but by complying with sheikh Abdullah Karamani who saw the ability in knowledge on religion. Karamani had been mudarris in the new madrassas in Birgi built by Ataullah Effendi who was teacher of II. Selim.[130] In a short time his knowledge and virtue was spread around, and his madrasah was filled with students coming from all sides, he had been useful for his students with good and serious work.[131] Imam Birgivi came to Istanbul to advise government officials about some of the corruption he saw in religion and state administration and met with Grand Vizier Mehmed Pasha. In this interview he had given advice to Grand Vizier to correct offences

[123] Vahid Çabuk, **Köprülüler**, İstanbul 1988, p. 17.

[124] Mustafa Aşkar, **Niyazi Mısrı ve Tasavvuf Anlayışı**, Ankara 1998, p. 34.

[125] Mehmet Aydın, **Dinler Sözlüğü**, Konya 2005, p. 355.

[126]. Hulusi Lekesiz, "Osmanlı İlmi Zihniyeti: Teşekkülü, Gelişmesi ve Çözülmesi Üzerine Bir Deneme", **Türk Yurdu**, S. 49, Ankara 1991, p. 25.

[127] İ.Hakkı Uzunçarşılı, **Osmanlı Tarihi**, Vol. III/I, Ankara 2003, p. 354.

[128] Memet Karagöz, "Osmanlı Fikir Hayatında Kadızadeliler", **Türkler,** Vol.11, Ankara 2002, p. 141.

[129] Mustafa Çağrıcı, "Gazali'nin İhyası ile Birgivi'nin Tarikat-ı Muhammediyyesi'nin Mukayesesi", **İslami Araştırmalar**, S. 3-4, Ankara 2000, p. 473.

[130] Muhittin Ünal, **İmam-ı Birgivi Hazretlerinin Hayatı ve Eserleri**, İzmir 1988, pp. 6-8.

[131] M.Hulusi İşler, **İmam-ı Birgivi Hayatı ve Eserlerleri,** İzmir 1959, pp.11-12.

against the Sharia for the sake of position, the revealed innovations and describing types of corruption. In the year 1573 he died from the disease of tau in Birgi.[132]

Birgivi Mehmed Effendi revealed in books and treatises he wrote in scientific matters such as his own understanding of religion morality, canon law, commentary, hadith but he had his actual fame with his book Tarikat-ı Muhammediyye. Although this work was written in Arabic, it was translated into Turkish so through the Ottoman court it had a significant impact. [133] In the treatises of Birgivi Mehmed Effendi including in particular İbn-i Teymiyye the effects of his student İbn-i Kayyim el-Ceviyye can clearly been seen.[134] Birgivi thinks the Prophet and his Companions were the first and the examples of Islamic life and their way of life to the "Ahl al-Sunnah," he says. He uses this period as one example. According to Birgivi difficulties have come for the head of state and the nation because people have moved away from the idealized life. Salvation is possible through a return to the period of the lifestyle which had been abandoned. [135]

First he believed sincerely Birgivi's ideas therefore not afraid to articulate them, it is clearly visible that he was a provincial scholar. Following the completion of his education in Istanbul with the rise of all kinds of content of mudarrisship shows that. We see that during the life of Birgivi he was continuing the fight without even the slightest concession to other thoughts and convictions.[136] Birgivi to teach the Koran, and all worship was forbidden for a fee. Money is not permissible foundation for religion. His treatise Seyfi Sarım engendered scholarly debate. He accused the ulama of leaving Islam especially Ebusuud Effendi as someone outside the existing system. Birgivi opposed Ebusuud Efendi Sheikh al-Islam at the time. Birgivi criticized sharia customs, piece and recognized traditions. Katip Celebi connects the opposition of Birgivi to the customs and traditions to his historical education.[137]

Birgivi's works passed into the hands of some preachers in the 17th century, and they used them for their own interests. At the beginning of this Kadızadeliler Mehmet Effendi from Balıkesir called the famous Small Kadızade.

2.2. Small Kadızade Mehmed Efendi

Mehmed Effendi was born as the son of a provincial kadi in 1582 in the town of Balikesir in western Anatolia. He had seen education from famous Birgivi students from Balıkesir then he came to Istanbul and completed his education.[138] After a short time, although he had tried to get guidance of Ömer Effendi belonging the Halveti, he rejected this prior to his appointment to the Fatih Mosque and later to Hagia Sophia Mosque in 1631-32. He has been nicknamed the Small Kadizade. Kadızade Mehmed and his followers had been called "Kadızadeliler".[139]

Kadızade Mehmed Efendi gained fame in a short time in 1631 when he assigned to Hagia Sophia by drawing attention to the failure of state affairs. He argued that the result of acts contrary to Sharia were disorders.[140] Katip Celebi was one of Kadizade's students who simplified Kadizade's teachings. Science and knowledge were outside of sharia. By saying "writers have done philosophizing" and when he found any statements related to such matters, he said that people who were dealing with philosophy and logic are not faithful.[141]

2.2.1 Parochial of Kadızade

Kadızade began to attract people thereby obtaining benefits and reputation. He says the cycle done by members of the Sect during the dhikr is forbidden. He attacked Sufis by calling them "board kicker, whistle players,

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[132] Kadızade İslamboli Ahmed, **Birgivi Vasiyetnamesi'nin Kadızade Şerhi**, Sadeleştiren: A. Faruk Meyan, İstanbul 1977, p. 6.

[133] A.Yaşar Ocak, "Düşünce Hayatı", **Osmanlı Medeniyeti Tarihi**, Vol.1, İstanbul 1999, p.185.

[134] **Mustafa Aşkar, *ibid,* p. 37.**

[135] **Memet Karagöz, *ibid,* p. 146.**

[136] A.Yaşar Ocak, "Din", pp.154-155.

[137] Katip Çelebi, **Mizanü'l Hakk Fi İhtiyari'l-Ahakk**, haz: Orhan Şaik Gökyay, İstanbul 1972, p. 103.

[138] Madeline C. Zilfi, "Kadızadeliler: Onyedinci Yüzyıl İstanbul'unda Dinde İhya Hareketleri", çev: M. Hulusi Lekesiz, **Türkiye Günlüğü**, S.58, Ankara 1999, p. 66.

[139] Semiramis Çavuşoğlu, "Kadızadeliler", **İslam Ansiklopedisi,** Vol.24, İstanbul 2001, p. 100.

[140] Hüseyin G. Yurdaydın , "Düşünce ve Bilim Tarihi", **Türkiye Tarihi**, Vol.3, İstanbul 1988, p. 252.

[141] Katip Çelebi, *ibid,* p. 111.

grandfather with grown up arrow".[142] After this Kadizade established influence on IV. Murad and enhance his effect on administration. Kadızade Mehmed Effendi in the early 17th century had offered what is required for salvation for further aggravated economic, social and political conditions in the form of a bill to Sultan IV. Murad. This work was nothing more to put forth a whole of the opinions of the İbn-i Teymiyye and his master Birgivi.[143] Through his influence on IV. Murad he achieved to discipline people by demolishing coffee houses,and banning tobacco use. He benefited from opportunities to win the Emperor's support he had been supporting him by providing evidence that tobacco is haram. To those who argued that tobacco and coffee was not banned by God "It should be left by order of our Lord. Those who do not obey it will be killed." he responded. While IV. Murad insisted on not smoking many people have been executed for smoking. Kadızade, to curry favour of Sultan and for the sake of fame, had been supporting his ban therefore so many people died.[144] Kadızade after the sultan's favor further encouraged and he has brought this controversial issue his preaching. One of the struggles of the Kadızade was deal with the Sufis dignitaries and his claims were followed by his subjects with irritability and threat.[145]

3. Issue of Kadızadeliler-Sivasiler

The biggest fight of Kadizade as done by Birgivi before him was about the "firmament" and "cycle" with the sect members and Halvetis and Mevlevis. However, when we look at the course of events we see that he had not the friendliness, honesty and the scientific power in Birgivi in this respect.[146]

When Abdulmecid Sivasi who was born in a family of distinguished Halveti sect in Sivas, became the successor to the leadership of local Halveti, he had attracted the attention of Sultan III. Mehmed. The Sultan invited Sivasi to Istanbul and he had started to work in both Halveti and preacher environment. Like many Sufi sheikhs of the century Sivasi had been preacher in a mosque while his primary duty of Sufi leadership. After being Friday preacher at the mosque for two years he was moved to Sultan Selim Mosque. In 1617 he was appointed preacher in the new Sultan Ahmed Mosque as he was seen as worthy of the honor of distributing advice. He had maintained this task until his death in 1639.[147]

There have been remarkable events between sects and connoisseur of madrasas that are the founder of the Ottoman power in the period of when Abdülmecid Sivasi lived, lodge-madrasa relations had exceeded the scientific and moral line unlike previous periods, it began to be seen changing and hardening in both sides for each other. This situation showed itself as accusations of each other in different ways and by complaining to the administration, they held each other responsible for the deterioration of society. Sivasi argued mysticism and sects directly participating in these discussions. In this debate ideas of Sufi defended in the dissenting opinion of Sivasi and has been associated with Kadızade Mehmed Efendi and discussions between the parties went down in history as a struggle named "Kadızadeliler-Sivasiler".[148] The sixteen contentious issues between Abdulmecid Sivasi Effendi who was as famous as Sivasi Effendi and Kadızade are briefly as follows:

1)Positive sciences and math education are legitimate or not?

2)Prophet Hızır is alive or not?

3)Things such as Azan and Naat-i nebevi, ceremony with authority and good reading are permissible or not?

4)The firmament and cycle of the sect connoisseur are legitimate or not?

5)In Makam-ı tanzim saying "sallallahü aleyhi vesellem" for The Prophet and "radıyallahü anh" for his companions are necessary or not?

6)Smoking, coffee are haram or not?

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[142] Hüseyin Akaya, "XVII. Yüzyıl Osmanlı Devleti'nde Görülen Fikir Hareketlerinde Kadızadeliler-Sivasiler Tartışması", **Osmanlı**, Vol.7, Ankara 1999, pp. 170-171.

[143] Memet Karagöz, *ibid,* p. 356.

[144] Cengiz Gündoğdu, **Bir Türk Mutasavvıfı Abdülmecid Sivasi**, Ankara 2000, p. 89.

[145] **İ. Hakkı Uzunçarşılı, *ibid,* p. 356.**

[146] **Cengiz Gündoğdu, *ibid,* p. 90.**

[147] **Madeline C. Zilfi, *ibid,* p. 69.**

[148] Cengiz Gündoğdu, "Türk Tasavvuf Kültüründe Bir Şeyhler Ailesi: Şemsi-Sivasiler", **Türkler,** Vol.11, Ankara 2002, p. 132.

7)What is the extent of Prophet's father's and mother's faith?

8)Pharaoh died as a believer or not?

9)Shaikh-i Akbar Muhyiddin-i Arabi is saint or profane and convictions of Kadızade.

10) Whether or not curse to Yezid who led to the martyrdom of Hazrat Hussein?

11) Making the innovations occurring after the time of the Prophet and applied are permissible or not?

12) Whether to visit the grave situation.

13) The vain, Regaib, Berat and Able prayers can be done with congregation or not.

14) Hand, foot and shoulders of elders should be kissed or not, it is necessary to bow or not.

15) In which cases ordering goodness and banning evil are obligatory.

16) Bribery issue.[149]

In this controversial issue Kadizade by holding one side, they enter into debate with each other oral and written ideas. Abdülmecid Sivasi Efendi gave the following answer about these controversial issues: Positive sciences will be charged. It is possible to call Azan and mevlidi with beautiful voice. The firmament and cycle are permissible. Cigarettes and coffee are not forbidden. Prophet's father and mother died in faith. In this controversial issues Abdülmecid Sivasi Efendi replied unlike Kadızade.[150] The controversy of Kadızade and Abdülmecid Sivasi went on with all fervor in the mosque pulpit, transfer of special meetings where leading scholars, the sultan's private council. For example, between Kadızade and Sivasi "Furniture of the rosary is with state or word? " debate appears to be effective from the pulpit to the sultans and dignitaries. So that closure of taverns and coffee shops, the ban on tobacco and wine by IV. Murat shows that.[151] Kadızade Mehmed Efendi defended their views until his death date of 1635 and controversy between these two personalities stayed nominally and written was gone up contention and fight. IV. Murad did not intervene to their controversy, Although the instruments affected by the political Kadizade, have shown restraint to Abdülmecid Sivasi Efendi. Apparently, Sultan tried to maintain a balance between the two sides.[152]

After the death of Kadızade Mehmed Effendi there have been found a considerable crowd between clergy who chaplaincy in the various mosques in Istanbul. This pulpit called Kadızadelis or Fakıs for themselves in the Sultan Ibrahim period by taking advantage of the power vacuum occurring as a result of shared between administration sultan, palace women and the viziers pour into the idea of a controversy between the Kadızade Mehmed Effendi and sheikh Abdülmecid Sivasi into actual combat.[153] They have gone so far as to qualify as a heretic those prayers Regaib, Able, Franchise, read the Koran and azan intone, the muezzin found in tarziye on Friday, those read nat-i sheriff, engaged in the innovations occur after the time of Muhammad. Sufis, by advocating the view that firmament and cycle is forbidden and it is need to prevent Halvetis, Mevlevis and developing hostility against another sect connoisseur, have gone so far as to say "Those going to the lodge would be infidel".[154] "Sharia is the door of sect, the sect is the garden of the truth" understanding refuted over time in the period when these events had been with "We not dare to Shariah but let we see if you can on the sect" understanding, this situation had led to the emergence of hesitation and some slack in the religious sense of people increasingly.[155]

4. Üstüvani Mehmed Effendi

The most effective successor of the Kadızade had been Üstüvani Effendi. In the early years of his reign of IV. Mehmed, Üstüvani Effendi had gained great influence among either people or palace officials.[156] As place of birth and education Üstüvani Mehmed from Damascus began around 1629 as mosque preacher and a teacher immediately after the arrival in Istanbul in his career, in 1665 when he was approaching the age of fifty, he has been appointed as the Friday preacher of

[149] **İ.Hakkı Uzunçarşılı, *ibid,* p. 357.**

[150] Mücteba İlgürel, "IV. Mehmet", **Doğuştan Günümüze Büyük İslam Tarihi,** Vol.11, İstanbul 1989, p. 38.

[151] **Semaris Çavuşoğlu, *ibid,* p. 101.**

[152] Rüya Kılıç, "Sivas'tan İstanbul'a Bir Tarikat Portresi: Şemsiyye ve Sivasiyye", **Türkler,** Vol.11, Ankara 2002, p. 122.

[153] **Hüseyin Akkaya, *ibid,* p. 173.**

[154] **Cengiz Gündoğdu, *ibid,* p. 118.**

[155] Mustafa Kara, **Tekkeler ve Zaviyeler**, İstanbul 1980, p. 96.

[156] Stanford Shaw, **Osmanlı İmparatorlu ve Modern Türkiye**, çev: Mehmet Harmancı, Vol.2, İstanbul 1982, p. 285.

Fatih.[157] Because he preached and adviced by sitting at the foot of the mast at The Hagia Sophia Mosque, he had become famous Üstüvani.[158]

Üstüvani Mehmed benefiting from the shaking of the political has driven the people by increasing baiting in the Sufi environment by pursuing himself a good environment in the palace with the death of IV. Murad in 1640.[159]

5. Power Winning and Operations of the Kadizadelis

While continuing his course to halvah producers, gardeners, literate portion of the janitor of Enderun-i Humayun, with the auspices of Sultan's teacher Reyhan Aga, Üstüvani Mehmed who had gained fame as "The sheikh of Sultan" and preached to the sultan in "Has Oda" had gained influence.[160] The support from the state authority encouraged even more to Kadızadelis. They denounced the sect members from the pulpit even accused them of heresy. Sheikh al-Islam even get the grant from those charges made against sufi. The preacher Hurşid Çavuşoğlu from Kadızadelis By reading the couplets of An ode of Seyhulislam Yahya Efendi in Sultan Mehmet Mosque said those who will read this couplets will be infidel, this couplets is a clear blasphemy.[161]

Kadızadelis by thoroughly hurting with the strength they received from palace especially with the edict given by the Grand Vizier Angel Ahmed Pasha distributed dervishes by inviding Halveti lodges located in Demirkapı in Salkımsöğüd. After this they decided to invade Egyptian Ömer Effendi's lodge belonging Sivasi Effendi. In response, Samsuncubaşı Ömer Aga from lodge of the dervishes has provided a new order from the grand vizier to set firmament and cycle free.[162] After this, they again began mischief by taking the fatwa against the firmament and cycle to continue the fight against the sheikh and dervish lodges by attacking Sheikhulislam Bahai Effendi. He sent a letter from the caliphs of Abdülmecid Sivasi Efendi to Abdülkerim Çelebi Sheikhulislam Bahai Effendi had concerns about the transformation of the bloody conflict. Upon this he wanted to punish Üstüvani, he took refuge to grand vizier from the fear. The Grand Vizier sent the Reis Ül-Küttab as an envoys for his forgiveness.[163] This unpleasant incident began between the two groups had grown steadily. Some of Halveti sheikh responded by writing treatises against Kadızadelis. Abdülmecid Nuri Efendi who was caliph of Abdülmecid Sivasi Efendi wrote a book against Birgivi Mehmed Efendi's "Tarikat-ı Muhammediye" which Kadızadelis retain the basic book and tried to refute his ideas. Kadızadelis have continued their aggression and pressured Sheikhulislam Bahai Effendi by wanting he murder of intentionally undermines the work of Birgivi because they did not dared to scientific debate.[164] Influence in the palace of the Kadızadelis lasts up to "Çınar Vaka" that most of pregnant murdered. After "Çınar Vaka" Boynueğri Mehmed Pasha who become the Grand Vizier had gone against advice to ulama and preachers in the determination jobs and he began to make itself. Kadızadelis who affected by it Knowing opportunity that Venetian navy blockade the Dardanelles, they began to incitement public by the way the way of preach that this situation, cruelty, the increase of corruption, the proliferation of innovations rise from the patronage of the vizier.[165]

6. End of Köprülü and Kadızadelis

In the eighth Friday after Koprulu Mehmed Pasha become the Grand Vizier in Fatih Mosque while nat-i sheriff was reading during Friday prayers intone they tried to block but they failed in the attempt. After this they went on the offensive again to to sect the connoisseur; they decide to cast stone and dust into the sea after destroying all tekkes, by offering dervishes and sheikhes who they arrive at the scene in Istanbul "Renewal-of faith" and to kill those who do not accept, to destroy other minarets in the way that it has only one minaret stay at imperial mosque, and to remove innovations established after the time of the prophet, to give order according to their mentality and the armed struggle against those who want to impede them. Next day they

[157] **Madeline C. Zilfi, *ibid,* p. 71.**
[158] **İ.Hakkı Uzunçarşılı, *ibid,* p. 359.**
[159] **Rüya Kılıç, *ibid,* p. 122.**
[160] **Semiramis Cavuşoğlu, *ibid,* p. 101.**
[161] **Hüseyin Akkaya, *ibid,* p. 174.**
[162] J.Von Hammer, **Osmanlı Tarihi**, çev: Mehmet Ata, Vol.II, İstanbul 1991, pp. 497-498.
[163] **İ.Hakkı Uzunçarşılı, *ibid,* p. 360.**
[164] **Vahid Cabuk, *ibid,* p. 20-21.**
[165] **Semiramis Cavuşoğlu, *ibid,* p. 101.**

met at the Fatih Mosque by gathering parties with stones and sticks in their hands.[166]

Grand Vizier Mehmed Pasha due to understand that the situation will return to the bloody incident sent a man to insurgents to advice but it did not help. Köprülü gathers the scholars of the time and asks for ideas about Kadızadelis. Upon issuance of the Ulema council edict for killing those who cause strife with the request Köprülü Mehmed Pasha penalty turn into exile, ringleaders of Kadızadeli preachers Üstüvani, Türk Ahmed and Divane Mustafa exiled to Cyprus.[167]

Result

One negative incident that occurred due to the deterioration manifests itself in almost every field in The Ottoman Empire in 17th and 18th century is Movement of Kadızadelis. This event can be considered as rebellion, while at the religious sphere and the idea level in the beginning, have gained identity to get political interests over time. From the Birgivi Mehmed Effendi period Kadızade-Sivasi contention had become an actual conflict. The Ottoman sultans of the period tried to conduct a balanced policy between the two groups but some of them succumbed to the delicious and they tend to bias. Diverse and rich intellectual movements have existed for many years on the Ottoman lands. But these currents of thought when become a state could undermine the central authority or government and its people will be uncomfortable, intervention of the administrator will be inevitable. Thus, because Kadızadelis movement finally get a dangerous state, it has been thwarted by the central and tranquility is provided.

[166] **İ.Hakkı Uzunçarşılı, *ibid,* p. 364.**
[167] **Hüseyin Akkaya, *ibid,* p. 175.**

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The Petition Right in the Ottoman Empire

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Abstract. In the Ottoman Empire, Şikâyetnames (written complaint) and adaletnames (rescripts of justice) being two basic tools in protecting the managed people against injustice sourced from the managing people and in providing justice are a subject necessary to be perceived as important for helping in simply carrying out juridical mechanism relating to the control of the managed people in the Ottoman state. Due to the weakening in central administration in the Ottoman State and more importantly, with a set of economic reasons (primarily inflation, namely great level increase in prices, in other words the decrease in monetary value), a set of Statesmen (public/government officials) started to abuse their duties. That almost all abuses were committed by Statesmen was interpreted as the sign that the established order started to shake and collapse. Continuous increase in these abuses increased the complaint petitions sent to Istanbul by people, even the people abandoned their villages and tried to run for their lives due to cruelties made in some places.

Keywords: Ottoman Empire, Şikâyetnames, Adaletnames, Petition, Dissatisfaction

1. Introduction

Although there is not yet certain information about its emergence, the right or implementation, applying to the component authorities for request or complaint, which is a type of assertion, catches the attention as being at the top of the agenda during some periods of history. This right dates back to the start of relations between 'rulers' who have the power to take decision on behalf of the whole society and the 'ruled' who have to give consent or obliged to do so.

This right or implementation was sometimes used as a tool to express dissatisfaction resultant

from enforcements caused by rulers, and sometimes it is used as a notification way to inform the rulers in the gap of opinion, request, or complaint about some expected services and procedures.

2. Petition Right in Turkish-Islamic States

The petition right, which started to be seen in Turkish States, but started to institutionalize with the Islamic State, took part in most of the Turkish-Islamic States. People in Turkish- Islamic states either one by one or as a group used this way to acknowledge the emperor about the problems arising from the administrators in order to annihilate the unfair practices of administrators. From time to time, the emperors declared '*adaletname* (letter of justice)', which include the petitions of folk in order to make administrations serve better declaring the rules have to be obeyed.

The main principle of Middle-East state and government system is based on justice. According to this conception, justice means, the folk can present their complaints directly to the emperor and injustice is solved by emperors' command. "*Daru'l-adl, Divanu'l-mezalim, Divan-i a'la, teftis-i memalik*, and *Divan-i Humayun*" had become the institutions that listened to complaints of folk and solved the injustice practices [1,2].

The petition right, in other words informing the emperor about the injustice and illegal practices arising from the relation of administrator-administrated, had always been in Ottoman Empire since its *ab inito* and the taxpayer folk or soldier, non-Muslim and Muslim women or men subject in the ottoman empire, without making discrimination, had the right to present petition and demand all the complaints to be annihilated [3,4,5].

3. Arz-i Hal (Petition) and Arz-i Mahzarlar (Petitions)

The written document or petition presented to a formal authority about a situation or different types of complaints are called "*Arz-i Hal*." It is known that people who have a complaint or request presented *Arz-i Hal* individually or in group orally or in black and white in Turkish-Islamic states.

Arzi Hal was commonly used as natural rights especially in Ottomans. The terms, "*rika, ruk'a, mahzar, istida, kagit*" and sometimes "*ariza*" were substituted for *Arz-i Hal*. In Ottoman, the petition by government officers was called '*arz'*, while the petitions by folk were called "*Arz-i Hal*." However, the petitions which were written and presented by more than one person, a group or a county are called "*Arz-i Mahzar*" [6,7,8,2].

Right from the start of Islamic history, the caliphs had listened and solved the complaints about the unfair attitudes and behaviors of public officers by the folk [9,10].

Mezalim Divani, in Islamic states, equipped with enforcement and *kaza* power, was a higher judicial body that considered the complaints of aggrieved about unfair practices and treatments of public officials, solved the legal disputes in Islamic States before Ottoman Empire [11,12,10]. In Ottoman Empire, the duty to listen and solve the complaints was conducted by emperors and grand viziers, and then Divan-i Humayun like Divan-i Mezalim in Islamic States took the task.

The responsibility to solve the discrepancies arising from ruler-ruled relation in Ottoman Empire was accepted as the responsibility of "*hukkami seyf ve siyaset olan vukelayi devletin*." All-powerful of sovereignty, the emperor, his grand vizier, and grand officers working under them officiated and used this power [3].

Sultan, in Great Seljuk and Anatolian Seljuk, visited the Supreme Court once or twice a week to listen to complaints of those who suffer injustice and tried to fix the unfairness. *Nizam'ul-Mulk* stressed the necessity to listen to atrocities, saying, "Emperors, listen to the complaints of folk and get the right to justify the unjust, they fulfill justice. They listen to what they say with their ears without an intermediary. Its aim spreads the news all around the country and informs the tyrants about it." This kind of practice stands out with its similarity in Ottoman Empire [13,7,4,3].

Presenting a petition to *Divan-i Humayun* (Supreme Court) was an important and common practice. *Divan-i Humayun* was open to entire folk but mostly the folk in Istanbul benefited from it. Petitions were read loudly within an agenda by *Reis-ul Kuttab* until the end of XVI. Century, and in the next following years, they were read by first and second tezkireci, and the authority met the case. Apart from the petitions presented to the competent authority of central organization, it is known that petitions were also presented to the court of state in provinces [6].

Petitions could be presented to all competent positions starting from the padishahs to micro authorities. Beyond any doubt, the most effective and outstanding ones were the ones that were presented to padishahs directly [14,6].

Except from presenting the complaints individually or posting them, padishahs also collected or listened the complaints of the folk directly. The emperor accepted the petitions of folk even in different situations such as during Friday prayer, while going hunting, while going for war or coming back. It is thought that the more the emperor repeated these actions the

more the folk believed in his justice. Contacting the emperor directly was considered as important because he was the only authority who has responsibilities only for God, his being the highest authority to stop injustice, his being over every authority representing him and his power to correct all misconducts by the authorities under him. In Turkish-Islamic states, emperor had always been the last application and demand authority [2].

Emperor, grand vizier, and other authorities (all the viziers, governor of districts, and governor of *sanjaks* took care of the petitions by the folk, if needed, even viziers, governor of districts, *kadi* and similar authorities were nailed to the wall including execution [6].

In his famous booklet to Sultan Ibrahim, Koci Bey had prepared a special part about how to listen to folk and how to accept the petitions they present. In this part, it is stated that the petition should be collected by *kapucular kethudasi* with the order of padishah and they all should be read by the padishah and send to *hatt-i humayun* to take care of [15]. However, the complaints were also presented 'in verse or prose' to emperor as a general complaint about the corruptions in state government and society [8].

4. The Features of Arz-i Hal (Petition) and Arz-i Mahzarlar (Petitions)

The people who present *Arz-i Hal* (Petition) and *Arz-i Mahzarlar* (Petitions) tried to support the rightfulness with a fatwa from mufti or tried to make them stronger, consistent with documents such as fatwa, decision, and supply, and epitomizing. Especially for the *Arz-i Hal* (Petition) and *arz-i mahzarlar* (Petitions) which include a complaint about the administrators, this was a necessity. The owner of *mahzar* (petitions) generally applied to *kadi* and requested their complaint to be sent to Istanbul with a decision confirmation and approval. All the petition owners, no matter he is an officer or a person from a folk, added a religious value covering the period the Prophet lived rightly or wrongly. Some petition owners tried to show that he has an important family background only to justify himself. In addition, petition owners tried to support their claims using official documents [5].

Mahzarlar (petitions) were the *arzi haller* (petition) which was sent to the related offices about a complaint, demand, appreciation etc. with the signatures of more than one person. The petitions owners generally expected elimination of injustice and acceptance of their demands with an enaction. The enaction that was declared because of petitions was also registered to records by *kadi* . *Mahzarlar* (petitions) which reflect the collective petition in Ottoman Empire were important as they stated the relation between folk and administrators, also the attitude of government towards social units. *Mahzarlar* (petitions) were designed in large size and one piece. As Ottoman society was multilingual, the complaint petitions were in different languages and limited in number. Arabic petitions were generally in *naskh*, sometimes *naskhs* with vowel points, and other transcript style. Arabic petitions from districts that speak Arabic, Russian, Serbian and Bulgarian petitions from Balkans and Georgian petitions from the Caucasus were sent to the center. It is seen that after XVIII. century, Turkish petitions which form the majority became a tradition stand out in terms of dictation, expression and tone [6].

Petitions include greetings, prayers and end parts, and in the main parts, there are *"ta'rif-i nefs"* in which the petition owner introduces himself, "*beyan-i istihkak*" in which he mentions about qualifications he has and "*beyan-i matlab* where the main demand is stated. The purpose of the petition is told with an introduction part that starts with "*maruz-i caker-i kemineleridir ki*" and ends with "*ol babda ve katibe-i ahvalde emr-u ferman hazreti men-lehul emrindir*," at the end of the petition the signature of petition owner is seen with a specific formula. There were also petitions that have serious accusation about Emperor by a person or a group without signature. Padishahs also took care of these petitions. However, the owner of these kinds of petitions were

tried to find using different methods. Besides, if it is found out that the petition was presented maliciously, emperor destroyed them burning or tearing [6].

Showing similarities with the petitions today, the petitions were difficult to write because of inflexible statements in a developed way, and the literacy race was low which leaded the start of a profession called *arzuhalcilik* (being petition writer). Having distinctive rules, petitions were written on special papers, folded firstly from the middle and top part, a sign was put on a line taking the place of *Basmala*, and then the position and rank of authority to which the petition presented were written on each part of quadrupled paper, there were some mandatory writings [6,8].

5. The Subjects in Arz-i Hal (Petition) and Arz-i Mahzarlar (Petitions)

Arz-i Hal (Petition) and *Arz-i Mahzarlar* (Petitions) should be written to solve an issue about a damage or injustice that the petition owner or owners faced. The part that faced damage could be an individual, a group, or an institution (a foundation). When the complaint petitions were considered, it is seen that the mentioned injustice or damage were about rapine by a bandit or officers (public official or authorized), ignoring a decision by court, not paying debt, wrongful acts. The application of a folk, living in the same region, for mending a bridge was also considered in the same category. Besides, the land disputes of peasants and the taxes that could not be collected by the *timar* soldiers were among the subjects of complaint. In addition, artisan complained about the ones who acted irregularly. In all these situations, the mentioned damages were private ones and there were no public damage complaints. The works about public were compensated considering the verdicts written in *Muhimme* book. The main complaint subjects were categorized as stated below [14,6,2]:

- The complaints about the ones who do not legitimatize or act in accordance with a verdict or *huccet* (copy of court decision)
- The complaints to solve or prevent the problem about the right to life of a *rayah* if his right was in danger because of acts such as banditry, extortion, interest, usury by another *rayah* in daily life
- The complaints about the unfair acts of an authorized and administrated person directly by Padishah
- Complaints about pretensions between people
- The complaints to prevent the soldiers take property or money from *rayah*.
- The complaints about the unfair taxes, illegally demanded task or cost by the governors (public officials/authorities)
- The false and invalid complaints made by individual/s that has personal hatred or animosity towards governors
- Complaints about foundations
- Complaints about the aidless governors to inform the government about their situation

6. Conclusion

Ottoman Empire was based on sovereignty of one person, but at the same time some features such as having the right of complaint about any subject, having the right of giving a petition for each demand subject , supervising the authority accordingly, declaring *Adaletname* to prevent or annihilate the injustice and abuse, padishahs' powerlessness and effect on judgment responsibility of *kadi* , independence of judiciary, padishahs' unauthorized situation on sharia law which can also be seen today make Ottomans different than the other one person sovereignties.

Analyzing of this situation is important to understand the administration tradition of Turkish states before Islam, which had a big effect on the emergence of Ottoman Empire administration structure, existence and development, Islamic Countries and Turkish-Islamic states.

Arz-i Hal (Petition) and *Arz-i Mahzarlar* (Petitions) either in verse or prose carry

the feature of a historical document with their style of complaints by individuals or institutions in Ottoman society, reflecting the relation between folk and padishah or administrators, the government's showing its reaction to the complaints and the relation of folk with the statesman, and style of expectation and demands [8].

These petitions and the attainments of padishahs in reply to petitions, the procedures and credentials in the Complaint Books which has the attainments or the copied versions of the attainments have a big importance in understanding how the administrative affairs were being conducted [2].

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Foundational System for Supplying Public Goods and Services: Example of Ottomans

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Abstract. The pivotal organization is the state to meet social needs from the past to the present from the perspective of modern and classical state. However, trusted institutions have certainly a significant place in presenting collective needs. A number of foundations were established in the Ottoman Empire to supply public goods and services in almost any areas from health care to educational service, public works to sports services. Playing a very important and active role in our social lives, foundations must be examined for their functionality in the past in the context of financial discipline. The present study investigated the foundation system, the role of foundations in supplying public goods and services, and the importance of foundations for social and economic life based on the example of Ottoman Empire.

Keywords: *Public Goods and Services, Foundation, Foundation System, Ottoman*

35. Introduction

It is indisputable that public policies have a significant influence on development, which are aimed at improving public services in general and human and social capital in private. The importance of investment spending for education and health care on economic development of countries and supply of such services by foundations makes the matter significant in economic terms [1]. It is important to look up the definition of public goods and services in the literature provided by foundations or voluntary involvement of individuals for better reconsideration of the matter. In the broad sense, public goods and services include pure public goods and services, quasi-public goods and services, merit goods and services, and global public goods and services [2]. Pure public goods and services are goods and services that are used for collective consumption, cannot be priced because its benefit cannot be individually allocated to individuals and therefore cannot be marketed, and have no competition and exclusion in consumption [3;4;5]. Examples of such goods and services supplied by the state include defense, justice and diplomacy [6]. Quasi-public goods and services are goods and serviced of which benefits can be partially allocated, and which can be priced and marketed, and significantly provide external benefits [7]. The most typical example of such goods and services is educational and health care.

Differently from today's modern sense of state, the Ottoman Empire had no duties other than protecting life and property of citizens, ensuring public order and border security, and supplying diplomacy and justice services. Education, health care, public works, social security and support services, several military services (e.g., building fortress and walls, construction of vessels and cannon) that are considered duties of the state in today's world were not included in the Ottoman's duties, and all these services were carried out by foundations established by persons [8]. Moreover, some public goods and services (e.g., weaving workshops, oil workshops, sulfur factories) that are delivered by State Economic Enterprises of current states were offered by foundations in Ottomans [9].

This suggests that all of the quasi-public goods and services and some pure public goods and services (defense and army) were supplied by foundations in Ottoman Empire.

The Ottoman Empire modeled itself on the sense of rule of Turkish-Islamic states preceded by the Ottoman Empire and placed a particular emphasis on foundational establishment. As a result of this emphasis placed, the foundational establishment was run as an important organization, and Ottomans served as a model of civilization to the world [10]. Ottoman's trust institution integrated the mentality of cooperation and solidarity with human-oriented service mentality in Ottomans, and served as bridge between those who wanted to help and those who were in need of help. It is said that individuals who set up a foundation in that period felt the pleasure of helping others through self-devotion to "gain God's mercy", and those who benefited from the foundation felt the happiness of meeting some needs [11]. Because the foundational establishment has a universal character in its essence based on the feeling of doing good, it found the suitable environment in Islamic culture in particular and draw attention as an establishment of Islamic civilization in history [12]. Setting up a foundation by one's own will and serving all creatures without discrimination of religions have removed a number of duties assumed by the social state and turned into that "citizens serve to citizens". The primary motive is Islamic religion that lies behind that foundations implemented a critical function for many centuries in Islamic countries, particularly in Ottomans. Yet, Muslims adopted and acted by a mentality, that is "*The most beneficial person is the one who is of help to other people, the most favorable goods are the one that is spent for Allah (i.e., dedicated to Allah), and the most favorable foundation is the one that delivers a service people need the most*", therefore they competed with each other in setting up a foundation [13].

2. The concept, Definition, General Characteristics and Historical Development of Foundations

Etymologically, the term "vakf" that we say as "vakıf-foundation" in Turkish is actually an Arabic name. The plural form of "vakıf-foundation" is "evkaf-foundations". It means cessation, stopping, precluding from moving, repression, and resting [14]. These expressions may be interpreted as stopping selfishness, hunger, ambition to make wealth, and arrogance. In Islamic terms, the foundation basically means drawing out a real estate (or a movable) or its revenue from ownership of endower and from trading in private ownership, and transferring to, and keeping in, a different ownership category with the purpose of allocating its revenue to a charity and with the intent of maintaining such service to eternity [15]. In other words, it is to allocate interest of goods to public, and to suspending its ownership to ban acquiring or selling as a property. From the perspective of Islam, all or any of foundation goods is devoted to Allah and it is essential to spend its revenue for servicing to Islam and Muslims. In general, a foundation is defined as disposing personal properties and real properties by individuals with a motive of helping each other and declaration of their own intent, and allocating it to a religious, beneficial, social and economic objective in order to meet social needs [13]. Put it differently, the foundation, a term referred to as allocating a property to public service for ever, is a legal and social establishment that stipulates voluntary sharing of properties acquired through individual activities and endeavor [16] and the key objective is to serve public [17]. Note that the common characteristic in all definitions of foundation is to allocate a property to public service. This characteristic comes from operating of an organization for the public and aspiring to meeting public needs, giving foundational establishment a social insight.

There are four basic elements that constitute a foundation. They are "vakıf-founder", "mevkuf-donated goods", "mevkufunaleyh-donatarius" and "vakfiye-foundation certificate-charter". Founder is the one who establishes the foundation; donated goods are dedicated goods/properties; donatarius is someone who benefits the foundation, and foundation certificate-charter is a paper that is necessary to legally establish the foundation [18]. A foundational establishment has to have these four elements at the same time. The size and nature of the communication between the founder and the donatarius is due to donated goods. The more the donated goods satisfy

public services and social needs, the more foundational establishment gains a public character. For example, in Fatih Sultan Mehmet period in Ottoman Empire, the entire society benefited foundation services through health care foundation, a certain quarter or village through avarız foundations (special ottoman foundation for helping one another), and the smallest group of social structure, i.e., families through family foundations. As it is seen in this example, service areas of foundations, the scope of services and the targeted group were subject to the objective of the foundation [19].

Both the founder setting up the foundation and donated goods need to fulfill some requirements in order to implement foundational process, i.e., to validate the foundation that is a religious and legal establishment. The first and most important requirement that a founder has to have is that the founder needs to be a competent person to establish a foundation. The second requirement is that the founder should give his/her consent to setting up a foundation. A foundation that is set up forcedly without consent of founder is not legitimate. The third requirement is that the founder should donate properties to acquire merit and do good based on his/her own belief. Lastly, the founder and the donatarius do not necessarily have the same religion. In other words, a Muslim person may require that non-Muslims benefit the interest of donated goods as well as non-Muslims benefit the interest of donated goods [20]. The requirements that donated goods must have are that primarily, donated goods should be non-prejudicial in religious terms and also must have acquired a right of ownership and use. For example, although fish in seas are not prejudicial property in religious terms, it cannot be donated since it is a property of which the right of ownership and use (goods of joint pool) is not obtained. Likewise, although religiously prejudicial animal in a stable has an ownership and use right, again it is not a property that is subject to foundation [21]. Secondly, goods to be donated must be a real estate (this requirement was stretched in time in Ottomans and personal properties were donated. Moreover, *monti di pieta*, the best example of donated personal property, played an important role in Ottoman economy as a significant finance instrument). Thirdly, properties to be donated should be free of debts or interest. Lastly, property to be donated must be always known and certain. There is a dominant view that a foundation, that is bound upon a certain time or set up for a temporary period and implemented by means of unknown, are not legitimate [13].

Foundational establishment varied in historical process depending on society, time and place, and presented in a variety of formats in different societies. Although there is no specific date as to origin of foundations dated very back, Babylonian, Hittites and Sumerians had traces of foundational establishment [22]. Across a wide Islamic geography from Andalus to Indonesia, Central Asia to South Africa, foundations appear to a very important social institution that put down roots into social, political and economic structure of societies living in these regions since the 3rd hegira century [11]. Foundations are the finest examples of historical and cultural heritage owned by Turkish-Islamic people. This is why Islamic countries had a very advanced foundational system. The first foundation established in Islamic world was a foundation allocated to "Umeyye Mosque" in Damascene by Velid, the son of Abdulmelik the Umayyad Caliph, in 706 [23]. Foundations also played a very important role in economic and social life of Seljuqs. Foundations become widespread during that period, and many foundational establishments set up by Seljuqs to meet educational, health care etc. needs of society continued to serve what they were intended later in Ottoman period. In the 14th century, the well-known Islamic thinker Ibn Khaldun emphasized in his popular work "Muqaddimah" that foundations had such an important role in development of science and civilization in Egypt [24].

The first Ottoman foundation was established by Orhan Gazi in İznik in 1324 when he built the first Ottoman Madrassah to acquire revenue for managing the foundation. This madrassah educated very valuable scientists and statesmen in very short period of time. The first examples of Ottoman foundations include mosque, poorhouse, madrassah and public soup-kitchen built and donated by Orhan Gazi in Adapazarı, Kandıra and Bursa [25]. In Ottomans, grand viziers, statesmen and wealthy people, particularly sultans, established many foundations to supply public services. There

were some social, religious and economic reasons why wealthy people other than sultans and court members set up so many foundations in Ottomans. One of the reasons was undoubtedly a motive to do goodness with a religious motivation. The second one was that tax exemption and direct financial support of government to foundations were in sort of collaboration in the state and foundational system of that period. The third one was to protect ownership rights. Ownership right was not protected for wealthy people in a certain manner in Ottomans and 90% of cultivated lands was possessed and controlled by the state. In an environment where ownership right is not fully protected, the way to protect wealth of wealthy families and transfer it to future family members laid down in foundational establishment. In this way, wealthy families acquired permanent revenue for their own family members and future family members through foundations they established. The last one was that setting up a foundation by wealthy family members increased their social status [1]. It was because establishing a foundation was highly prestigious in Ottoman society and immediately improved the social status of the founder. Of Ottoman lands, 3/5 was owned by fief owners, 1/5 was state lands directly controlled by the sultan, and the remaining 1/5 belonged to foundational lands. This suggests that how important was the foundation establishment to Ottomans. By 16th century, there were 2515 foundations only in Istanbul. The total number of foundations registered with courts of Istanbul was 9748 during the imperial period of 600 years from the period of Osman Gazi, the founder of Ottoman Empire to the first years of republic, that is, between 1310 and 1923 [26]. The table on the right side shows the distribution of foundations by years established in Istanbul during imperial period of 600 years.

In the 18th century, approximately 20.000 foundational establishments were set up by the sultan himself, court members and private entities in Ottoman Empire though the exact number is not known [9]. Although foundations set up by private entities were managed by trustees and controlled through Muslim judges, the foundational establishments appear to dissolve from the 18th century. Therefore, foundations had a very scattered and complex structure in early 19th century and gathered under Ministry of Foundations in 1826 to give it a specific organization. However, in following years because foundational revenue was not spent for the intended purpose but transferred to centralized treasury as a result of implementations of Ministry of Foundations, foundations and personnel had to live difficult situations [27].

3. Public Goods and Services Supplied by Foundations in Ottomans

The financial organization of Ottoman Empire was composed of centralized administration, manorial system and foundations [28]. The centralized administration offered pure public goods and services including defense, justice, security and diplomacy, and foundations offered services in many areas including education, health care, public works, transportation, religion so on. These services delivered by foundations in Ottoman Empire spread over such a wide area that "*one is born to a foundation, sleeps in a foundation cradle, drinks and eats from foundational goods, reads foundation books, becomes a teacher at a foundational school, his wage is paid by foundational administration, and is put in a foundation coffin and buried in the foundation cemetery when he dies.*"[29]

As is evident from this expression, Ottoman foundations were establishments that supplied any needs and requirements of a person from birth to death. That is why western social politicians referred to Ottoman society of 16th century as "paradise of foundations" [30].

In Ottoman system, the state's primary mission was to ensure internal and external security. The state did not regard itself as in charge and liable of educating citizens, offering health care, helping the poor, and building roads, bridges, etc. Not even one kurush was spent from the state budget for such activities [31]. Although it is hard to imagine, all such services, which should be considered a state duty in current understanding, were performed by foundational establishments that were set up by private entities (including statesmen and wealthy people particularly sultans) and indirectly encouraged by the state through tax exemption and financial aids. Foundation had also an active role in implementing substantial public projects [32]. It is useful to take a detailed look at public goods and services supplied by Ottoman foundations under the following topics.

3.1 Educational Services

In Ottomans, educational and cultural services were entirely carried out by foundations. The state did not allocate fund from the budget for such services. Educational and cultural activities were performed at Ottoman elementary-primary schools equal to today's primary schools and at madrassah. The court members, leading statesmen and wealthy families, particularly sultans, issued a foundation certificate-charter to such educational institutions to pay for costs and ensure continuity [33].

Süleymaniye Külliye (Ottoman-Islamic social complex), the most developed example of large foundational social complexes which were one of the most important centers of Ottoman society, included a hospital, guest house, Turkish bath, shops as well as four large madrassahs-dârul-hadis, dârul-kurna, darüssibyan, madrassah of medicine and madrassah of lieutenants. The local schools referred to as "primary schools" and established by small foundations as part of mosques were engaged in education of young children of literacy age and prepared them for education in madrassah. "Teachers", their assistants called "caliph" and other necessary personnel were paid by the foundation they worked for [13]. In Ottomans, some foundations offered such services for students studying at madrassah foundations for educational services as supplying food, drinks, a variety of classroom materials, granting money for fuel and free times, taking them to a countryside and picnic field in spring for entertainment, resting and giving them a kind of feast there. In addition to all these public services offered by foundations, allowing an opportunity for education to those who were unable to receive education with their own possibilities suggests that Ottomans had a system ensuring equality of opportunity in education.

3.2. Health Care

The entire health care was delivered by foundations set up by benefactor in Ottoman Empire. Each large foundation included hospitals called "Bimarhane or Darüşşifa". These hospitals served as place of application for madrassah of medicine in addition to delivering health care. Located in large cities such as Istanbul and Edirne, such hospitals were a specialization place for physicians who specialized in any field there. There was also a type of hospital called "tabhane". Patients newly discharged from hospitals were harbored there for some time. Anyone, either poor or rich, who admitted hospitals were treated at hospitals and medicines were provided with no cost to poor [10]. Haseki, Gureba, Şişli and Etfal hospitals are the example of Ottoman foundational hospitals that still continue to serve today.

3.3. Public Works

It was not state's duty to perform public works other than for military purposes in Ottomans. Such works were performed by notable statesmen other wealthy persons. Example of this type of foundations includes those that were engaged in constructing and repairing roads, pavements, bridges, channels, arches, fountains, lighthouses, shelters in high mountains and passages, quest houses, and caravanserai. In Ottomans, there were very large irrigation plants installed and operated by these large foundations [15].

3.4. Town Planning and Municipal Services

The entire town planning and municipal services were based on foundations in Ottoman Empire [34]. Ottoman foundations made a substantial contribution to both establishment and development of cities and so penetrated into whole social life that silhouette and architecture of cities was shaped by foundations [35]. The state did not provide a financial aid for executing municipal services in cities and the public contribution to perform such services was little if any. People did not even pay any taxes for municipal services. Local and foreign researchers found it difficult to understand how municipal and urban services were carried out so smoothly and orderly in Ottoman cities that were the busiest centers of that time where thousands of people lived without a developed municipal organization (the first Ottoman municipal organization was formed in Istanbul in 1856). Services that were delivered by churches, municipals and governments in the west were delivered largely by foundations set up by individuals in Ottomans. Examples of services that are currently delivered by municipals but were offered by foundations in Ottomans include construction of roads, maintenance and repair of potable water channels in particular, lighting and cleaning streets, arrangement of parks and gardens, making squares, environmental planning, construction and repair of pavements, and even building and cleaning toilets [31]. These public services were not only delivered in cities close to the center of empire but also in cities distant to the empire by foundations. For instance, the magnificent water installation in Larnaca, Cyprus was founded by Ebubekir Pasha from Antalya. Again, water of Famagusta, the work of Pertev Pasha, and water of Nicosia, the work of Silahtar and Arabic Ahmet Pasha were public services offered through foundations [15].

3.5. Military Services

The defense services, pure public goods and services in Ottoman Empire, were generally carried out by centralized administration as well as through foundations set up for such purpose. In addition to foundations building fortresses, bulwark, vessels, canons, production plant for anchors, foundries and saddler, examples of such military services include foundations that support those who were successful in war and foundations that bought and raised horses used by troops for drawing cannons [19]. Likewise, there were many foundations established to prepare people for military service. Such services include building sports squares and facilities, foundations that encouraging swimming, running, archery, javelin throw, riding a horse, and raising blood horse as well as archery squares, archers, zawia, and wrestler lodges. Such foundations for military service also helped mitigating defense costs of Ottoman Empire.

3.6. Religious Services

Although it is quite difficult to identify the edge between Islamic religious services and other social services in Ottomans, what comes into mind first is mosques in terms of religious services. Located in Ottoman cities, mosques were not only a place for prayer but also a place where Muslims did their business, discussed and concluded any governmental order or decision. Religious foundations exclusively include foundations where preaches were performed at t (a prayer place to perform the salaat), muvakkithane (a room next to a mosque where the time was set) and mosques in particular, performing Islamic memorial service, distributing a certain amount of money to children reading whole of the Koran, making and lighting candles and oil lamps for mosques and small mosques, distributing dates, olives, water, honey syrup at mosques in evenings on Ramadan and other holly days, and writing and binding the Koran and other religious books [35;15].

3.7. Social Cooperation and Solidarity Services

In Ottoman Empire, social cooperation and solidarity services were also delivered through foundations. Differences between social classes were minimized and social stability was maintained by means of such foundations. Foundations, important institutions for ensuring social justice, acted through principles including helping each other, solidarity, socializing, conciliation, being happy and making happy, particularly self-devotion, which made significant contributions to Ottoman social and cultural life [36]. These foundational establishments in Ottomans were not only a

social corporation and solidarity institution that fought poverty and helped the poor. Going far beyond these objectives, foundations literally aspired to improve human welfare and offer society a life level that befitted human dignity. Many Ottoman foundations delivered services to anyone regardless of whether they were in need such as soup-kitchen, installation of quest houses, giving clothes to elderly, giving financial aid to those who wanted to open a business, lending money to those in need, providing food and cold water to prisoners, distributing fruit to people and children. In addition to foundations mentioned above for providing social help, there were also foundations to merely empower social solidarity without providing individuals with help in general. Some of them includes organizing feats by individuals in a certain branch of art to socialize and gather them together on some days of year, organizing ceremonies for masters and assistant masters to wear breechcloth, cooperation between artisans and craftsmen, entertaining and showing children around, providing kitchenware for wedding feasts, allocating recreation areas for people to have some rest at seaside, and providing financial aid to village and quarter funds [15]. Revenue of these Ottoman social cooperation and solidarity foundations was collected into a special treasury controlled by the Muslim judge fully independent of state treasury. The state was also provided aid from this treasury where the state treasury was inadequate.

3.8. Social Security Services

Some Ottoman foundations (e.g., aid foundations for passengers) offered services in almost all areas regardless of peril, and some foundations delivered service to those who were at risk (e.g., orphans). An establishment we mentioned first was considered a social aid foundation, and establishments we mentioned second were considered social security service. Some foundations that offered social security service in Ottomans can be listed as follows [15];

- Aid foundations to help destitute children, motherless children, orphans, people in need,·
- Foundations to help leper, blind and mute, mental hospitals and other hospital foundations,
- Foundations to pay ransom for saving those captured in war,
- Foundations to set free slaves and odalisques and to help those set free,
- Foundations to hold funerals for poor and homeless,
- Foundations to allocate income to workers and artisans that do heavy works such as porters, boatmen, glassworkers when they become old or disabled,
- Aid foundations for disabled soldiers and war veterans, and
- Foundations to provide financial aid for those sent to prison due to insolvency or bankrupt to save them from prison.

Note that most services delivered by Ottoman foundations involved some risks specific to conditions of that period such as paying ransom for captured, slaves and odalisques depending on the encountered risk as well as risks and threads covered by current social security systems. In evaluation of social security in a broad sense and the concept of risk in wide sense, risks that Ottoman foundations attempted to meet extended to pay for pots and pans broken by servants. Examples of such foundations include providing dower for orphaned girls, providing aid for those who went broke making pilgrimage, helping those whose business went bad in art and trade, lending seeds, wheat seed, barley seed etc. to poor farmers, and storing food at various locations of the country for war and scarcity circumstances. In addition Avarız Foundations (special ottoman foundation for helping one another) with limited services in villages and quarters engaged in ensuring social security of people in relevant villages and quarters and delivered service as a totally limited social security institution [15]. For example, in the 16th century 4129 houses of 4212 (around 98%) registered in Cesme, Aydın belonged to Avarız

· Charity works performed by foundations include raising destitute children and putting orphans on a salary until they were at an age to earn their living. 200 orphan children were given a salary every a month from Fatih Poorhouse.

Foundation and set the finest example of cooperation and solidarity culture with social security [37].

3.9. Other services

There were Ottoman foundations offered such strange service that did not fall in any categories and those foundations were like a symbol that basic problems of people in Ottoman society were solved. Yet, such foundations focused not only on human services but also on services on maintaining animal life, care and treating. Moreover, many foundations were set up for violation of animal rights (e.g., overloading an animal, not feeding them in time, working animals for inappropriate tasks, torturing and tormenting) in order to protect such animals [31]. Examples of these foundations include providing food and water for animals, caring for injured storks, fighting against mosquito, giving award to those planting rare flowers and roses, foundations to prevent unfruitful trees from drying due to hot weather; and foundations to save apprentices and slaves from beating by their master or landlord due to broken items like pots, pans and glasses by replacing broken items with same items.

4. Results

Apparently, Ottoman foundations assumed many substantial functions in numerous fields in the past and delivered quite important services particularly in social cooperation and solidarity and social security. The Ottoman Empire used foundational establishments in a very efficient manner for supplying public goods and services. Ottoman state mentality matches up with current classical state mentality. According to classical mentality, state was only liable to deliver services for justice, diplomacy and defense, and the dominant opinion was that state share in overall economy should be kept at a minimum level. The present study suggests that such mentality of Ottomans was at a further level. The Ottoman Empire was only charged itself in justice, diplomacy and partially security, and foundations assumed such tasks including offering other public goods and services, especially for education and health care and some security services. Foundations met needs for social cooperation and solidarity, and social security of Ottoman society and created positive influence for preventing social conflict and ensuring social integrity. Furthermore, employment of a great number of personnel and paying for wages to carry out foundation services created an effect of improving employment and mitigated the burden of state for creating employment in general economy.

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Composition of Anatolian Population and Formation of "Turkish Nation" In The Light Of Demographic Data

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Abstract. According to researchers who explore mass migrations from Ottoman geography to Anatolia, among 5 to 7 million Ottoman population migrated to Anadolu within the period roughly from 1829 continuing to post Turkish War of Independence era. The absolute amount of this population were Muslims, a significant amount were Sons of the Conquerors (Evladı Fatihan), half of them were the population whose ethnicity were not Turks as well, but who are "Turkicized" by means of Islamification and living under Ottoman administration throughout centuries. All of the incomers were involved in the first group; various Oghuz tribes were in the second group; Bosnians, Albanians, Pomaks, Circassians, Abkhazians, Chechens and other Balkan and Caucasian people were involved in the third group as well.

In the first census made in 1927, population of the country was roughly 14 million. Even if these 5 to 7 million immigrants' natural increase of population is excluded, it can be detected that at least half of this 14 million population were composed of Ottoman Empire's subjects at its periphery. Thereby, the population of new Turkish State was a compacted, condensed composition of old Turkish (Ottoman) State's Muslim population. Today, the phenomenon which is named as "Turkish Nation" is the work of this composition.

Along with surveys conducted with 400 students and in depth interviews conducted with 100 students from Karadeniz Technical University, a Trabzon region microfilm of this "composition" is revealed. Three basic data are emphasized: 1- Immigration frequency of Anatolian and Trabzon population, 2- Migratory routes in the last century and 3- Demographic data on ethnicity, religion and exterritorial marriages are tried to be exposed.

Keywords: Ottoman Population, The composition of Anatolian Turkish Population, Formation of Turkish Nation on Anatolian Geography, Immigrations and Ethnic Formations

1. Introduction (Historical Background)

By the beginning of 19th century, Ottoman Empire was in a position of being a political and social entity who was still the owner of world's largest lands and most crowded population. As of that date, it had a history at Balkans for five centuries, at Middle East for four centuries and at Caucasia for three centuries. Due to religious, political, legal, cultural, economic and psychological bonds established within this period, communities of Ottoman society which were from different ethnic backgrounds used the way of cooperating between each other against others. An extreme and last example of this cooperation was cooperating on enabling the continuation of the right to life in warfare. Over 19th and 20th centuries, another meaning of this right appeared to be an allowance to immigrate and settle into Anatolia which was in the position of being central country of Muslim Ottoman subjects all around, Ottoman Empire and Oghuz Turks who were the constituent element of Ottoman Empire.

Kemal Karpat summarizes immigrations to Anatolia on 19th and 20th centuries under 8 headings. First migration wave was the migration of Muslims living in Crimean, Caucasia and Balkans to Anatolia and Rumelia during 1828-29 Russian-Ottoman War. Also at 1830 and 1848-1850, political elite groups and revolutionists consisting people of Polish and Hungarian origin immigrated to Ottoman Empire. Second migration wave was the migration during Crimean War between 1853-56 coming from Dobruca, Northeast Bulgaria and especially Crimea. Third migration wave was happened when Czarist Regime attempted to make tribes settle into Kuban Plain or Christianize them to turn Caucasia into a safe region after Sheikh Şamil's resistance to Russian occupation ended at 1859. Fourth migration wave was the migration of over one million Muslims, especially Muslims of Turkish origin, after about 300.000 Muslims had been killed at West and Middle Bulgaria and Serbia during 1877-78 Ottoman-Russian War. These migrations have continued until today. At 1878 Bosnia's occupation by Austria caused migrations from Bosnia, Montenegro and Sanjak. Among these immigrants coming to Anatolia during these dates, there were also Caucasians who had already been placed into Rumelia after 1862. That was their second, even third immigration. Fifth migration wave was the one starting from these regions due to Thessalia's and Crete's occupation by Greece. Sixth migration wave was the migration coming from Macedonia, Kosovo, Thrace and Dobruca during 1912-13 Balkan War. Seventh migration wave was the migration from Balkans in First World War. According to Karpat's estimations, total number of immigrants coming from Anatolia's Northeast and Northwest with these seven migration waves amounted to 7 million.

In addition to these, there is an eight migration wave which, differently from others, took place systematically as a result of treatises made by Balkan states and known as population exchange. In this context, total number of immigrants migrating with intervals from Greece, Bulgaria and Yugoslavia between 1896 and 1990 amounted to 2 million. On the contrary, total number of non-moslem population migrating to Greece and Russia from Anatolia amounted to 2 million [1].

Eight migration wave was both a systematic and a desired immigration. Yet, Ottoman's Anatolia lost 40% of its male population in the last ten years of the period between 1912 and 1922 in which intense wars took place. The last eventuated immigrations were like fresh blood for Anatolia. There was extreme need for this population for reinforcement of agricultural sector and for newly founded industry. As a matter of fact, in the first regular population census made in 1927, it was seen that population of the new state appeared to be between 11 to 14 million [2, 3].

Because the population and existing social structure during the foundation of Turkish Republic will be considered in this study, there were immigrations to Anatolia of people from various ethnic backgrounds during a 98 year and approximately one century period starting from the year 1829 which points to the first mass migration to Anatolia, to 1927 which was the year of new state's first population census. There were certain characteristics, common and diversified aspects of these migrants. First of all, all of them were not Turkish in terms of ethnic origin but all of them were Muslims. For the very reason, an outsider looking in, especially Westerners called them as "Turks". Among them, Sons of The Conquerors (Evladı Fatihan) who were placed into that geography by Ottoman were certainly present. But it is not possible to estimate how much the incidence of this population was. Probably, with a rough estimate, a ratio between 20 to 40% can be mentioned. Moreover, even this population had made marriages for generations within centuries they lived there with its neighbours who are not Turks in terms of ethnic origin but Muslims. The rest of migrated population were consisted of native population and local ethnic groups of that geography who were Ottoman subjects and Muslims. Among them, there were Circassians, Laz people, Georgians, Abkhazians, Chechens, Ingushetians, Meskhetians, Bosnians, Albanians, Pomaks and other people belonging to further various ethnic backgrounds.

A third group consisted of groups with Turkish ethnic origin living in these regions such as Crimean Tatars, Dobruca and Meskhetian Turks who were the result of pre-Ottoman Turkish political and demographic dissemination.

2.Theoretical Framework

Immigrations existing in Ottoman's last century were quite nontrivial to be explained by migration theories. Today's migration theories are mostly based on a nation-state ground. Though these immigrations were occurred in an empire, not a nation-state. But immigrations that occurred in empires are also known. These are composed of either a population transfer to a newly conquered region, settlement of migrants or banishing or transferring a populace that are thought to be a security threat for a region [4]. None of these migration forms can explain immigrations which were experienced in Ottoman's last period.

Immigrations at the last period of Ottoman can be qualified in another category as "migrations as a transitional stage from imperial to nation-state". These immigrations were the ones pointing to the end of imperial era. Ottoman's last century immigrations have resemblance to immigrations experienced by empires such as Austria-Hungary Empire, Holy Roman Empire and Czarist Russia in their dissolution period. Like the immigrations that took place, first, from the Empire's peripheral land into the regions, which we now call Austria and Hungary, second, into Germany and, finally, into today's Russia, Ottoman Empire witnessed a mass migration from its peripheral regions into today's Turkish lands in the last century. A similar situation can be thought to be eligible for Celestial and Indian Empires as well.

These immigrations were the ones generating nation-states and demographic structure and social terrain that nation-states were based on. These were population movements that reinvented the world. Along with these immigrations, world societies experienced a progressive transition from being subject to a dynasty to being citizen of a state; from multi-lingual structures to official language practice, from multi faith-sect structures to laic or secular structures, from pluralism to nationalism, from conventional welfare state to modern dominion state, from clan and tribe structure to community structure.

Eventually, these migration waves which generated transition from imperial to nation-

state were not random, they have occurred in a certain order and with regard to a certain migration principle. If it is considered on account of Ottoman, it is a matter of fact that communities who had lived as Ottoman subjects for 3 to 6 centuries had composed a poem of shared values. The phenomenon which is called "Ottoman" is a political structure in principle. Political structures also produce a social structure around their political setting based on their length of life and persistency of memories they left. They are forms of political groups and communities which appear in an extended period of time and at the macro level in daily life. In fact, with the occurrence of social structure, thereafter the initial partnership which was constituted with political reasons is kept in the background, it is accepted as if it has been a social community since ancient times and everyone behaved according to this. Consequently, with its dominance for at least three centuries, Ottoman Empire deeply impressed communities in Middle East that were close to Balkans, Caucasians and Anatolia. Especially, within a long time, communities in that geographies had enhanced a common worldview and behavior pattern in regard to being subject to a common law and common proceedings. Ottoman subjects who were composed of these different communities became a new society in which similarities outweigh discrepancies by increasing common things among them within time. Common religion, common administration, common law, common proceedings and common perception, thinking and socio-psychology brought out "Ottoman Society" within a long time and finally "Turkish Nation". This social structure and identity which had been constituted around Balkans, Caucasian and Anatolia over three centuries in terms of quality have taken its today's form in terms of quantity with gathering at Anatolia by mass migrations in the last Ottoman century.

If this newly generated national formation is evaluated in terms of nationalism theories, it will be understood that it is far away from Primordialist approach. This new formation can be evaluated as consistent with Ethno-symbolist theories and perhaps much more consistent with modernist theories [5]. It is a social structure which has organised around common symbols and culture rather than ethnicity or relationship.

If this formation is examined with regard to basic sociological theories, it is consistent with structural-functionalist theory in terms of producing common solutions for common problems of daily life; consistent with symbolic interactionism in terms of forming a common world of symbols and socially communicating through this and finally consistent with conflict and structural conflict theory in the way that people believing in Islam, which is also the religion that the state adopted, come closer to coreligionists who are from different ethnicity and move away from collaterals who are not Muslims, such as Bosniak, Laz people, Georgian and Albanians did.

If it is evaluated with regard to integration of immigrants, composition of this population corresponds to the latter one on H. Esser's division of integration to system and social integration [6]. If it is considered in terms of this formation's transition within time, it is seen that it will show a consecutive process so as Karpat mentions. Identity formation which was initially subtle but yet superficial becomes deeper and more established in time. Even after a long time, it reaches an adequate and decisive impact and profundity [1].

First generations see themselves as Ottoman subjects, second group generations accept themselves as Muslim Ottoman subjects, third group generations, on the other hand, approve themselves as Ottoman Nation or Muslim Turks. Especially, external evaluation about Ottoman subjects in the Balkans is as seeing them as "Turks" from the beginning and Europeans regard a Muslim as "he/she became a Turk" [7]. This external definition has been internalized within time. Ultimately, this process doesn't

have to occur respectively in three generations. By no means, every node in itself can last for two or three generations as well. However, this process is usually expected to end in three nodes. This lasts roughly for two or three decades so as Ottoman Empire had that adequate time span for this formation by means of dominating at least for three centuries at three Anatolian-sized geographies. Nevertheless, it is not possible to generalize that every empire having this time span could produce a similar social formation. This formation occurred due to Ottoman Empire's distinctive features. As it will also be explained further, there are three unique reasons of this formation. First one is fellowship law that is established by Islam. Second one is relative principle of ideal justice that Ottoman established between different ethnic and religious communities [8]. Third one is the internationalist approach that Turks brought from Central Asia by inherit and that requires to have indulgence towards communities from different ethnic origins and religious beliefs [9].

3. Analysis of Fieldworks and Data

In this study, three genuine fieldworks' data conducted by ourselves are taken as a basis. According to these data, main hypothesis of the study which is based upon immigration and social formation will be examined in Eastern Black Sea region as being especially Trabzon-centered. First of these fieldworks examines population mobility in Demirözü district of Bayburt province in the last century and the newly generated social formation. Second one discusses the demographic change experienced by Karaçam village (Upper Ögene) which is under Çaykara district of Trabzon province as the population census at the year 1830 is taken as a basis. Third fieldwork is based on data from surveys conducted with 316 students and in depth interviews conducted with 166 students from Karadeniz Technical University.

The population mobility and newly generated social formation represents a crystalized example of a prevalent social phenomenon that has many examples in Turkey. Demirözü is a moderate-sized village that most of its population had been non-moslem until 1915. The residential area which became empty with Armenian Deportation would congest gradually over years with incomers coming from nearby and far regions. For the very reason Demirözü is named colloquially as a "stuffed" settlement. In another words, it is meant that its population is not local and perpetual. This situation is evaluated colloquially as a disadvantage. In this study, it is already shown up that this very evaluation is wrong and aggregation of people from different origins with migrations is not a disparaging situation at all. It is found out that a social formation that is constituted by aggregation of immigrants is more open-minded, individualistic, libertarian and open to dialogue as well [10].

Demirözü had adequate population in decades following the Deportation as to be considered as a middle village again. Population of Demirözü exceeded 120 households in decades following the Deportation; the large part of this with 66 households came from other villages of Bayburt province, 27 households came from nearby provinces and second largest populace with 29 households came from Revan. The most important populace are the ones with Revan origin due to the subject of the study. It appears that roughly more than 20% of the population in an Anatolian village or town is composed of people coming from Caucasia region. A similar situation is also valid for villages around Demirözü. As an example, the family with surname "Ayhan" who are one of the most crowded families of Çiftetaş, the village at the north of Demirözü, are known as Revan immigrants in the region and they are probably Meskhetian Turks. Similarly, there are also families in Güneşli village which is just at the east of Demirözü who are Revan

immigrants and very likely Meskhetian Turks. Thereby, when it is considered on account of Demirözü district of Bayburt province, it appears that a significant part of demographic structure in the region settled into here by immigrations from outside of today's Turkey borders. This scenery can be observed in one third of 186 villages of Bayburt. This is extremely significant in terms of showing that almost half of the population within today's Turkey borders had come from outside of these borders in the last two centuries, from Balkans and Caucasians in particular, from east and west sides of Anatolia. It should also be mentioned that from immigrants who settled into Turkey in the last two centuries, immigrants in the east of Anatolia have mostly Caucasian origin, immigrants at west have mostly Balkan origin.

It has been stated that second study is about demographic change and dynamism in Karaçam village which is under Çaykara district of Trabzon province. Karaçam village is located on one of the tops of Black Sea Mountains between Trabzon and Bayburt. Its distance from city center is 125 kilometers. Karaçam village which had not mentioned in cadastral records before 1554 and probably had only been used as a highland have appeared as an autonomous village in cadastral record books since that date [11]. In 1834 census, 340 males were counted in Karaçam village. This shows that total population was around 680 people. This population was determined as a total of 77 families in 303 households [12]. Today, after 180 years, only 32 of these 77 families continue to reside in the same village and are known by villagers. None of the remaining 45 families exist, none of these families are known by villagers in no sense.

However, population of Karaçam village is nowadays more than 2500, more than a hundred families reside in the village. Thus some of today's largest families of Karaçam like Çakıroğlu, Kurbanoğlu and Sofuoğlu were never mentioned in 1834 population registration book. These records show that population dynamism in the last two centuries have even affected villages which are distant from Anatolia's city centers and which are in desolate locations with a high altitude. Roughly most of the population of the village two centuries ago immigrated to outside and more than this population coming from outside settled into the village. Although at least a certain part of people coming here could be the ones who came directly from today's Turkey borders, a superior possibility is that these immigrations could be a result of populations' pushing one another due to population growth and these external migrations. In any case, these records are extremely significant in terms of showing population mobility experienced in Anatolia in the last two centuries.

Third study consists of surveys and in depth interviews conducted with Karadeniz Technical University students. In this context, among students of various departments of Faculty of Economics and Administrative Sciences, surveys were conducted with 319 students, in depth interviews were carried out with 166 students. In both two groups, it was discoursed whether participants' families have migrated within a century or not and their marriages outside the scope were emphasized. It is meant by marriages outside the scope that marriages made with people from a different religion, sect, ethnic group and outside the area of residence.

%65 of participants from survey group stated that their family have migrated from at least one place to another within a century. Some participants also talked about second and third migrations. In the very same group, %44 of participants declared that they have marriages outside the scope in their families. More importantly, it is seen that for participants in the survey group who declared immigration, the ratio of presence of marriages outside the scope rises to %49. It is found out that participants' knowledge either about migrations in the last century or marriages outside the scope of people who

are in their broad family circle were inadequate and they needed to consult on their families about these issues. With regard to this situation, it should be considered that not making statement about immigrations and marriages in the family doesn't mean an absolute negative and it can infer that it is positive as well but it isn't known. Yet, only %11 of participants to whom surveys were applied declared that they didn't have marriage outside the scope in their family, %46 of them left empty or mentioned that they didn't know. If results are evaluated from this point of view, it can be found out that almost all of the participants have migration phenomenon and almost half of them have marriage phenomenon. Again with the same point of view, it can be accepted that more than half of the participants who declared to have immigration also had marriage outside the scope. All of these data shows that migrating communities inevitably get mixed. Considering the fact that there is no community in the world that doesn't migrate, it appears that all communities will get mixed by marriages in alternating degrees.

Participants in the in depth interview group gave extremely interesting and detailed information about their families. Of course it is not possible to refer all here. However, this fact is worth to emphasize that 77% of participants' families had immigrated at least once in the last century. It is found out that ratio of participants declaring marriages outside the scope is 34% and it is 39% for the ones declaring immigrations. Immigration declaration is quite high in both two groups. In addition, in both two groups, for participants who declared immigration the ratio of marriage outside the scope is high in respect to the ones who didn't declare immigrations. Being consistent with hypothesis of the study revealed at the beginning, this data is extremely significant in terms of showing the power of immigration to mix communities.

%26 of same group participants stated to reside in Trabzon. This group is reevaluated in detail in itself because the study aims to focus on Trabzon territory. According to this evaluation, only 30% of participants residing in Trabzon declared no immigration in the last century. This group stated that they migrated at most within Trabzon. Big majority remained told that their family migrated to Trabzon from somewhere outside Trabzon at least for once in the last century. This 70% majority declared that they came to Trabzon from different places inside and outside Turkey in or before the last century. According to this, ratio of people coming to Trabzon from other provinces of Turkey is 19%; ratio of people who came from four provinces bordering on Trabzon (Garson, Rise, Bayport, Gumshoe) is 14%; people coming from Caucasia is 12%; again ratio of people coming from Konya is 12%; ratio of people coming from Maras is 9%; ratio of people coming from Balkans is 2% and ratio of people coming from other places appears to be 2%.

Three aspects of these findings are extremely important with regard to the subject of the study. First of all, the presumption that people at the east of Turkey are mostly of Caucasian or eastern region origin and people at west are mostly of Balkan and western region origin confirmed at least for the east of Turkey. Second important finding is that 12% of immigrations to Trabzon were from Konya. This ratio also includes the ones answering as Karajan. Yet some of participants declared that they came from Konya, some of them declared that they came from Karajan. It is extremely significant that ratio of migrators to Trabzon from Konya and Karajan exceeds ratio of migrators from all other centers inside Turkey. This shows that there is a particular tendency for immigration from Konya and Karajan to Trabzon [13, 14]. This tendency is probably a result of governmental disposition. Ottoman Empire probably pursued a particular policy to transmit Muslim population who were at the centers of old

Seljuq Empire and Karamanoğulları Principality and especially the Turkmen to Trabzon which was newly conquered and was also in need of population. As a result of this policy, among population residing in Trabzon today, ratio of people who said that their family came from Konya and Karaman and ratio of people who said that they came from four province bordering on Trabzon almost equal to each other. Similarly, third important point is the high ratio of people migrated from Maraş to Trabzon which is 9%. This situation is also extremely noteworthy and comprehensible. Yet, as being the last principality being involved in Ottoman Empire, the settled Turkmen or migrant settler Turkmen in Dulkadiroğulları Principality had to be transmitted to and settled in appropriate places. First of this appropriate places would be Trabzon which was newly conquered and was desired to be Turkicized and Islamized.

Today in Trabzon, some of villages especially the ones in Of and Çaykara districts claim that they came from Maraş. Even one of these villages' name is Maraşlı village. Today, a lot of relevant story and rumor are told as legends by people living in Of and Çaykara districts[15]. It is talked about that people, hodjas and pundits who had come from Maraş had Islamized the region. During the study, some of these villages have been visited with several occasions and this situation also observed on its site. With regard to this historical social reality, some researchers from the region are known to go to visit Maraş and people from Maraş living in Trabzon have searched for their relatives. Also in studies conducted, some families' relatives were found by chance [16]. It appears that Muslim Turkish population had been brought to this region from Maraş and its territory with respect to the Ottoman governmental policy mentioned before. Not only Maraş, but also Van and its territory was in that enrollment. Thus, it is known that great historian and Seljukian specialist Prof. Dr. Osman Turan was also from a village of Çaykara, his grandparents came from Van and they were called in this village as "Van people". Similarly, Dilaveroğulları family who live in Of and Çaykara districts today and have expanded to Trabzon and other regions of Turkey had also come from Van, some of them still continue to live in Van [17].

4. Discussion and Conclusions

All of these findings show that today's population of Anatolia in Turkish Republic era is a specific concentrated form of Ottoman nation. This population concentration is primarily a quantitative phenomenon. It appears that Ottoman Empire transmitted a mass population to the center from geographies around Anatolia where it had dominated during 3 to 6 centuries. In fact, it can be stated that roughly half of today's Turkish Republic population is the continuation of that population.

On the other hand, this population concentration also indicates a qualitative phenomenon. This population is not entirely distant from one another. Although they lived in different geographies, all of them were Ottoman subjects. However, not all communities that were Ottoman subjects migrated to the center of the Empire, there were also ones who found this situation very contradictory such as Orthodox Slavic people, also there were ones who migrated from center to outside Anatolia such as Armenians. Consequently, the principle of migrations causing this population concentration wasn't restricted with only political relationships. Another principle dynamising these migrations was religious beliefs. All of these immigrants were Muslim Ottoman subjects. Whereas it is an obvious fact that not all of the Muslims have migrated. There were almost no migrations from Muslim Arabic geographies. Then, it must be mentioned that Ottoman migrations towards Anatolia were migrations of Muslim communities who were in a certain sense on the junction point of political and religious principles. Balkan and Caucasian people whose Islamic identity started with

Ottoman are in the center of this junction point. Among them, particularly at the Balkans Bosnians and Albanians, and at Caucasia Georgians and Circassians are significant examples.

It appears that these migrations lead to Modern Turkish Identity in Anatolia in such an extremely complicated and contradictory way. Yet it is possible to say that Modern Turkish Identity firstly worked in Balkan Muslims who were exposed to the hatred of Pan Slavism and were marginalized as "Turks". This Turkish Identity was related to political incidents of the era rather than being in relation with ethnicity or paternity. Also this Turkish Identity, being away from concerns on ethnicity, lineage or race, was made up of internalization and then acculturation of marginalization that was connected to political developments by Balkan Muslims within time. Ethnic Pan Slavism paradoxically generated non-ethnic Turkish Identity in the Balkans.

Traces of internal migration phenomenon that had taken place from Ottoman geography to Anatolia during the last two centuries can also be observed explicitly in particular in Trabzon and Bayburt provinces of Eastern Black Sea region as it is like in other regions. It appears that, even in medium and small scaled Anatolian provinces like Trabzon and Bayburt, population composition bears the trace of Ottoman population movements that had lasted for six centuries. In this regard, population concentration existing especially for the last two centuries make itself evident in here, too.

This study shows that roughly half of today's Anatolian population has originated from Seljukian and Ottoman Anatolia, and other half has originated from lands of Ottoman Empire particularly from the Balkans and Caucasian region. Both of them have not only Turkish population of Central Asia origin but also have ancient peoples of Anatolia, Balkans and Caucasians who have been Turkicized by acculturation during the last millennium. Social distance in between these two categories and in each one were approximated to each other with cross social and cultural bonds and resulted in social integration. The core of this social integration which is also described as "Anatolian Yeast" [18] is the migration phenomenon that is experienced by Islamized communities of the region [19].

Within this immigration, respectively there are processes of intervening of subcultures, cultural exchange, sharing of common values, neighbourhood, the experience of co-existence, cultural enrichment, building a common life style, sharing a common fate and finally becoming a nation in a modern way by social integration. Consequently, the quality and quantity of the population generating Turkish Republic is a new and distinctive social phenomenon which occurred mainly due to these immigrations and social processes.

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[18] Y. Koç, Anadolu Mayası, Cedid Neşriyat, An kara 2007.
[19] K. H. Karpat, Osmanlı'dan Günümüze Etnik Yapılanma ve Göçler, Timaş Yayınları, İstanbul 2013, p. 9-70.

The Question Of Women's Testimony In Judaic Religions

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Abstract

It is an unarguable truth that women, who have occupied an important place in the history of humanity, are a crucial problem in all Semitic religions, especially in Jewish culture. The first sin committed by Eve in Paradise, which is considered the source of this problem, caused women living in Jewish culture to be seen as sinners. As a result of this situation, women have been seen as an excluded part of society in terms of their social status and rights, and they have been charged with serving their families by being shut in their houses throughout history. Unfortunately, the continuation of Jewish culture, Christianity and Islam has not attributed to women the value they deserve and has treated them as second-class human beings. The religious problems that began with purdah reached their peak in law. In this study, we will examine women's secondary importance in terms of testimony in Islamic culture and the view of women as deficient in terms of religion and mind.

Keywords: Testimony, Shahadah, Muslim Women, Islamic Law, Religion, Gender, Sex Discrimination

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Introduction

From the beginning of humanity to recent centuries, the passive role of women in society has been a topic of discussion. In comparison to men, who have strong, directorial, and productive properties in society, women were considered to have weak, passive, and consumptive properties in society. As a result of this passive role women became secondary importance in three religions based on revelation. Judaism, as the first of these religions, established a patriarchal system through the Torah, which was given to Moses in accordance with Jewish culture and philosophy of life. Although the female ancestors (e.g., Sarah, Rebecca, Hannah, Ruth) and female prophets (e.g., Deborah, Huldah and Miriam) of the Jews influenced the formation of Jewish culture, they could not prevent women from being of secondary importance in the Jewish society and patriarchal system. A remarkable prayer (benediction) of male Jews in the Talmud that reflects the "misogyny" in Jewish culture is the following: "Oh Lord, Our God who has created me a human and not beast, a man and not a woman, an Israelite and not a gentile, circumcised and not uncircumcised, free and not slave."[168] Additionally, the woman, who does not have chance biologically, does not have chance in the juridical field either. A historian of the Jews of the first century, Josephus, stated the views of the Jewish culture about the testimony of women: "Women are not good as witnesses since they are easy-going, lax, artlessness and extremely free-spoken."

The perception of women in Christianity, which originates in Jewish patriarchal culture, was formed by Paul, who lived in the period of the Mishnah origin of the Talmud. Paul and the first Christians were affected by the views of Jewish culture and Roman paganism about woman. Thus, Paul and Christianity treated women the same way the Jews did and considered them servants of men.

With regard to Islam, although Muhammad partially abrogated the Jewish patriarchal system and Arab tradition, after his death, these views were revived by Islamic jurists, and discrimination between men and women was established. To examine the extent of discrimination between men and women in the Islamic juridical field, we will study "the testimony of women" in detail. İn the first section, we will examine the views of Islamic jurists who do not accept women as witnesses in some fields due to claims that women are deficient in terms of mind and religion. In the second section, we will analyse the cultural factors that lie behind the view that the testimony of women is deficient and erroneous

A- Cultural Status and Place of Women İn Respect of Testimony İn Three Judaic Religions

1) Judaism

The first argument we present is that the position of women as intellectually deficient (with the exception of the period during which the Prophet lived) was constructed under the influence of patriarchal Hebrew culture,[169] which treated women with contempt and humiliation at an unprecedented level. The primary cause of this treatment was Eve's behaviour in luring Adam to eat the forbidden fruit, thus leading him to commit the original sin.[170] This inferior status based on being the chief reason for original sin caused women to be excluded from social, political, economic, cultural and other fields in Hebrew culture. Thus, women were considered subordinate to men. In this way, legal norms fostered the degradation of women and caused them be conceived as inferior to men. There is very obvious evidence that can be cited as examples of the inferiority of women in

[168] Joseph Heineman, *Prayer in the Talmud,* (Berlin: Walter de Gruyter, 1977), 165.

[169] Gerda Lerner, *The Creation of Patriarchy,* (New York: Oxford University Press, 1986), 239.

[170] jane I. Smith and Yvonne Y. Ḥaddad**,** "Eve, İslamic İmage of Women," *Journal of İslamic Research*, vol. VI, no:1, 64-71.

Hebrew culture: women were considered worthless until they gave birth to a boy,[171] were forbidden to inherit their father's or husband's titles or property, did not have the right to divorce their husbands,[172] and were considered the property of their husbands, calling them their "owner" or "master."[173] Thus, the patriarchal Hebrew culture considerably influenced both the Christian and the Islamic world and caused both cultures to perceive women as intellectually deficient, worthless and sinful.[174]

The most important source which shows status of women in Hebrew culture is Torah itself. Literature of Talmud accompanies this source. Once we read the Torah, as we encounter some positive depictions and some negative depictions about women we also encounter with the fact that man are hard up because of women.

2) Christianity

We do not observe a pleasant space for women in Christian culture either. The equal status of men and women at the birth of Christianity was replaced with a hierarchical and patriarchal system after Paul.[175]

Although "the virgin" was the model at the birth of Christianity, after Paul, the model of the "seductive Eve" prevailed due to the influence of Hebrew culture. The church also triggered gender inequality by adopting the second concept regarding women and brought about different social standing for women.[176] Finally, women were regarded as sinful beings who led all humanity to commit original sin by using their sexuality to seduce men.[177] In particular, we can observe this inferior status of women in the letters of Paul: "O you women, submit to your husbands as you submit to the Lord, because the husband is the head of wife as Christ is the head of the church. I want you to realise that the head of the church is Christ, and the head of the woman is man"[178] and "For man did not come from woman, but woman from man; neither was man created for woman, but woman for man."[179] Moreover, the worth and dignity of women depended on their reproductive capacity: "I do not permit a woman to teach or to have authority over a man. She must not attempt to acquire information. She must get married, give birth and raise Christians."[180] Women should have a cover: "For if a woman does not cover her head, she might as well have her hair cut off."[181]

The perception of women that was constructed through Christianity led women to be considered evil, seductive, violators of the law, dangerous to men, the cause of sin, embarrassing, and creatures like the devil.[182] The similarity between the conception of women in Christianity and the Islamic conception of women as "intellectually and religiously deficient" is rather obvious.

3) Arabic Culture

When we analyse the status of women in the formation of Arabic culture, we do not encounter the same paradigm developed through the Christian and Hebrew mentality. However, it is currently

[171] Roland De Vaux, *Yaludilikte Aile (Family in the Jewish)*, Translated to Turkish by Ahmet Guc, (Bursa: Arasta press, 2003), 73.

[172] Roland De Vaux**,** *Ancient İsrael: İts Life and İnstitutions,* (America: Wm. B. Eerdamns Publishing, 1997), 35-36.

[173] Robert Ardrey, *African Genesis,* (London: Collins Publication, 1961), 93.

[174] In Jewish culture, if a man considered his wife disobedient, he could divorce her. İf a woman married a second time and her second husband died, she was considered hideous (Old Testament 24:1).

[175] Fatmagul Berktay, *Tek Tanrılı Dīnler Karşısında KaDīn (The Women in the Monoteist Religions),* (Istanbul: Metis Publications, 2000), 93.

[176] Karen Armstrong, *A History of God: The 4000-Year Quest of Judasim, Chiristianity and Islam,* Translated to Turkish by O. Ozel, H. Koyukan, K. Emiroğlu, (Ankara: Ayraç Publication, 1998), 170.

[177] I, Timothy, 2:13-14.

[178] Ephesians, 5:22-24.

[179] I, Corinthians, 11: 8-9.

[180] I, Timothy, 2:12-15.

[181] I, Corinthians, 11:6.

[182] Karen Armstrong, *A History of God,* 170-171

possible to observe the inequality between men and women in Arabic culture, where gender discrimination is rampant, through the division of words into masculine and feminine, similar to Hebrew and other languages. Gender discrimination originated in language and resulted in a patriarchal structure in Arabic culture that affected the religious, social and cultural arenas. Women, who had inferior status within that structure, had to work harder, cook food, milk the camels, look after the children,[183] clean the wool, wash the clothes, supply the wood for winter, and submit to their husbands and try to make them happy.[184] These were perceived as duties a woman had to fulfil.[185] In addition to these duties, women joined wars to encourage men, looked after the wounded and the sick, wrote poems and engaged in commercial activities.[186] However, because these tasks were not their fundamental duties, they were conducted by a limited number of women.[187] The fundamental duty of a woman was to make her husband - or master - happy.[188]

Arabic culture before the revelation of the Qur'an had similarities with the conception of women in Christian and Hebrew cultures. As in both cultures, Arabic communities regarded women as a lesser breed than men and as potentially evil, seductive and intellectually deficient. Arabic culture used the expression "re'yun nisa - the perspective of women" to signify the fallacy and inefficiency of an opinion or a particular approach. Another prevalent proverb among Arabic people was "consult a woman but oppose her opinion," which indicates the status of women in Arabic culture.

Women were regarded as property or as a commodity passed from the father to the husband.[189] Women were not consulted at their marriage; their opinion was not even asked. A woman's father would submit her to the husband after receiving the bride price, *mehr*, as though she was a commercial commodity.[190] She would not acquire any right to inherit her father's property once she was given to her husband. Moreover, she had to give birth to a child to be considered part of the family by her husband's relatives. According to Arabic people, an ugly woman who gave birth to children was better than a beautiful woman who did not give birth. It was also important to give birth to a boy, which would increase a woman's dignity.[191] Having a daughter was embarrassing at that time. There were constant wars between the tribes, and a captive girl would be a source of embarrassment

[183] Neval al-Saadavī, *Havvā'nın Ortulu Yuzu (The Hiden Face of Eve)*, Translated to Turkish by Sibel Ozbudun, (Istanbu: Anahtar press, 1991), 230.

[184] William Montgomery Watt, *Mecca A Literary History of the Muslim Holy Land,* (New jersey: Princeton University Publication, 1994), 272- 273.

[185] Jawad Ali, *al-Mufassal fī Tārikh al-'Arab Qabl al-Islam,* (Baghdad: Jāmi'ah al-Baghdāh, 1993), IV, 616

[186] Roger Garaudy, *Yaşayan İslam (Living Islam),* Translated to Turkish by Mehmet Bayraktar*,* Istanbul: Pınar Publication, 2006), 102.

[187] As a member of the Amalika clan, a woman by the name ez-Zebba led her clan. Women who belonged to the aristocratic families were also shown great respect. For instance, Salma the daughter of 'Amr from bani Adıy ibn Nejjar, Khadije the daughter of Huveylid from Qureshī, Hind the daughter of Utbe, Imre the daughter of Alkame and the poetess Khansa were important women in Arabian culture (see Muhammed Murtadā al-Zabīdī, *Tāj al-'Ārūs, (*Kuwayt: al-Turāth al-'Arab, 2001), III, 327; Ebu Mansur Muhammad ibn Ismāil al-Theālibi, *Thmār al-Qlub fī Mezāf wa al-Mansūb,* Taḥqiq Muhammed Abū al-Fazl, (Cairo: Maktabah al-Asriyyah, 1985), 307; Muhammad ibn Yesār Ibn Ishaq, *Sīrat Resul-Allah (Sīrat İbn Ishāq),* Taḥqiq Muhammad Hamidullah, (Istanbul: Duşunce Publication, 2012), 91; Muhammad al-Baghdādī İbn Sā'd, *al-Tabaqāt al-Kubrā,* (Cairo: Maktabah al-Hanci, 1968), I, 167.

[188] Watt, *Mecca A Literary History,* 272-273.

[189] Fetna Ayt Sabbah, *Islām'ın Bilinc Altında KaDīn (The Woman in the unconscious mind of İslam)*, Translated from French to Turkish by Ayşegul Sonmezay, (Istanbul: Ayrıntı Pablication, 1995), 166.

[190] Berktay, *Tek tanrılı Dīnler Karşısında KaDīn (The Women in the Monoteist religions),* 118.

[191] Jevad, *al-Mufassal,* IV, 653.

because she would be tortured and raped. For that reason, the birth of a daughter was a source of perpetual disdain. Some tribes buried their daughters alive or sacrificed them to the gods.[192]

Some Arabic people who were uncompromising about issues of chastity considered women the bearers of the honour and dignity of the family. Therefore, they were rigorous about the protection of virginity until women married and were careful to cover them with headscarves.[193] Virgin women were preferred for marriage.[194] If a woman was discovered to have lost her virginity, she was stoned to death. This practice still exists in Yemen and various Islamic countries.

Generally, Arabic women were considered to be under the dominance of men. They were not considered equal in any circumstance, nor did they have any right to express their opinions, as men did.[195] Because women were regarded as objects to satisfy sexual desires and as commodities to be exploited, they were treated unfairly and discriminated against in the days of ignorance, *jahiliyyah*.[196]

In this context, it is not surprising that Arabic women, who were restricted to caring for children and milking the camels, did not have equal rights in terms of testimony because they were treated as intellectually and religiously deficient.

Finally, Arabic communities had similar conceptions of women as Hebrew and Semitic societies did. Women did not have the competence to reason or the ability to judge or comprehend; therefore, they were useless. A woman was a source of embarrassment for the tribe. She did not have any opinions. She was a commodity to be bought and sold. She was seductive and evil as well as the chief reason for original sin. In this context, we can understand the difficulty of the circumstances of the women of that period.

4) Islam

The prophecy of Mohammad and his influential presence in the Arabian Peninsula led to positive modifications in terms of the circumstances faced by women of that period. For example, women gained the right to inherit, to testify, to be consulted at their marriage and to receive the bride price (*mehr*). These modifications partially eliminated the perception of women as worthless in Arabic communities. With the practises of the Prophet, the patriarchal and rigid Hebrew practises were replaced with a softer patriarchal system. Women of that period attained half of their rights with the new system introduced to the Arabic communities. As an example, women who did not have the right to testify prior to Islam acquired this right despite the fact that their testimony was equal to that of half of a man's testimony.

However, these pro-feminist reforms introduced by the Prophet were suspended after his death by religious authorities and mechanisms of religious interpretation that paved the way for the return of the Hebrew patriarchal system. Due to the influence of the traditional patriarchal system, *fiqh* authorities had disputes over the cause of the equality of women encouraged by the Prophet. Although some of them expended efforts to sustain these rights, others legitimised the elimination of these rights through total neglect. For instance, whereas

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[192] Jevad, *al-Mufassal,* IV, 653.

[193] Muhammad Hamdi Yazır Elmalılı, *Hak Dīni Kur'an Dili,* (Istanbul: Azim Publication, 1969), V, 3506; Abū Muhammad 'Abd al-Malik lbn Hisham, *as-Sīrat an-Nabawiyyah (The Life of the Prophet),* (Beirut: Dar al-Kitab al-'Arabī, 1936), I, 215; Abū Ja'fer Muhammad ibn Jarir al-Tabari, *Jāmi' al-Bayān 'an Ta'wil al-Qur'an (Tafsir al-Tabari),* (Cairo: Mektebeh Ibn Taymiyyah, 1972), XXII, 4; Abū al-Fidā' İsmail ibn ''Umar lbn Kathir, *Mukhtasar Tafsir Ibn Kathir,* Taḥqiq M.Ali es-Sabūni, (Beirut: Dar al-Qur'ān al-Karīm, 1981), IV, 94.

[194] Al-Zabīdī, *Tāj al-'Ārūs,* Beirut, III, 56.

[195] M, Şemseddīn Gunaltay, *Islam'dan Once Araplar Arasında KaDīnın Durumu (Status of Woman Among the Arabs Before the Islam).* Ankara: Turk Tarih Kurumu Publication, 1951, vol. XV, no.60, p.692.

[196] Abū Munzir Hisham Ibn Kelbī, *Kitāb al-Asnam (le Livre des İdoles),* (Cairo: Dar al-Kutubu al-Mısriyye, 1995), p.19, 21, 28.

Zahirists accept the testimony of women in all cases, four sects do not consider the testimony of women lawful in cases such as murder, adultery or theft, although the Qur'an does not provide a foundation for this matter. Thus, women were degraded, and their right to testify was abolished.

Almost all of the debates over the testimony of women occurred in the 8th, 9th, and 10th centuries, when the fundamentals of *fiqh* were established. Later, the issue was revived with reference to earlier generations. As we discussed in the first part of the article, the arguments used in legal discussions over the centuries reflected the arguments of these three centuries. The chief reason for this was the dogmatic effects of the development of different sects in these three centuries. As a result, the verdicts and opinions of religious authorities who lived in these centuries regarding the testimony of women were perpetuated without being reviewed or changed.

We can observe the influence of the 18th and 19th centuries in Ottoman and other Islamic cultures. During these times, the testimony of one woman was considered equal to that of half of a man, and a woman inherited half of what one man inherited. A woman was considered dirty and impure when she had her period. She was never appointed to important positions involving judicial or presidential offices. She was confined to monogamy and stoned to death if she failed to protect her virginity. The conditions of women did not differ in the western world at that time. Women were considered to lack integrity due to the influence of Christianity and Hebrew culture. However, the position of women was reversed after the French revolution, which established a feminist movement that demanded rights that had been declared unacceptable for women.

The feminist movement established under the leadership of Marie Le Jars de Gournay and Olympe de Gouges in the 18th century criticised the role of women within society and demanded rights to improve the status of women. The feminist movement influenced the Islamic world as well. Most of the countries around the world emphasised the importance of women's rights in the context of modernisation and secularism. They opened schools for women,[197] created business opportunities for them and introduced women's suffrage.[198] The efforts to improve women's rights continued into the 21st century. Campaigns such as "let girls go to school" and "say no to violence against women" are indications of the effects of feminist movements on societies around the world.

In addition to western feminists, Muslim thinkers contributed to the improvement of women's rights in the 19th century. For example, although the four sects mentioned above require four men for a testimony of adultery, Izzet Derveze maintains that the four witnesses could as well be women.[199] Another thinker, Reshit Riza, approached the verse that is interpreted to equate two women with one man differently and opposed the presumption that women are intellectually deficient. According to him, the domestic problems of women in Arabic society and their duties related to motherhood discredited them in the legal and social areas. Therefore, the testimony of women was regarded as suspicious and inappropriate; presumptions regarding the intellectual deficiency of women were not the underlying cause of their exclusion from legal issues.[200] A *tafsir* (interpretation) prepared by the religious authorities of recent periods equates the testimony of men and women in court.[201] The Islamic feminist Amina Wadud

[197] Al-Saadavī, *Havvā'nın Ortulu Yuzu (The Hiden Face of Eve)*, 231

[198] 'Umar Caha, *Woman and Civil Society in Turkey: Women's Movements in a Muslim Society,* (Ankara: Vadi press, 1996), 88.

[199] Izzet Derveze**,** *at-Tafsīr al-Hadīth*, Translated to turkish by Vahdettin Ince-Mustafa Altınkaya, (Istanbul: Ekin Publication, 1998), VI, 91.

[200] Rashid Rıda**,** *al-Manār (Tefsīr al-Qur'ān al-Hakim)*, (Egypt: Heye'h al-Mısriyyah al-Āmmat li-al-Kitāb, 1990), III, 123-125.

[201] Commission, *Kur'an Yolu (The Line of Qur'ān)*, Ankara: Directorate of Religious Affears Press, 2003, I, 316.

argued that the verse that discusses "the testimony of two women and one man" is not generally applicable; in all cases that require testimony, men and women are equal, and there is no difference between them.[202]

Roger Garaudy criticises the patriarchal system as follows: "Humanity has been kept handicapped by ignoring women for 6 thousand years through [the] patriarchal social structure."[203] Although the Qur'an sought to change the inequality between men and women that was constructed by the Hebrew patriarchal system, the same patriarchal culture was revived in the 8th and 9th centuries.[204] According to Muhammad Abduh, the reason for two women and one men as witnesses is not the religious and intellectual deficiency of women; the discrepancy arises from the fact that women are less familiar with commercial proceedings than men are and are therefore more apt to commit errors in that context.[205]

Although modern thinkers such as Rashit Riza, Izzet Derveze, Muhammad Abduh, Fazlurrahman, Amina Wadud, Roger Garaudy and Kasim Emin have attempted to improve women's rights and to equate women and men, they have not succeeded in overcoming the tradition of *fiqh* and could not recall women back to the boundaries of Islam after modernisation.[206] Therefore, women in all countries governed by Islam, including Turkey, began to ignore Islamic rules in the name of their freedom.

Women preferred to reject the rules and regulations Islam introduced because they were aware that they were not considered equal to men and were ignored as witnesses. Due to this alienation, women transformed themselves from head to toe. They removed their veils, established themselves as fully participating members of society and began to establish their financial freedom.[207] Therefore, the revival that was a source of fear for Islamic jurists occurred. From then on, women closed the door of the cage called "shariah."

All of these developments suggest that if the revolution that began with the Prophet against the Semitic patriarchal structure is not revived and women's rights are not considered lawful, the rules established by Islamic jurists will remain buried within books. We would like to end this chapter with a statement from Fazlurrahman: maintaining the idea that the testimony of women is worthless compared to that of men is a ruthless insult to the Qur'anic attempt to bring major changes to society.[208]

B- Evaluation And Conclusion

The interpretations of Islamic jurists who have influenced Islamic culture since the 3rd and 4th centuries regarding the testimony of women based only on one verse have created significant gaps in women's rights. These jurists generalised the *hadith* containing the expression "intellectually deficient" and the verse interpreted as "the testimony of two women equals that of one men" to all legal cases. They neglected the role of women during the Prophet's period and maintained Hebrew culture. However, the wives of the Prophet, Aisha, Hafsa and Ummu Seleme, and most of the women of that period were literate, memorising Qur'an and teaching men. Aisha even issued fatwas for legal cases after the death of the Prophet, and almost one-fourth of Islamic law consisted of fatwas Aisha issued. After the Hudaibiya treaty, when Muslims coming from Medina were not allowed to make *tawaf* (circumambulation), Muslims took the

[202] Amina Wadud, *Qur'an and Woman,* 97-99.

[203] Roger Garaudy, *Islam ve Insanlığın Geleceği (Islam and The future of Humanity),* Translated by Cemal Aydın, (Istanbul: Pınar Publication, 1990), 141.

[204] Lerner, *The Creation of Patriarchy*, 113.

[205] Rıda**,** *al-Manār,* 124.

[206] Qasım Emin, *Hurriyet-i Nisvan (the Liberation of Women)*, Translated by Zakir Kadiri Ugan, Ornek Publication, 1909, 43-55.

[207] Sabbah, Fetna Ayt, *The Woman in the unconscious mind of İslam (İslām'ın Bilinç Altında KaDīn)*, 166.

[208] Fazlurrahman, *İslam and Modernity,*79

advice of the wife of the Prophet, Ummu Seleme, and made sacrifices.

If women were intellectually deficient, why did the Prophet act on the advice of his wife? This means the *hadith* interpreted as "women are intellectually deficient" is not applicable to all women and therefore is an incorrect application. It is an expression signifying the women of the days of ignorance, who were limited to milking the animals and raising the children. It was normal for women in the days of ignorance to confuse debtors and creditors or to forget the amount of a debt. Therefore, it was a usual practise to require another woman to remind her.

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Religious Counseling And Guidance In Social Environment

Mahmut DÜNDAR

Mahmut Dündar

Abstract: Apart from social welfare which is connected with technological developments and financial resources, unhappiness and unrest may occur because of inability to reach these possibilities. This leads to crisis that threatens individuals' psychological state. Due to the painful experiences such as disease, old age, desolation, loneliness, guilt, aid dependency, complexity of social life may lead to the complexity of the inner world and unhappiness.

Being incapable of keeping up with rapid change and development individuals who feel unrest, have painful experiences, depressed and even commit a crime, can look for a consistent religious identity to ensure inner peace. Such individuals can gain the appropriate personalities that fit with inner peace supplying features which religion suggests easier by the help of religious counselors and mentors who are specialists in their areas. Thus, religious advice and guidance are needed within the framework of religious services to meet the expectations and needs of individuals who are unable to find inner peace and even involved in crime. Here it is mentioned about relevant concepts such as happiness, sadness, guilt, punishment, religion, religious services, religious counseling and guidance.

Key words: Consulting, Guidance, Religious Counseling, Social Environment.

1. Introduction: As a thinking and living being, human faces many problems in daily life. These problems include domestic, vocational, social and individual problems. In globalizing world these problems are increasing even more as a result of the approximation of the remote environment with modern means of communication. The complexity of life, war and migration that take place due to painful events, economic and social upheavals, unfair and unbalanced income distribution, the differences in the degree of gap in quality of life, situations that cause unhappiness as to give more weight to the emotional aspects, has led the individuals to address their problems. But the individuals who often fail to do this may experience many disadvantages, especially such as psychological problems drug addiction, crime. The reasons for not solving the problems faced by the people with their own efforts are either not having sufficient information, experience and morale about problems types or not having self-recognition and good disposition. For these reasons due to not reaching their intended happiness, individuals who are

depressed and even commit crime, are punished or disciplined or being protected from their evil. However, in this case, help of an expert is needed. Because finding solution to compliance and behavioral disorders such as aggressiveness, stealing and lying is possible with religious advice and guidance. Which is also close with guidance and counseling services? Today, guidance and counseling services, as it has become a very important part of modern education, religious counseling and guidance has also become part of the education. Because by religion which exist in human nature and is a social phenomenon and with a real religious education that will allow religious awareness these problems may decrease. Happiness which is tried to be ensured by religious counseling and guidance, unhappiness that is tried to be eliminated, crime and punishment resulted from unhappiness can be briefly described as follows:

2. Happiness

Happiness is the state of being happy and it has the meaning, "one who has material and spiritual tranquility, happy, lucky" in the dictionary. [36] Almost all agree that the current of moral philosophy agree that happiness is the last goal people want to achieve [12]. Thomas Aquinas who emphasizes that happiness is to achieve certain good, tells that everybody who has strength to achieve good can be happy. According to Aristotle; happiness is to become self-sufficient. Human has tendency to happiness. Human being is driven to happiness partly logically partly willingly [32]. According to Islamic philosopher Fârâbî "happiness is reaching a degree of perfection that does not require the human spirit to base on in terms of presence [24]. According to Ibn Sinâ real happiness is (as theoretical) through the wisdom of creation existence to rise to grasp the praise God and to believe in Him, contemplate the divine realm. Practical happiness is to perform deeds of worship as ordered by the Qur'an [31].

So even if happiness that all people wish varies according to gender, disposition and pleasure of the soul, the target is unique: To be happy and peaceful. Peace is those found and tasted by people's hearts and this varies according to the hearts. Thus, the presence of something that leads a heart's peace may cause to unrest another heart. Because the roads to peace are as many as creatures Allah (c.c) created.

3. Unhappiness

In dictionary unhappiness means "one who is not happy, who is unlucky"[36]. According to Bertrand Russell, "any unhappiness is based on a separation, a conflict or reason for unhappiness is the contrast between the people's aspirations and wishes and the things which they can obtain. Suffering from pain and discomfort caused by physical or mental impairment can be considered within the scope of unhappiness [44]. Rousseau says that unhappiness is a mental disorder and this has many reasons. Indeed, while "the child born crippled and sick" causing much misery to the mother's life, being excluded by colleagues due to any success achieved by the individual leads to misery [43]. According to Islam since there is no important side of problems in the world, it must be given preference for the lofty values of the hereafter. Indeed, The Prophet (pbuh) expresses hardship of the world as: "The world is a distress of land." [1].

4. Crime and Punishment

While crime, as a word means "fault, act contrary to tradition, law" committing a crime means "acting contrary to religion, tradition or acting contrary to law"[36]. Therefore, crime, disturb the public order and affect relations between people adversely. According to Durkheim, one of the founders of sociology, crime is "acts that violate strong and distinct state of collective consciousness"[37].

According to Seligman and Johnson crime is anti-social behavior committed by whether large or small social groups, hidden or clearly in violation of the rules that are based on the traditions and customs, beliefs that are considered good or useful. [23].

Psychologically crime is, unlike a number of mental and normal reactions, negative and harmful reactions that people show from time to time [2]. Legally, crime is act which law punishes [4] or all acts and actions contrary to morality and justice [15].

According to religion crime is the violation of religious rules and act contrary to religious commandments and prohibitions. Therefore, the point everybody agree is that there is breaking rules and damaging side of crime [41]. Thus, crime undermines the foundation of the social structure by disrupting the order between social groups and individuals, classes in society, professions, and clan [39]. As a word punishment means "all kinds of pain, trouble implemented to those who commit crimes according to the degree of the crime to chasten them in accordance with the law “the limitations, sanctions on the crime perpetrators "punishment applied as the hereafter for those who don't fulfill the requirements of religion"[36].

The different definitions of the punishment are also made by different sections of society such as the crime

According to sociologist punishment is called the social response created by the crime [46].

According to lawyers, punishment is a sanction imposed in return for a harmful act against society on behalf of society [15].

According to the philosopher punishment is the result of an order for fulfillment of justice that appeals to people's conscience [26].

According to Islam punishment is sanctions applied on the occasion of leaving a thing that is ordered and doing something forbidden [29].

Almighty Allah (c. C) stated the reasons of punishment as: That's because of the things your hand does and puts forward. Or God (c. C) is not unjust to his servants [39] the punishment must be connected to a reason as understood here.

So, the purpose of punishment is the offender's rehabilitation and the protection of society. Because, social rules are what hold society together.

5. Religion

Religion as concept derived from the Latin word "religion" comes from the root "religare" that expresses respect for God and the commitment by fear [47] In Arabic it has meaning as "worship, reward, punishment, customs, maintained and traveled ways, and people" [30].

As a term, according to western, it is "the experience of the sacred". This means surviving individuals sacred calming feelings which fix their inner world in individual and social life [25].

According to Islam, the religion, it is an organization that gathers them around a certain world view "with individual and social aspects, which have been systematized in terms of thinking and practice, offering a way of life to the members"[10].

So religion, in general, handles individual and social aspects of the human being. Therefore, trying to repair the human inner world, it is also working to ensure social order. Indeed, there are basic emotions in the basic structure of religion. These are feelings as turning towards a supreme, eternal being, afraid of him, love and respect him, shelter, trust, surrender, admire and be grateful to him, and praise him.

Through these emotions people notice their natures and try to be happy by taking description from the supreme power and applying it [48]. Because religion is an essential human need. While human body which is composed of spirit and body needs nourishment such as water and air its spirit morality and religion [40].

Man whose material needs Obtained but deprived of spiritual need is not possible to be happy man, and get the flavor of life [3]. Thus religion, connecting people to the individual and social purpose, promotes inner peace, social inclusion [11].

6. Religion Service

Religious service is making the jobs that the individuals and the society need in religious matters.

The task of conducting religious services in Turkey according to article 7 of

law no. 633 is given to the Ministry of Religious Affairs. Official members of this institution carry out their religious duties in mosques and funeral outside a mosque, circumcision in the service of military farewell ceremony.

Those who do these services must be graduates of Hatip High School, Faculty of Theology or their equivalent foreign schools [17].

Within the framework of religious services there are concepts about expressing the religion right and well such as “guidance, announcements and invitations"

Guidance is convincingly showing the right way with words and actions, telling the truth and right and teaching the principles of Islam [21]. Thus, through guidance, religious officials try to transfer people Islam correctly.

Guidance activities are generally carried out in mosques. For example, Muslims are reminded and enlightened by sermons. From time to time in various places guidance activities can be carried out.

Indeed, at circumcision and naming ceremonies, religious content of speeches is made. Guidance means; to deliver, transmit, announce and declare. In the Qur'an guidance is used to convey the meaning of God's revelation to the people. It is pointed out in a verse: "Incumbent upon the Messenger is only guidance" [38]. The guide, deliver formation which is obliged without any additive and subtractive information.

Guidance statement in the Qur'an is generally used for a prophet. Except for them, for guidance activities that the believers do, expressions such as ordering goodness, preventing evil or inviting are located.

Inviting means calling and praying. In the Qur'an, it is used to mean a call to the right path.

In a verse inviting is stated as duties imposed to Muslim: "Invite the way of your God with wisdom, good advice and fight them in the best way" [38].

Guidance and inviting duties must be fulfilled nicely and with devotion, without forcing. In a verse, Allah orders: "Well, then (My Messenger), give advice. Because you are just advice giver. You are not a dictator over them."[38].

It is an important responsibility to deliver religion to people. People, who take this responsibility, must first set an example with their words and behavior. They should also bring Islam to people correctly. It is not into the area of responsibility of communicator that Interlocutors believe or not, fulfill or not.

Because God left people free to choose after informing. Therefore, religious officials should take into account the freedom of people to choose throughout inviting and guidance activities.

In order to be effective at guidance, announcement and inviting there must be mutual confidence. Fulfilling this mission of love, respect, patience, sincerity, understanding and tolerance principles should be based on.

There is no compulsion in guidance, announcement and invitation. Almighty Allah says in a verse: "There is no compulsion in religion. Now curvature accuracy are separated from each other "[38]. That is, believing or not believing is up to people.

Religion official should approach the interlocutor with sincere feelings and must avoid attitudes damaging its reputation. Should give value to his opinion, should be careful not to hammer in his words and behavior.

Indeed, Allah has said on this subject: "It is a mercy from Allah that you treat them with soft! If you had been rough, hard-hearted, no doubt, they would have scattered around you.

So forgive them; pray for their forgiveness; ask them about the business. When you made the decision trust in Allah. Because Allah loves those who put their trust "[38].

7. Religious Counseling and Guidance

Religious counseling and guidance concept first appeared in the Christian world as a conceptual and a separate area. In the Christian culture, when Christians commit crimes or sin, they attempt to purify from sin by telling the priest behind the scenes. The priest recounts requirements depending on Christian

principles and rules affects Christians psychologically strengthens their commitment and faith. But from the beginning of the 20th century pastors exploring aspects of the psychological component of this job, showed activity in this area by moving this to scientific field at first as "religious counseling psychology" and then mainstreaming other social institutions and hospitals into the work as "religious advice and guidance" [45].

The issue that separates religious counseling with other types of counseling and psychotherapy is the role and responsibility of the consultant and his understanding and explanation of religious affiliation. Religious counseling while presenting relationship to understand the life and beliefs uses both psychological and theological resources [27].

Although it is a concept and institution of western culture, it is located within the concept of guidance and announcement that are in the Islamic culture. Embassy institution which continued from Adam to Prophet forms the basis of religious counseling. Today, the muftis, preachers, Koran courses tutorial, imams and muezzins as well as some civilian structures fulfill this task [5].

After the necessary information with religious education, being unquestionable and abstract this information raise the need for advice and guidance that are considered along with religious education. Religious counseling and guidance activities that last from birth until the death of the human, starts with the family continues in schools and later on is carried out by authorized institutions in the process. In fact, the need for continuous guidance for people who need to live together, while recognizing the life connected with their nature begins with the parents' guidance, in ensuring life activity continues with advice of those around. Even if age and experience even forwards, it is certain that there are areas that cannot be solved alone.

One of the cases that people cannot solve alone and therefore also could not be aware of the benefits it offers is religion. As a result of the right understanding of religion by religious counseling and guidance activities, people find solutions to some problems experienced in life.

While formal institutions of religious education deal with the religious activities, religious counseling and guidance tries to find solutions to children and adults who have difficulty in understanding the benefits of religion [5]. Therefore, religious counseling and guidance services, try to ensure the recovery of individualism, getting personality by education, socialization and the acceptance of his personality through the benefit of the community just as religion education does [13].

Religious counseling and guidance services that base human can be evaluated under the overall guidance framework as follows: Religious counseling and guidance services with the aim of helping individuals are systematic and professional assistance processes for the realization itself through making right choices, individual's recognition himself according to the rules on religion, figuring surrounding facilities. What is meant by the concept of help is not giving advice, teaching wisdom, forcing individual to adopt something that is considered right and practice it, but trying to make him capable to choose the most appropriate in recognition of the various options. Indeed, Allah (c.c.) in a verse says: "There is no compulsion in religion. Now, right is separated from wrong. So, those who deny everything which away tyrants / people from Allah hold the most robust handle which will never break. Because, Allah, hear all things; knows everything. "[38].

Religious counseling and guidance which is at the same time a psychological aid, encompasses all aspects of guidance and counseling helps in the activities specified in the individual and therefore for society. Features such as following the rules of society, respecting the rights of individuals, raising democratic individuals, to are among these dimensions [33].

So at religious counseling and guidance, counseling techniques should be applied to the religious sphere. Therefore, people self-recognition, adapting to their environment, the aid relationship offered

to solve recognizing problems related to religion is intended for people who require more attention and time and not persuaded by other guidance methods. For this reason, religious counseling services should be conducted by trained experts who can use the counseling techniques. These people should also have other features such as optimism, volunteerism and generosity to succeed [8].

Some of counseling techniques that can be used by those skilled in religious counseling and guidance process are:

*Accepting the client and to be tolerant towards him/her.

* Encouraging client and provide support to him/her.

* Understanding the problem with the cause of it.

* Sharing problem giving examples from your own life, and thus creating the faith that you work to the benefit of the client.

* By humor and asking questions obtaining information about the issue, etc. [45].

8. Religious Issues Requiring Counseling and Guidance

Issues that may need religious counseling and guidance can be three general groups:

a. Faith and Worship

Disbelief, superstitions, usurpers and so on.

b. Social Experiences

False traditions bad habits, blood feuds, honor killings that are shrouded in religious nature, and so on.

c. Individual Religious Issues

Events with deep emotional impact (birth, death, marriage, bankruptcy, and promotion), sickness and spiritual unrest, poverty, addiction, despair and so on. [9].

9. Religious Counseling and Guidance Activities Conducted in Turkey

The first activity that could be characterized as religious counseling and guidance services in Turkey took place in 1995 [6].

Religious counseling and guidance activities are mostly carried out through Religious Affairs. Officials of this institution fulfill their religious activities and tasks in regard with their location, status and functions.

These officers work as a member of the Presidency of Religious Affairs, work in centers, provincial and international organizations. Presidency as the central organization, the vice presidency, the board presidency, consultancy, general directorates and departments while on duty in accordance with Article 5,6 and 7 of the law No 633 of Religious Affairs Presidency on the establishment and duties, as the provincial organization mufti, according to the Religious Affairs Department of the duties and working guidelines of Article 90, education center offices serve according to Religious Affairs Department's mission and work instructions Article 142 The international organization, serves according to tasks and work instructions of Article 149 of the Department of Religious Affairs.

Those who are members of Religious Affairs Presidency and given the duty of disclosing society about religion by law [17] take this service to specially mosques, educational centers, Koran courses, hospitals, prisons, juvenile correctional homes, businesses and families and to anywhere that they can take this service [6]. Thus, this institution offering religious services to Muslims in Turkey has increasingly expanded its service area. Indeed, with the Circular No. 506 issued by the Presidency of Religious Affairs of Religious Services Department on the date of 08/04/1996 "Outside Mosque Religious Services" has been identified with the name of an independent service area.

In this circular, the local press, radio and television, happy birthday week, mosques week, hospitals, prisons and detention centers, nursing homes, correctional facilities, child welfare homes, factories and large businesses, guidance teams, trips and visits, blessed days and nights, training centers, Qur'an courses, printed, periodicals, audio and video publications, local heroes, scholars and religious elders commemorations, organizational assistance to be delivered to poor, sick, orphans and widows have been identified as religious services to areas outside the mosque [18].

Here are a few areas of consulting and implementation of religious guidance activities in terms of examples from the area outside a mosque in Turkey.

Family Guidance and Religious Guidance Offices

Presidency of Religious Affairs has opened "Family Guidance and Religious Guidance Offices" as a consulting unit within the muftis with the idea of "the peace, happiness of the family is the peace of the individual and society." on April 15 in 2002 with the law numbered 199.

Presidency of Religious Affairs has determined the purpose of the family guidance and guidance office tasks and the characteristics of the people employed here. With the directive of "Family Guidance and Guidance Office Work Directive"

According to Article 5 of the Directive, these offices should have the following purposes:

1- They should try to contribute to the protection of the family structure.

2- They should contribute to solve the problems of the family about religion.

3- When needed, public institutions and organizations concerned should collaborate with universities and non-governmental organizations.

According to Article 8 of the Directive, the tasks of the offices are:

1- Office staff makes phone or face-to-face with the applicants. During the interviews both the sensitivity of the people and neighborhood are taken into account.

2- Details of the interviews are sent electronically to the presidential office through the mufti at monthly intervals. In addition, information is archived in the office.

3- For related issues, one is directed to consultant, psychologist, social worker and the lawyer when needed.

4- Bureau staffs are provided to participate in national, regional campaigns, projects and training held on women and family.

5- On the days and weeks considered national and international about women and families, events are held and provided to be held.

6- The results of their research on the family structure and issue of the region are archived.

According to Article 7 of the Directive, features of those will be appointed in this office are as follows:

1- Religious university graduate, preacher who attended the interior seminar organized and chaired by the minister for this purpose, auditor, expert in religious services, religious education specialist and Koran courses tutorials are assigned.

2- The specified person who has the higher title is appointed as coordinator. He works with deputy mufti.

3- Those who study academic issues about women and families are given priority.

4- Those who know the rules of speech, with proper diction, with the ability to establish easy communication are preferred.

5- In case of need it can be benefit from the other clergy.

6- Staffs work with the seizure procedure at offices [7]. Therefore, these offices both deal with the problems of client and the overall structure of society.

Religious Counseling and Guidance in Hospital

The provision of religious and moral services to inpatients in hospitals was raised for the first time at the end of 1994. The Ministry of Health sending a letter to the provincial organization, asked to start this service by ensuring coordination with the mufti.

Presidency of Religious Affairs who considers hospitals and religious and moral services to inpatients as its service area, for the first time launched the religious and moral services on 19.01.1995 with a circular sent to local offices.

While the service was called "Preaching and Guidance carried out in hospitals" at the first correspondences, it is called "Religion and Moral Services" at subsequent correspondences. This concept is used then continuously. 5. Office of the State Council has given the execution decision with 12 April 1996 dated and

E.1995 / 3612 numbered writing. According to this decision, Ministry of Health, with the date 07.06.1996 and article numbered 9124 annulled this service [6].

Owing the importance given to the service made, Director of Religious Affairs Mehmet Gürmez and the Health Minister Mehmet Müezzinoğlu signed protocol of cooperation to provide moral support in the hospital on January 7, 2015.

The purpose of the offer moral support offered under the protocol: to provide counseling and guidance services in religious matters at health care facilities designated by the Ministry of Health to patients who request, patients' relatives and the hospital staff, considering the conditions in which they interfere without intervening in medical intervention in any way.

Following the protocol of Religious Affairs Presidency, with academics "Spiritual Support Workshop in Hospital" is held. As a result of consultations and the workshop, staffs who can offer spiritual support services in 81 provinces of mufti have been identified.

As a result of the studies with the coordination of the two institutions in Ankara, Istanbul, Erzurum, Kayseri, Samsun and Ordu pilot was started.

According to the protocol those who will provide spiritual support in hospitals should have the following features:

1- Being graduated from Faculty of Theology.

2. Being undergraduate / postgraduate in the area of Psychology of Religion, Religious Education, Sociology of Religion, Religious Guidance Consulting or one having experience in these areas domestic / overseas.

3. Being Ministry of Religious Affairs staff from among persons who have received “Spiritual Support Education" coordinated by Presidency of Religious Affairs and the Ministry of Health and organized with the contributions of scholars from different universities [19].

Religious Counseling and Guidance in Prisons

In addition to the psychological and emotional impact of penitentiary institutions, they have also social impacts such as staying away from family, friends and loved ones. Reducing these impacts is extremely important for adaptation of prisoners to the prison conditions and the rehabilitation and re-adaptation to the community.

Religion and religious values which provides moral support and hope, has a very important place in contributing to achieving the goals set out in the rehabilitation process and reduce the effects mentioned.

Indeed just as social learning theorists John Kurumboltz who has major works in religious services in the field held in penal institutions, expresses "success without the moral support of religion of any rehabilitation process is not possible." [28].

In Turkey, The Ministry of Justice for the first time in 1959 applying to Department of Religious Affairs has requested staff to provide moral support to the prisoner and in 1974 Department of Religious Affairs appointed chaplains officially in prisons. As the result of an agreement between the Ministry of Religious Affairs and the Ministry of Justice, moral and social content conferences are held in prisons to adapt prisoners and detainees who regret. At training given in penal institutions mainly subjects such as worship within the areas of religious guidance, morality, religion, social phenomena, unity, love of country and people are taught [50].

Ministry of Justice who was satisfied just with demand in 1959, with Ministry of Religious Affairs by March 30, 2001 have allowed a more active way in the regulation of religious services in the benefit of prison detainees and prisoners by signing cooperation protocol [28].

Renewing cooperation protocol, it was signed between Religious Affairs Presidency and Ministry of Justice on 10 February 2011. In 2012, training seminar was organized for the 120 permanent prison preachers. 'Prison Religious Services Guide' book has been prepared and sent to the provincial mufti.

According to protocol of February 10, 2011 prison chaplains serve appointed or permanently in prisons in all over the country.

Staff working in prisons, make hafiz training with religious services in prisons being conducted, barracks conversations conferences, education of the Qur'an, Religion and Morality course. Lectures are given by experts during Ramadan and iftar programs are organized [20].

Moral support and repair works in penal institutions, mainly state-maintaining in Turkey and abroad, however, is mainly carried out by non-governmental organizations [49].

Prison officials engaged in religious counseling and guidance, in this activities, must comply with these matters:

1. The subjects should be handled according to the course of the special education policy with a general cultural level of the prisoners.

2. When the subject processed, psychological status of the daily life of the prisoners must be taken into account.

3. When it comes to point, Qur'anic and the meaning of hadith relevant with topics must be touched upon and an appropriate approach to the prisoners' mental structure should be followed by stories designed according to their pedagogical condition, tales, parables, memories and similar texts.

4- In the handling of issues, prisoners should be oriented to respect the religious and national values and interests must be drawn to religious life.

5. For a better understanding of the disclosed subject matter, tools and equipment that appeal eye and ear such as library, mosque, films, slides, photographs, and audio tapes should be benefited from

6 Issues requiring expertise, should be given by the skilled people by conferences and seminars [7].

So with advice and guidance in religious studies, religion on people's physical and mental health is a serious positive impact and is therefore determined to be a real positive contribution to the happiness of the individual. Because people with sincere faith, can better protect themselves from adverse conditions such as depression anxiety, stress and attempting suicide and are usually better from a psychological perspective. Thus religion has contributed positively to the people who believe in the spirit world. in fact, 59 of the 93 Koenig's studies which examined the relationship between religious participation and the degree of depression, it was seen that the more people who participate in religious worship, depression irregularities were less [34].

Durkheim, in his research concluded that the suicide rate in the Catholics who are religious is lower than the Protestants [22].

In 35 of the 76 studies in clinical and field studies, it was found that people with a high degree of religiosity have less anxiety and fear [42].

12 of the 15 studies examined the relationship between religious beliefs and practices with hope and optimism, showed that there is significant positive relationship between them [14].

64 of the 79 researches revealed that religious beliefs and practices are effective in gaining morale and happiness, making life satisfactory [35].

Also in the studies, almost all of the 269 doctors expressed that patients with spiritual beliefs can deal with the diseases better than patients with no spiritual beliefs. Because religious belief reduces stress which triggers severely cancer and heart disease and reduces most of the crisis of whom will be operated by the prayer worship. 12 of the 13 studies showed that the clergies live longer than the other control groups. 76 of the 86 studies also determined that those with a high level of religiosity use less alcohol [35].

Conclusion

Modern lifestyle as accelerates the change of communal accelerates change of individual needs.

Psychological problems occur due to the differing needs of the rapidly changing life.

These problems can sometimes be seen as mental illness, sometimes as spiritual space. Thus, people in the face of incidents and problems occur, need to learn religious viewpoint and attitude, spiritual help and support live and against religious crisis they suffer. This requires the need for religious counseling and guidance which is a psychological assistance area.

Religious counseling and guidance operating in-house of Presidency of Religious Affairs, considered within the boundaries of religious education science services.

Such services are often held in other institutions in Turkey with the mandate of institution under the auspices of the Presidency of Religious Affairs. for religious guidance and counseling services it is being utilized from chaplains with academic religious education and psychology training seminar is applied in nature.

With religious counseling and guidance activities the following results are aimed:

1- Against the difficulties of globalized world trying to provide psychological therapy support with religious counseling and guidance.

2- With the support of experts by learning the truth of the religion, to help embrace the religious life required for the disposition of the people.

3- Trying to provide moral and psychological support for the peace and happiness of the people present.

4- Trying to correct restlessness, anxiety, worry and deviations.

5- Trying to resolve the conflict between the limited possibilities and unlimited expectations.

6- Trying to find answers to philosophical and religious issues.

7- Helping solve religious problems of one's by becoming aware of them and to try to ensure the fulfillment of the right religious worship with acquired knowledge.

9. In particular providing moral and spiritual support to places such as prison, hospital, nursing home kindergartens etc. where psychological distress is at the highest rate.

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The Counseling And Guidance Services In Internal And External Migration

Nesim SÖNMEZ[·]

Abstract: Migration is a concept that is as old as human history. Migration which is described as a displacement of individuals or the population were examined in terms of psychological and sociological aspects. Migration has always deeply affected individuals and society. The migrations, from past to now, have shaped the populations of settlements, their social and cultural structures and economic characteristics constantly.

The psychological and social effects of migration the bone with no doubt were felt by people migrating and who are called immigrants. The reasons for migration, why and to where it is done, the migration destination, the gender and the age of the immigrants, during the thoughts and feelings of the immigrants during the migration, where they live, traumas through which they go, the things they left behind and adaptation problems with the new place they will settle, the evaluation of those who are called immigrant in psychological and sociological extent and migrated to their place on the psychological need of the individuals named as immigrant and in terms of the problems faced guidance by the experts is of vital importance. Either the individual or the society might enter a very sensitive period with the migration, may not have satisfactory social relations owing to the social isolations and may not be aware of the opportunities being offered by the new media. In addition, the events in the new place and the feelings felt experienced by migrants could lead to the formation of a crisis in itself.

The crisis is a condition that can be experienced by each individual in a normal state. However, individuals who experience a crisis in the position immigrant due to being in a confusion of feelings, thoughts and behaviours and naturally may not think normally and make the right decisions. In such cases, the importance of the guiding is increasing more and more. In this paper, the influence of internal and external migration will be examined in detail and; the definitions, varieties and specifications of the migration, will be discussed respectively and will refer to the situation of the one person living in this society, or in order to overcome the situation with the guidance of the spiritual aspect what should be done will be investigated.

Keywords: immigration, immigrants, guidance, counseling, services

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1. INTRODUCTION

The migration has turned into one of the most significant and permanent facts of today's states and societies. This fact has shown itself in almost every period in historical process with different shapes and ways. In our day, this fact stays the same, so people continue to migrate due to economic, social, political, and cultural reasons. However, migration is a fact that leads to changes and developments not only with its causes but also with its results. Therefore, while researching about migration issue, it is necessary to provide correct guidance and consultancy by examining not only the causes of migration but also with the social structures which may be formed as a result and its influences.

Nowadays, in addition to speaking of almost each type of migration in our country, it can also be said that causes such as security, economy, and unemployment have come to the fore in recent years. No matter the reason is, one of the issues to follow carefully is providing a correct guidance and consultancy in order to minimize the socio-economic issues which may be formed after migration.

Ambivalence, notional and state complexities may be formed in individuals before the migration and after. The occurrence of sudden changes in an individual's life and the ability to overcome these changes differs from one individual to another. While some individuals may have improved the skills of coping with problems, this may not have improved in some individuals. Individuals, continuing their lives as a social being, may sometimes come across some sudden problems. "Migration" which refers to changing places to move domestically or abroad, is regarded as a problem, whether it is mandatory or not, so individuals have to cope with this issue they face.

In terms of its causes and results, migration has an important role in mankind's historical process. Migration can be expressed as a process in which people have to relocate for various reasons either intentionally or not, and its different results [55]. Migration, is a state which have occurred throughout mankind's history and will continue to occur in futures and may potentially occur in any region of the world (42). Migration is a Notion that concerns millions of people in the world and deeply influences many countries. National and international migration has influenced both society's and individual's lives in multiple ways as economically, socially, politically, culturally, and psychologically since the primitive history of mankind (25). Historically speaking, migration generally occurs of reasons as famine, civil war, religious reasons, various violence matters, genocide, and political exile, and it causes painful processes to begin in mankind's history (38). For these reasons, migration has been examined by many disciplines and a solution has been found to each discipline's point of view. Issues such as, reasons of migration, where to migrate, how long to live there, adaptation to new settlement and events happening there are quite important for "individuals regarded as immigrant's" psychological states. Individual may experience very complex emotional states during migration. S/he always remembers the good points of what was left behind and misses them. S/he may avoid having new companies and forming friendships so s/he may not be aware of what the new state s/he's in provides for him/her and may have difficulties in forming relationships due to isolation (48). Besides, it is important to be guidance in such cases as "having physical and mental health, being successful in school or workplace, learning the country's language, connecting with the locals and getting their supports when needed, forming healthy relationships with social environment and getting support when needed, being able to live in societies s/he had in his/her country by means of socio-economic cultural levels (27).

2. Migration

2.1. The Notion of Migration

There has always been migration dynamism throughout the world. In addition to different and various definitions, migration, with its simplest form, can be defined as, change of abode between well-defined geographical regions and/or political areas [54].

International Organization for Migration (IOM) defines migration as: "Migration is the event of people moving by crossing an international bounder or within a state regardless of its time, structure, and reason". There are also some who define migration as a general state and universal event for people moving for economic, social, political, and cultural reasons (42).

When considering the definitions, migration is expressed as "people moving from where they live to another place due to economic, social, political or personal reasons, in regards to or regardless of their will, and managing their lives in the place they moved to". Migration is also a personal process despite being a social, economic, cultural, and political fact. For this reason, the people who migrate are regarded as "migrant or refugee".

2.2. Types of Migration

Migrations can be "forced migration" due to a force by predominant authority or a natural force or it may be in the sense of "voluntarily migration" which is developed by people themselves. Generally, it is possible to collect types of migration in two main headings as internal and external migration.

2.2.1. Internal Migration

Internal migration is the event of replacement of the population within the country due to various reasons. It is the event of permanent or temporarily moving from one region to another, a city to another. A change in the population due to internal migrations within a country is beside the point. Population in settlement areas within the country changes due to internal migration. Internal migrations caused by social, economic, and political reasons are generally from less developed region and cities to more developed (45). It is possible to collect the types of internal migration under these titles:

1. Seasonal Migration: short term migrations done with the aim of travelling or working.

2. Permanent Migration: migrations done for permanently.

3. Labour Migration: moving from one's location to another with the aim of working.

4. Forced or Voluntarily Migration: migrations which happen due to individuals' own wishes or by the government due to political, terror, natural disaster etc.

2.2.2. External Migration

It is used to refer to migrations from a country to another. These migrations can be both voluntarily and mandatory. Migration between countries have arouse due to increase of transportation, communication, and business opportunities. Besides, there are also migrations happening due to war, famine, unemployment, natural disaster, political reasons, and terror in order to find a better job and live safely in better conditions (51). It is possible to divide external migrations into these groups.

1. Brain Drain: It refers to the migration of well-educated and talented people from a less developed country to a developed country.

2. Labour Migration: Migrations which are done due to not finding enough jobs in their countries and moving abroad in order to live in better conditions.

3. Exchange Migration: as being an Arabic word it has the meaning of exchange [37]. Mutual changes of country's populations following a treaty's principles are referred to as Exchange migration.

4- Political Migration: Migrations which are done due to terror and safety incidents in the countries lived in or political happenings they live to other countries in order to live a safe life.

3. Psychological Influences of Migration

"No matter the reason is, why they had to leave their countries or regions or however they are met at the places they arrive, the migrant live in harmony power despite how different level they are due to the aspects of the migration (type of migration, time, reason, voluntarily or forced, genders of the migrants, ages, characteristics of the new place). Such that, migrants physical and mental health can even be affected by geographical and climatic changes forming the environment as well as cultural and psychological elements "[31]. The migrants may come across difficulties as learning a new language, fitting in a different culture and getting accustomed to a different life as a whole (31). "Whether migrants are successful in fitting in the migration-receiving country depends on the government's and society's approach; migration laws of the country; settlement and support programs towards migrants; facilitators towards migrants physical and mental health and lastly, migrants' personalities and ability to cope with stress."

The studies conducted on social and cultural changes, urbanization, modernization, acculturation, assimilation, adaptation, and lifetimes reveal a significant connection between migration life and psychological disorder (25). Changes in social and physical environments of migrants carry along the adaptation problem to these novelties. As migration reason, migrants, type of migration, reached point by migration, and the happenings in this place chance, the adaptation problems of migrants change as well (55).

4. Emotions of Migrants

No matter the migrant's: age, gender, reason of migration, social class, education level, and cultural life, and length of staying in that country, some changes occur in his/her inner world due to being a migrant (Şahin, 2001: 64). Obstacles, difficulties, problems, depressions, and reactions that the individual faces when moving from one culture to another during adaptation are defined as cultural shocks (34).

Some experts have sorted the emotions migrants face as [51]:

1. Foreignness Feeling: All the migrants are in the position of a foreigner in the countries they migrated to. All in migrant's world, climate, environment, culture, language, are different. It is quite possible for this foreignness feeling which is corporally shown in individual's outer world, to affects his/her inner world. S/he may alienate with his/her inner world and may feel complex feelings as not belonging to something and somewhere.

2. Loneliness Feeling: This feeling may be because of the lack of relatives that the individual left behind consciously or unconsciously and feeling guilty about this. This loneliness feeling can possibly be seen in the sadness state of an individual as well as in a joyful moment.

3. Sense of Space: The individual who is a migrant may, from time to time, feel the sense of space of what s/he left behind consciously or unconsciously.

4. Feeling of Missing: Migrant may unconsciously miss people, environment, everything that is here and everything that is not. Feeling of missing can sometimes be a part of migrant's personality.

5. Values: Individual's values in his/her own country and the values in the country s/he is in may interfere, s/he may sometimes falter in sense of hostility. Interference of two different cultures in person's ego may deepen by migrant's

children's becoming a part of the new society.

6. Rootlessness: Migrant can sometimes falter in sense of not belonging somewhere. S/he may lack from the confidence the society has given and s/he has given.

7. Abasement of Values of Your Homeland: Migrant sees that the values which were natural and important in his/her earlier society become meaningless in the society s/he began living in. S/he begins to underestimate and insult the values of the earlier society in order to live on the new society or insults the values of the society s/he lives in. It may cause a lot of contradiction in his/her inner world and family life when s/he compares the values of the two societies.

8. Inferiority Complex: Migrant realizes that his/her own language, lifestyle, habits in business and free time, and relations with the environment does not have meaning as it used to and is not as important as it used to be. For this reason, s/he may begin feeling inadequate and talentless. On the top of it the fact that s/he lacks in the language of the new society can be a factor triggering this feeling. Individual may have felt this feeling for a very short time in his/her earlier life but in the new country s/he lives in s/he may feel this feeling quite often.

9. Native Language's Loss of Function: Language is a feeling which influences personality, the value, feeling, and confident the personality gives to oneself. Migrant has to learn a brand new language in order to fit in the society.

10. Scepticism: Since the migrant often comes across the unknowns in a new country and a new society, scepticism may be focused on himself/herself. Scepticism, can lead to very dangerous results when it becomes a new habit form.

11. Offense: Migrant, who cannot return in one way or another as times passes by, gets disappointed. S/he may often offend people around him/her, his/her family and friends and may sadden them.

12. Guilt: It is quite possible for the migrant to feel guilty against what s/he left behind and values when s/he comes to a new country or s/he may feel guilty for not being happy in the new life although s/he should be.

13. Prejudice: Migrant who cannot be a natural part of the country s/he has gone to, may feel negative towards the country s/he lives in and may be opinionated.

14. Feeling of not Being Safe: Migrant may feel uneasy since s/he does not know the values, cultures, and traditions of the new country s/he moves to. This may lead to migrant feeling constant worry and anxiety to a next level and thus feeling of not being safe and leading a life of worries.

5. Consultancy Services in Case of Migration

A chaos has been formed in the lives of people in the position of migrant and since this forms problems, it needs to be solved. Problems which occur with migration are interfered with and it is quite important to fulfil required services in order to avoid permanent destructions in individual's both physical and mental lives.

Consultant should be aware that the incident needs quick solution and that the individuals going through these are in need of help.

The expert who would be consulting the migrant should know both where migrant comes from and also the social and structural characteristics of the new place and the migrant's personality well and should consider these on each stage of helping.

Methods and principles which will be followed by consultant expert or experts and migrant who will be receiving this service during a case of migration is as follows:

Consultant, should primarily probe the reasons of the migration, then should bring the feelings of the migrant into open, should detect how the migrant tried to cope with the incident and later should provide some options for the migrant on how to solve this problem and discuss the solutions with the migrant and it is quite important for developing good behaviours in migrant.

It is very important for the migrant to realize psychological incident s/he is involved in and know it, to show feeling expression skills, help the consultant who is trying to help him/her and be in cooperation with the consultant.

It is quite important for the consultant to help out the migrant in the issues listed below in the case of migrant coping with the problems.

1. Informing the migrant about the helps s/he needs, providing general information on how s/he can get in contact with concerned authority
2. Informing the migrant on the integrated adaptation courses on the language of the society s/he lives in and sometimes accompany him/her to the courses.
3. Providing adequate information on migration law and residence rules
4. Providing adequate information on working and social problems concerning him/her
5. Informing on how to apply for a job to concerned places and have a profession
6. Providing adequate information on Foreigner and Settlement law issues
7. Providing adequate information on daily live issues
8. Providing adequate information on family, marriage, and child education
9. Providing adequate information on house and renting
10. Providing adequate information on health issues
11. Providing adequate information on child raising, child care, and students they need to be applied to
12. S/he has to help provide adequate information on health related issues etc.

6. Conclusion

Although migration notionally refers to act of relocating people groups among geographical places, it keeps many characteristics as social, economic, cultural, political, and demographical in itself by its means of causes and results. In the world, in the last century, it affected people's or people groups' migration decisions, due to various reasons mainly war and conflict, directly or keeps directing still.

The most influential element is doubtlessly human in the act which influences both society's and individual's lives with its sociological and psychological aspects, named as migration,

It is inevitable for migrants who live where their countries or regions for whatever reason or no matter however they are treated in the places they move to, to have adaptation difficulties though they are different in levels according to their characteristics. Such that, migrants' physical and mental health, and personalities may as well be influenced by geographical and climatic changes forming the environment around them as well as cultural and psychological factors (31).

Individuals migrate to new places in order to have better living conditions, qualified education, good health care services, a good job, and expressing their political ideas more freely. The reasons of migration, where they go, how long they will stay, what they felt while leaving and what they left behind, their adaptation process, and what they will go through in the new places are very important for people. The feelings people will go through and adaptation processes are shaped by migration together with their present life

conditions, their cultures, and the culture in the new place and similarity degrees.

During the adaptation process, the migrant is trying to adapt to new lifestyle and culture in the place and on the other side s/he is also trying to protect and live the self and lifestyle and culture s/he had earlier. These conflicts and confusions may lead to various emotional problems in the individual and may cause the adaptation process to get longer and harder.

The increase in the emotional complexity of the individual during the adaptation process after the migration causes some problems to arise. Intervention and psychological support to the individual going through this is very important.

The advisor or consultant who will be helping should definitely consider the reason why migration happened and the present lifestyle, culture, family structure, social circle, education, and ability to cope with stress. Consultant should choose to help the individual coping with problems due to migration with a three stage plan. It is possible to define these stages as beginning stage, problem solving stage, and conclusion stage.

In the initial stage, detection of the problems that migrant faces, then the effects of the problem on the migrant are revealed and emotions are presented. The migrant's skills to cope with these problems are determined.

Secondly, it is aimed to rationalize the migrant's feelings, thoughts, and behaviours.

In the third and last stage, the problems migrant has faced are discussed with him/her and a solution is looked for. In this way, the problems faced by the migrant are tried to be solved fast. Otherwise, in the case the migrant's problems are ignored, the problem would get so big as to affect everybody. This may lead to loss of lives and properties, thus, may lead to societies' social, political, economic, and cultural corruptions.

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Etimological Disorder Created by the Letters “Ş” And “V” In Dictionaries

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Abstract: In scientific investigations the concept of etymology, which we often refer to, the origin of the word in the vocabulary which is one of the indispensable elements of language, the actual words used in the foreign language and if became Turkish by taking the supplement, it is working to make statements expressing the foreign roots. However, the statements to be made in linguistics studies for this term with the meaning of “Etymology, origin information” need to be done in a special preparation, scientific rigour and attention. Today when etymological dictionaries scanned, it emerges explanations which confuse people’s minds. A Turkish word shown in a dictionary, in another dictionary the word can show belong to a different language or it has not given a place to this word. Based on this idea we will try to uncover sound knowledge of linguistics and required be examined in the lexicography fields “ş” and “v” letters related dictionaries in Turkish words and complex structure with the numeric data.

Keywords: Etymology, language, word, dictionary, lexicography.

3. Introduction

The human language should not be perceived as a tool of speaking and thinking, because language is the soul, brain and eye of the people. The tool of communication which we call language has unresolved aspects similar to the secret sides of the mankind. These hidden aspects are tried to be uncovered by “etymology”.

It is known within the linguistic studies that, the concept of etymology which means “etymology or information of origin” was formed by bringing together the ancient Greek words of “étümos” meaning “real” and “logo” meaning knowledge and it was expressed as “real meaning” or the “information of real meaning”. Stachowski[209] stated that this term was suggested by Hrisippos (280-207 BC) who was a Greek philosopher, living in an ancient town called Soli in Turkey’s Mersin province. In some books it is stated that this term was used for the first time during the Hellenistic era by Dionysius of Halicarnassus[210]. In fact, here the interesting thing is not the person who has used this term for the time rather that even in ancient times the meaning of a word was thought to be important. Indeed, beside these mentioned names also Heraclitus and Democritus had ideas on the relationship between the words’ origins and their meanings. Plato also established relationship between the words in terms of meaning in his book titled as “Kratylos” which was made up of dialogues. The studies of scholars like Jones, Rask and especially Franz Bopp which were the first researches on etymology and which formed the basis of the comparative linguistics in the early 19th century are outstanding. The phonetic law of the Grimm brothers showed a way and published important studies demonstrating how to investigate the origin of a word by providing significant contribution to this branch. Undoubtedly, etymology studies always have been interesting issues between the philosophers and the linguists and researches will continue to be conducted on the basis of the similarities in the other languages whether

[209] for more information see Marek Stachowski, Etimolji, Türk Kültürü Araştırma Enstitüsü Yayınları, Ankara, 2011, s. 1-7.

[210] see Etimoloji, Türk Ansiklopedisi. C. XV, MEB. Yayınları, Ankara, 1968.

the forms of a word in an ancient text are different dialects or accents.

In order to examine the meaning and origin of a word, it must not be forgotten that the language is the result of the reflection of moral and cultural elements revealed by the personal thoughts in individual sense and also by the society in social sense. For example; the word "plate from baked clay [1]" which has the meaning of tiles in Turkish was derived from French. I may seem easy to find the original meaning of this word. If we learn the French meaning of the words per chance, we can understand its Turkish equivalent etymologically. The first form of the word "fayans" was the name of a town in North-Italy "Faenza (pronounced: fa'entsa) [2]. The high-quality pots made from baked clay in this town were exported to France during the 16th century. In France they were sold as "Faenza containers (vaisselle de Faenza). However, the name Faenza was pronounced as "faa'sa" in French style. However, due to the high price of Faenza pots, not everybody could afford to buy them. Therefore, an innovative person who was living in a town called "Fayence" in the south of France during the 17th century started to manufacture cheap pots from baked clay and released them to the market as "Faience pots" (vesaille de Faience). Despite the small difference between the pronunciation of "Fayence" and "Faenza" the word "Fayence" was used more widely. The reason for this is the fact that these items were very popular due to their cheapness.[211] This example shows that the language has two fronts including individual and community. Thus, any concrete and abstract qualities which occur within the community or in the individuals find a response in the language. Therefore, the main purpose of the etymology studies should not be only to examine the sound changes which are common among the languages but also to determine the boundaries of a society's thinking and language world by explaining the relationship between the simultaneous and diachronic information of a society. While drawing these limits or rather in order to reach a conclusion during the etymology studies many scientific and logical processes need to follow each other. If the word structure is clear it will be right to get a decision about the origin of the world by making etymological researches, if the structure is not clear the decision can be reached as a result of historical and comparative linguistic methods. With a sample which was given by Stachowski [3] these can be made more understandable; the source of the word known as "cay" in Turkish and Russian[212], as "tea" in English, as "tea" in German and "thé" in French should be sought in Chinese. When studying the Chinese[213] language for this word the English, German and French phonetic scientific value is "te" for the word tee in South Chinese, while the Turkish and Russian value goes to the word "cha" 茶 in North Chinese. However, there is a –y consonant at the last sound of the Turkish and Russian word. It is obvious that the old Uighur word "ca" tee came from the North Chinese but there is not a –y consonant at the end of that word too. Then it would be more accurate to tell how this word occurred in the Mongolian language in order to explain from where this consonant arrived. Because in the Mongolian language after the first syllable of the word is accented, the consonant of the next syllable is said shortly. In this way, the vowel of the last syllable could fall completely. So the Mongolian word of "caya" has passed both to the Turkish and also to the Russian language by taking the form of "cay" [4]. Not only the names but also a verb example can be interesting in this regard. The word "argın" which is only mentioned in the reduplication of "yorgun argın" is an adjective derived from the action lived for many years according to its root and derived feature. Orhun has used the "ar" action in the form of "arılmak" which had the meaning of "exhaustion and being weak". During the Uighur period the root of the "arıl" roof was used in many terms with the meaning of "being tired and remaining exhausted". During the Karahanli period "ar" in the form of "being tired, exhausted" was used in the words of "argar-, argın-, argut- ". In the old Anatolian Turkish the words "argın (argun)" reflected the meaning of "tiredness, tired".[214]

As it can be seen, the etymological studies require serious preparation phase. Sertkaya[215]

[211] for more information, see Marek Stachowski: 2011, 3-4.

[212] Russian spelling "чай"

[213] for more information, see G. Clauson, An Etymological Dictionary of pre-thirteenth-century Turkish, Oxford, Clarendon Press, 1972.

[214] for more information see D. Aksan, Anadilimizin Söz Denizinde, Bilgi Yayınevi, Ankara, 2002, s. 42-43.

[215] see also O. F. Sertkaya, "Etimoloji Nedir - Ne Değildir Ve İsimden İsim Yapan +Ay /+Ey Eki Üzerine", Ankara

used a slogan on this issue in one of his article "Etymology is a serious work, cannot be left in the hands of amateurs." In fact, Sertkaya meant Zeki Eyuboğlu who graduated from the Faculty of Literature, Department of Philosophy and wrote an etymological dictionary and Sevan Nişanyan[216] who was non-professional. With the word amateur he meant those who were non-professional and wanted to deal with etymology without studying Turkology. He tried to support his thoughts with the following sample taken from the dictionary[217] of Zeki Eyuboğlu.[218]

> **KARAKOL[219]**, from Turkish karağol (night guard, border guard) it has become karakul…….
> Mongolian Karagol
> The gol-vul adds can be used instead of the adds çi,cı,çü,cü. Yasağol- yasavul (yasacı, yasakçı, bekçi, gözçü).
> **Kara (location, boundaries),** ğol-vol (cü, ci)- karağöl-karavul (guard, protective, caring).
> **The word "kara" means land, soil, also Persian the black meaning is reserved (swart, cruel), kara (soil, land).**
> In the development of karağol-karavul-karakol the ğol/vul/ kol adds can also be seen in gol/kol format, thus it has passed not from karavul but from karagol to karakul, karavul demonstrate a separate dialect feature.

However, the "kara" part of this word should not be shown as a word which is a sort of a name with the meaning of soil, land without water or black. The "kara" part of the karakul word is not a name it has the body of a verb. It comes from the Mongolian verb "karamak" but it corresponds to the Turkish verb "bakmak". In Mongolian together with the affix of –gul which makes noun from the verb they give the name of a profession. The word "kara-gul" has the following meaning in Mongolian " looking, observer, guard". This word emerged in the different Turkish dialects and accents in the following forms; karagul, karavul, karaul, karagol. In Turkish the word "kol" through the contamination language event[220], took the place of the Mongolian gul-gol affixes and the form of karakol occurred in Turkish.[221] Talat Tekin assessed the Etymology Dictionary of the Turkish Language written by Zeki Eyuboğlu [5] in his article which had the same title: "This dictionary which was written and released by Mr. Eyuboğlu is full of exorbitant mistakes because it is an extremely amateur work. Therefore it is not beneficial for the user even it may be dangerous. On the other hand, although it is full of mistakes, it cannot be considered totally useless, because this work of Mr. Eyuboğlu demonstrates clearly how it will be a complete failure if a person who does not even has the basic information considered as the alphabet of the Turkish linguistic but enters such a difficult job as writing the etymological dictionary of the Turkish language." Eren [6] also described this dictionary as amateur and stated that it was full of mistakes.
As it was stated previously the etymology studies require serious work. The linguists classified the type of information which has to be included in these studies[222]:

1. Describing the origins and structures of the words which will be investigated,
2. Sometimes the pronunciation and the written form of the words changes due to the changes which occur in the phonetic system in each language over time. In line with this, specifying the word by describing the changes and

Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Türkoloji Dergisi, 19, 1 (2012) 43-72.

[216] see S. Nişanyan, Sözlerin Soyağacı, Çağdaş Türkçenin Etimolojik Sözlüğü, 2. baskı, Adam Yayınları, 2003.

[217] see İ. Z. Eyuboğlu, Türk Dilinin Etimoloji Sözlüğü, Sosyal Yayınları, İstanbul, 1991, s. 376.

[218] see Sertkaya: 2012, 46.

[219] According to the Sertkaya and the other linguists (see T. Gülensoy, Türkiye Türkçesindeki Türkçe Sözcüklerin Köken Bilgisi Sözlüğü, Türk Dil Kurumu Yayınları, Ankara, 2011, s. 464) the 'kara' part of the word is not in same sense.

[220] see B. Vardar, Açıklamalı Dilbilim Terimleri Sözlüğü, ABC, İstanbul, 1998, s. 55.

[221] see Sertkaya: 2012, 47.

[222] see G. Doerfer, "Türkçenin İdeal Bir Etimolojik Sözlüğünün Nasıl Olması Gerektiği Hakkında Düşünceler", (Çev. Dr. İlhan Çeneli), Türk Dili 1984/394, Türk Dil Kurumu, Ankara, 366-374. E.Yılmaz, "Kökenbilim Sözlüğü ve Türkçenin Kökenbilim Sözlükleri", Mustafa İsen Armağanı, Grafiker yayınları, Ankara, 2007. G. Güner, "Türkiye'de kelime etimolojisi üzerine yayımlanan makalelere dair bir bibliyografyal denemesi", Türklük Bilgisi Araştırmaları = Journal of Turkish Studies, 30/II, 2006, s. 77-93.

development of the sound included within the word,

3. Showing the appearance and the use of word in the old text in sequence,
4. If there are changes in terms of meaning showing them with examples,
5. If the word has been borrowed from another language with what the language has cultural contract it should be explained that from which language the word arrived, what is its phonetic characteristic and what are the types of aberrations and changes,
6. The explanations should be clear and should include pictures if necessary. Statement should be made for the controversial words by giving chance for all different opinions. If there is confusion about the origin of the word then it should be stated clearly.

Based on the consideration that the etymologic studies will be more useful in the light of this information some etymological dictionaries reflecting some of this information and which important etymological sources for the Turkish language are will be mentioned here. The following dictionaries should be kept within an easy reach; "Türk Dilinin Etimolojik Sözlüğü" written by Eren[7], "Köken Bilgisi Sözlüğü" written by Gülensoy, the two volumes of Tietze's "Tarihi ve Etimolojik Türkiye Türkçesi Lügati"," (2002 [8], 2010 [9]), and the following works which are still important resources are available for those who know foreign languages; "Versuch eines etymologischen Wörterbuch der Türksprachen" written by Räsänen [10], Clauson's [11] "An Etymological Dictionary Pre- Thirteenth-Century Turkish"[223]. The first etymological dictionary "Etymologisches Wörterbuch der turko-tatarischen Sprachen" which was written for the Turkish Language by Vambery [12] still has its place in history despite of the mistakes it included. However, if we consider the fact that when this dictionary was written the "Orhun Inscriptions" has not been studies yet and we have not had any information about the "Divanü Lügati't-Türk" the mistakes which are included in this book should be tolerated.

As it is known, dictionary is the first reference which comes to people minds if they have any question regarding a word. The dictionaries have to take into consideration both the linguistic and non-linguistic elements and to transfer them to the people by using them appropriately in order to appeal to different needs and different groups of users. Therefore the dictionaries are prepared as a far-reaching large system which includes many different variables that work together in conformity. Lexicology[224] (German: Lexikologie, French: Lexikologie) is a branch of language science which control every moment of this system and produce appropriate solutions in order to reach successful results at the end. The importance of this language science branch can be better understood by considering the dictionaries and publications related to the Turkish language. Because due to this branch of language science many variable materials are presented to the researchers about the history, ethnology, folklore, sociology and for other disciplines besides the dialects, voice and syntax specifications presented for the language science. With the help of the findings obtained during a research a misuse or description can be corrected or the reason of a language event can be clarified. However, the success in other words the availability of a dictionary should be considered equivalent to the ability of giving respond for the need of the included material. Due to this important feature, the dictionary should be designed as a large comprehensive system where many different parameters work together in compliance. The importance of this science branch which plays an important role in the creation of this system in other words of the dictionaries and which examines the works of these dictionaries scientifically has just been understood in Turkey.

4. The Aim of the Research

The aim of this study is to reveal the availability of some etymological dictionaries and some overall dictionaries including etymology related information, to demonstrate their scopes and to reveal the different

[223] see also W. Radloff, Versuch eines Wörterbuches der Türk-Dialecte. I-IV, s'-Gravenhage, Mouton&Co., 1960.

[224] see Dil ve Edebiyat Araştırmaları Dergisi, Sayı 4, DED, İstanbul, 2011.

explanations of these dictionaries. Especially the "ş" and "v" letter were selected; the "ş" letter may be at the beginning of the word while the "v" letter cannot be often found at the beginning of the words such as the "c, ğ, l, m, n, p, r, z" letters.

5. Limitations of the Research

The universe of the research was the dictionaries which show the origin of the words. The sample was limited to the following dictionaries which are often used by the students and are commercially available; "Türk Dilinin Etimolojik Sözlüğü (TES= Etymological Dictionary of the Turkish Language)" of Hasan Eren, "Köken Bilgisi Sözlüğü, (KS= Origin Information Glossary)" of Tuncer Gülensoy, "Türk Dilinin Etimoloji Sözlüğü (TDES= Etymological Dictionary of the Turkish Language)" written by İsmet Zeki Eyuboğlu, "Sözlerin Soyağacı (SS= The Genealogy of the Words)" by Sevan Nişanyan and "Türkçe Sözlük (TS= the Turkish Dictionary)" prepared by the Turkish Language Association, "Misalli Büyük Türkçe Sözlük (MSTS=Great Turkish Dictionary)" of İlhan Ayverdi. The last two were chosen among the overall dictionaries which provide information about the past of the words. The words were examined in terms of origin and meaning by using the words which were included at least in two of the dictionaries as base. The other issues were investigated in terms of the scope of the text.

6. "Ş" and "V" sounds in the etymological Dictionaries

While examining the dictionaries which are the subject of the study it observed that these dictionaries obtained very different results despite the fact that the same process was followed. Based on the view that these results have negative impacts on the students, primarily 6 Turkish dictionaries were determined which were constitute the sample of the study. These dictionaries were examined in terms of meaning, origin and numbers.

4.1 The Number of words in the selected Dictionaries

During the examination process it was conspicuous, that there were confusing statements during the explanation of the words starting with "ş" and "v" sounds. Before entering the issue in details it will be appropriate to give the number of words which begin with these letters.

Letters	**Ş**	**V**
Sevan Nişanyan (SS = Sözlerin Soyağacı)	287	251
İsmet Zeki Eyuboğlu (TDES = Türk Dilinin Etimoloji Sözlüğü)	122	103
Tuncer Gülensoy (KS = Köken Bilgisi Sözlüğü)	291	164
(TDK = Türkçe Sözlük)	1085	865
Hasan Eren (TES = Türk Dilinin Etimolojik Sözlüğü)	63	30
İlhan Ayverdi (MSTS = Misalli Büyük Türkçe Sözlük)	1181	736

As it is seen the number of the words was given in many different ways in the dictionaries. The "Turkish Dictionary and the Great Turkish Dictionary included more numbers due to the fact that they are general dictionaries. However, the numbers seemed to be limited in the other dictionaries which had etymological features. Beside these limitations it was observed that different origin and meaning information were given within the description of the dictionaries.

4.2. Origin and meaning features in the Dictionaries

The sentences and words used in the language have one or more meanings according to the form of use and according to the formation they have foreign origin or an origin which belongs to the same language. In order to avoid the mess of the ideas, attention needs to be paid to these issues especially in the dictionaries. It is possible to show the information about this issue in the examined dictionaries within the following tables;

INVESTIGATING THE WORDS BEGINNING WITH "Ş" LETTER IN TERMS OF ORIGIN					
Sevan Nişanyan (SS = Genealogy of the Words)	**İsmet Zeki Eyuboğlu (TDES = Etymological Dictionary of the Turkish Language)**	**Tuncer Gülensoy (KS = Origin Information Glossary)**	**Büyük (TDK = Turkish Dictionary)**	**Hasan Eren (TES = Etymological Dictionary of the Turkish Language)**	**İlhan Ayverdi (MSTS = Great Turkish Dictionary)**
Şaka (Joke) Arabic (şakā)	Şaka (Joke) Italian (guioco)	Şaka (Joke) Şa+k+a Chagatai Turkish	Şaka (Joke)		Şaka (Joke) Uncertain Origin
Şakak (temporal) Arabic (şikāk)	Şakak (temporal) Mongolian (şakağ)		Şakak (temporal)		Şakak (temporal) Mongolian (sikak)
Şaman (Shaman) French(Chaman)	Şaman (Shaman) Sanscrite (Sramana/çramana)		Şaman (Shaman)		Şaman (Shaman) Sogdian[225]
Şapka (Hat) Bulgarian/Serbian (şapka)	Şapka (Hat) Polish (?)[226](czepska)		Şapka (Hat) Russian(şa'pka)		Şapka (Hat) Bulgarian (şapka)
Şen (cheerful) Persian (şēn) Armenian (şén)	Şen (cheerful) Persian (şen)	Şen (cheerful) Turkish (şē- yansıma+-n)	Şen (cheerful)	Şen (cheerful) Armenian (šen)	Şen (cheerful) Armenian (şen)

INVESTIGATING THE WORDS BEGINNING WITH "V" LETTER IN TERMS OF ORIGIN					
Sevan Nişanyan (SS = Genealogy of the Words)	**İsmet Zeki Eyuboğlu (TDES = Etymological Dictionary of the Turkish Language)**	**Tuncer Gülensoy (KS = Origin Information Glossary)**	**Büyük (TDK = Turkish Dictionary)**	**Hasan Eren (TES = Etymological Dictionary of the Turkish Language)**	**İlhan Ayverdi (MSTS = Great Turkish Dictionary)**
Vaftiz (Baptism) Greek (váftisi) <English(baptism) <French (baptēme)			Vaftiz (Baptism) Romaic		Vaftiz (Baptism) Greek (vaftisi<baptism)
Vana (valve) Italian (vano) <Latin (vanus)	Vana (valve) French (vanne) <Latin (vena)				Vana (valve) Italian <Latin

[225]Sogdian is an ancient language with Iranian origin; it belongs to the Indo-European language family and was used in Central Asia by the Sodians. Sogdian was the most important language spoken on the Silk Road until the 9th century, it lost its importance even it disappeared completely due to the fact that the Sodians remained among the Turks and they began to talk Turkish. The Turkish speaking Sogdians mixed among the Turks and they gone melted.

[226] (Language used by the Polish) Polish? Polonez, is known as a common name of the Polish national dance and of music piece composed in the tempo of this dance (Turkish Dictionary: 2011, 1937). Additionally the Turkish word of the French word "polonaise" means Polish

	<Turkish[227]				
Varil (barrel) Venetian(baril) <Latin (barriculus)	Varil (barrel) Romaic(barella) <Greek(barelli) <German(tonne) <English (barrel)		Varil (barrel) French (baril)	Varil (barrel) French(varil)	Varil (barrel) Greek (barylion) <Italian(baril)
Vaşak (wildcat) Middle Turkish (“üşek”a type of wildcat) Persian/Arabian “waşag” format is quoted in Turkish.	Vaşak Persian (veşâk)	Vaşak Mongolian (silegüsün)	Vaşak Persian (vişâk)	Vaşak Mongolian (silegüsün)	Vaşak Persian
Vernik (varnish) Greek (Verniki)	Vernik (varnish) Italian (Vernice)		Vernik (varnish) Romaic		Vernik (varnish) Greek (Verniki)

INVESTIGATING THE WORDS BEGINNING WITH “Ş” LETTER IN TERMS OF MEANING					
Sevan Nişanyan (SS = Genealogy of the Words)	**İsmet Zeki Eyuboğlu (TDES = Etymological Dictionary of the Turkish Language)**	**Tuncer Gülensoy (KS = Origin Information Glossary)**	**Büyük (TDK = Turkish Dictionary)**	**Hasan Eren (TES = Etymological Dictionary of the Turkish Language)**	**İlhan Ayverdi (MSTS = Great Turkish Dictionary)**
Şair (poet) Arabic (who has a special ability to understand, making poets)	Şair (poet) Arabic [(şar= hair, feathers) şair (thoughtful, poet)		Şair (poet) Arabic (the one who tells poems or write poems)		Şair (poet) Arabic (Şi’r “telling poems” şair=the one who tells poems or write poems)
		Şakşak vernacular (rosary)	Şakşak (a wooden tong which is mostly used by illusionist. It’s feature: When they clap it gently creates a lot of noise)		Şakşak (a thing that looks like a tong)
Şallak		Şallak	Şallak		Şallak

[227] “Savak (savmaktansav-a-k/savak =it is an apparatus which flows the water of the mill to another direction if it is necessary.). Can this definition prove that the word comes from here?

Turkish (naked)		(- waterfall, - leather piece of a whip which is on the bottom side)	(- naked, - a person who don't give attention to her/his wearing)		(-jewelry for sake , -shameless, disrespectful , - naked)
Şarkı (Song) (- a stringed Turkmen instrument, - piece of music, - Arabic "şarqī" eastern -Armenian "şark" a kind of church hymn)	Şarkı (Song) (Arabic "şark" east, emergence, song before born, song sung according to harmony in some extent[228])		Şarkı (Song) Arabic (- series of melodious human voices, piece of song sung with chorus about love in classical Turkish music)		Şarkı (Song) Arabic (- a piece of music with chorus, -verse form, - piece of music)
Şıp (plop) Turkish (-sound of shuffling, - a type of shoe, -the sound of a water drop, - suddenly)	Şıp (plop) Reflection (prefix indicating what happens suddenly)	Şıp (plop) (-the sound of the falling water drops , -vernacular "suddenly")	Şıp (plop) (- the sound of the falling water drops, - suddenly)	Şıp (plop) Russian (Šip=sturgeon)	Şıp (plop) (-the sound of the falling water drops, -in Persian quick, in the sense of hurry)

INVESTIGATING THE WORDS BEGINNING WITH "V" LETTER IN TERMS OF MEANING					
Sevan Nişanyan (SS = Genealogy of	**İsmet Zeki Eyuboğlu (TDES =**	**Tuncer Gülensoy (KS = Origin**	**Büyük (TDK = Turkish Dictionary)**	**Hasan Eren (TES = Etymological**	**İlhan Ayverdi (MSTS = Great Turkish**

[228]Türkü: is a poem written by the folk melodies with syllabic measurements (Turkish Dictionary: 2011, 2402). Şarkı: is a song which is sung about love in the classical Turkish music (Turkish Dictionary : 2011, 2205)

the Words)	Etymological Dictionary of the Turkish Language)	Information Glossary)		Dictionary of the Turkish Language)	Dictionary)
Vanilya (vanilla) Italian (“vanilla” Orchid species) <Spanish (smalls cabbard) <Latin (Feminity organ)	Vanilya(vanilla) German(“vanille” type of a plant)		Vanilya (vanilla) Italian (“vaniglia” plant)		Vanilya (vanilla) Italian (Vanilla) <Spanish(it means a plant in both langugaes)
Velur French <Latin (“villosus” hairy, fur, fleece, wool)			Velur French (“velours” velvet)		Velur French (“velours” velvet)
Villa Latin (Agricultural settlement, hamlets, villages, nomad	Villa French (cottage, summer house)		Villa Italian (Garden House)	Italian (Cottage or garden house outside the City)	Villa Italian (villa) <Latin (villa) (Modern mansion)
Vahim (desperate) Arabic (“waɔ̈īm” indigestible)			Vahim (desperate) Arabic (“vaḫim”, serious, frightening, dangerous)		Vahim (desperate) Arabic (“vaḫāmet” very dangerous, hard)

As it can be understood from these tables showing the features of origin and meaning, some contradictoriness are outstanding in the dictionaries. This contradictoriness demonstrates itself both in terms of origin and meaning levels. However the written or expressed issues should be explained carefully in a consistent manner.

7. Result

Although it is mentioned in the scientific community how difficult or sometimes even impossible it is to reach an absolute conclusion in the origin related studies, 6 dictionaries were analysed in this study based on the idea of clarifying the issues which were not lightened through the analysis of the words former uses, dialects, slang and their appearances in the foreign languages. During the analysis the consistency coefficient of the words were found to be insufficient both in term of the number of words as well as in terms of the origin and meaning.

During the examination of the words beginning with letter "ş" inconsistencies were detected in 32 words in terms of meaning and in 61 words in terms of origin. In the words beginning with letter "v" 21 inconsistencies were detected in explanation of the meaning while 52 inconsistencies were identified in the explanation of the origin and it was concluded that the explanations should be revised.

When looking at the meaning explanation of the words, it was observed that the meanings of many words were given differently. In some cases first, the basic meaning of the word was given, while in other cases the connotations were given firstly. These problems in the definitions indicate that the moderateness level of some of the examined dictionaries is low.

Besides this inconsistency, the spelling of a word's foreign origin was stated in different forms by defining the description given in one of the dictionaries in other language group and in different form within the other dictionaries. A word which was given as a Turkish word in one of the dictionaries was shown as a part a different language or it was not even included within the other dictionaries. Thus, although the same process was followed by the dictionaries sometimes the obtained results were very different from each other. These kinds of explanations may lead to the emergence of different unsupported opinions in the scientific environment as well as they may confuse the students too. Whereas the origin information studies provide important information not only for the language science which analysis the syntax, shape, dialects and sound of the Turkish language but also for the other social and human fields such as history and folklore. This information allows the researchers to illuminate and comment some of the issues which were not enlightened yet. When considering these matters it is clear that the problems in the consistency levels of the dictionaries providing such information should be minimized and information based on scientific evidence and documents should be presented in these researches.

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[1] Türkçe Sözlük, Türk Dil Kurumu Yayınları, Ankara, 2011, s. 855.
[2] W. von Wartburg, Grundlagen der etymologischen Forschung, Neue Jahrbücher für Wissenschaft und Jugendbildung 7, 1931, s. 140.
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Conducted Studies on Turkish Words in Georgian

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Abstract. This study is a result of developing linguistic exchanges between Georgian and Turkish historic, social, economic, political and literary relationship and covers the Turkish words in Georgian and researches about this issue. We will try to research all of this studies according to the scope and methods. It is hoped to provide contribution to very small number of written sources in Turkish at about Turkish and Georgian linguistic exchanges.

Keywords: relations between Georgia and Turkey, linguistic exchanges, onomastic, toponymy

8. Introduction

Language is the most powerful but also the most variable element of culture. Each nation's history, material and spiritual culture, language is developing into contact with other nations. Each language during its existence, carries the languages of other nations, that are involved. Economic, political, cultural, all kinds of relations between the countries; the war or peace relations, leaves tracks on the languages, and it will be nations historic and prehistoric period knowledge source in the process of linguistic research. With these contacts becoming assimilate new vocabulary, grammatical elements, synonymies and onomastic fields.

According to sources, the first relations between Georgia and Turkey are based on 4-11 centuries. Sources show that Georgian nation had close relations with Turkish tribes, like Huns, Khazars and Kivchags, who were living in the north Caucasia. In time to Georgian language, to the different areas has entered many Turkish words. Both languages have very different structure and processing system. Therefore, words from the Turkish have complied with the sound structure of the Georgian, these word suffered semantic changes, expansions or contraction of meaning has emerged. According to Georgian linguists, the word from different languages passing to Georgian varies; according to the semantic essence, space of the use, Georgian linguistic habits and according to the Georgian reality (Mroveli: 1955. 15-20).

Today in Georgia, Turkology in scientific areas, is one of the most popular areas, because of the relations lasted throughout history. Turkology section is given a great importance to. With the learning one of the neighboring countries Turkey's language, history and culture, is indicated by illumination of the very important issues in the Georgian's history.

In Georgia there were made many studies, about the Georgian entered words from Turkish. However, these studies are in Georgian, all of them are in the libraries in Georgia and these studies are not recognized in Turkey. This study, with historical, social, economic, political and literary relations, developing linguistic exchanges between Georgian and Turkish includes result "Conducted Studies on Turkish Words in Georgian''. Our purpose is not only making vocabulary from Turkish to Georgian, as a list of words but the purpose is to examine the conducted studies on Turkish words in Georgian. Until today in Georgia, all studies, that have been made about "The Turkish Words entered to Georgian Language''; will be examined according to the purpose, extent and method. Thereby it is hoped, that a small number of Turkish resources which were written about Georgian-Turkish will be contributed.

Research subject is " Conducted studies About Turkish words in Georgian. In the historical process; in social, economic, political and literary fields, Turkish words in Georgian has been the subject of many studies. About the subcect since XVIII century in Georgian written several books and articles, it is known to prepare theses in universities.

Methods: Literature review is the most important part of the study. These studies which are in various libraries and special bookcases in Georgia will be explored.

Review: all studies that can be reached on the issue will be examined in terms of subcect and methods.

The Value of Studing: Since XVII centuries in Georgia, studies about Turkish words in Georgian has been done. Since 1933 years in the Tbilisi State University and 1960 years in the Academy of Sciences of Georgia has Turcology departments and Georgian Turcologists continues works about Turkish words.

There is a lot of works on Turcology in Georgia; but this work is not recognized in Turkey. There has been made comprehensive academic studies on this subject. This study "Turkish past word in Georgian" in respect of the study which has been done in Georgia, will create a resource for recognition in Turkey. This study, conducted studies on Turkish words in Georgian will be examined first Turkish sources as thorough.

In the words exchanges between languages, the protection of semantic core, distribution of areas, the role of linguistic habits, the recipient languages are taken into consideration will be getting scientific data.

Sources and Literature Review

We examine the sources of Turkish words in Georgian addressed in this study, all the resources that can be achieved will be included in the next section. The studies about

this issue, which are made in Georgia, this recourcers and important studies are:

Georgia Turcology the largest representative Sergi Jikia has been done the researches in about the words from Georgian social - economic and cultural life. Jiki, in her researches underlines that Turkish words last in Georgian can be related cattle breeding, fisheries and the terms related to culinary culture. However, this linguistic relationship is not one-sided. Georgian speaking world has also affected the Turkish language. According to the research Sergi Jikia, also often to the Turkish language entered the Georgian terms which are related to agriculture (Cikia, 1946).

East history great researcher Valerian Gabashvili, is dedicated to research relationships between Georgia and Turkey. According to Gabashvili in X – XI century in Georgian entered Turkish terms about military and administrative issues. Valerian Gabashvili underlined the Turkish origin term in Georgian historical monuments: Atabagi, uci, çelebi, cari. Turcologist Tsitsana Abuladze, in the Georgian Dictionary of Sulkhan-Saba Orbeliani (1685-1716 y.y.) has revealed a large number of Turkish words. According Abuladze, for a comparative study of Georgian-Turkish languages Sulkhan-Saba's dictionary is very important and valuable resource (Abuladze, 1962: 57-78).

Between the sudies for about Turkish words in Georgian Nunu Gurgenidze is very valuable researcher in Georgia. Nunu Gurgenidze examined Turkish patronyms in Georgian Achara and Meskheti dialect, in terms of structure and semantics (Gurgenidze, 1976).

Famous Georgian Turcologist Marine Jikia examined Turkish person names in the Georgian language. In Georgia from XVI centuries Turkish persons names spreading is followed.

- Patronyms:
- aivaz-i-şvil-i, eivaz-i-şvil-i
- Aslan-i-şvil-i,
- kaplan-i-şvil-i
- akh-verd-a-şvil-i
- kazı-beg-i-şvil-i

Words which have been done to verb:

- Turk. Kaşağı kelimeden→ Mesk. Lehç. /Da-kaşav-eb-a/→kaşağılamak.
- Turk. hirs→ Meskh. Lehç. /ga-hers-ian-eb-a/→kızmak
- Turk. rezil→Mesk. Lehç. /ga-rezil-eb-a/→rezil etmek.
- Turk. çirkin→Mesk.Lehç. /me-çirkin-eb-a/→çirkin görünüyor.
- Turk. seyir→Mesk. Lehç./seyir-ob-a/→seyir etmek.
- Turk. topla→Mesk.lehç. /da-topl-v-a/→toplamak.
- Turk. başla→Mesk.lehç./da-başl-v-a/→başlamak.
- Turk.bekçi→Mesk.lehç./da-begç-v-a/→bekçi etmek.
- Turk. kölge→Mesk.Lehç./da-kolg-av-eb-a/→kölgelemek.

Result

As a result we can say that in Georgian language we have many words from Turkish and we use it now a day. This is a historical backgorund, this can be result neighborhood or war. By the studying relationship between languages, we can better undarstand our history.

We can say that this source at about Turkish words in Georgian will be first research in Turkish language. For the researchers which are working about history, Turkish language and linguistics this study will be important source for them.

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In the Context of Cultural Linguistics, Universal Cultural Concept within Russian and Turkish Languages:

"Water" and "Human"

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Abstract. Ethno-cultural diversity observed in different nationalities depending on their perception of the world is emerging in the process of examining comparative expressions in the context of cultural linguistics. In this study, "water" and "human" concepts in the Russian and Turkish languages belonging to different language families have been examined. This work was carried out from each of the phrases in both languages. Although different syntax structures of the Russian language and Turkish, it has been noted that the similarities within the meaning of certain phrases were pointed out. On the other hand, it is observed that they have acquired experience of both nations by taking on an ethnic color while maintaining the peculiarities of each language and meeting the same common denominator. As a result, the evaluation of the concept of universal and national values, which belongs to cultural linguistic context "water" (voda) and "human" (chelovek), has revealed the importance of taking into consideration of the national world opinion.

Keywords: Cultural linguistics, Russian and Turkish languages, Water, Human, Idioms

10. Introduction

Culturology, philosophy and linguistics developed their own understanding concept. Aforementioned sciences examine concepts discussed according to the notion and culture system of different nations. In this context, taken advantage of cultural linguistics is seen the most [1]. Concept term maintains its popularity in the science deciplines examining culture and history in relation to firstly universalization and secondly globalization progress [2]. Ethnocultural differences as part of different nations perceiving the world show up themselves in the researches of comparative analysis process of liguistic unions and idioms examination. In this study, election of Russian and Turkish has been become conditioned because of their connection with different language families. Because both nations and their carriers have a rich history and culture that are secular. 'Water' and 'human' concepts have been separated out of many universal culure concepts because of their exceptance as the most important and the most basic terms in the real and daily life of human. These two concepts assumed ethnicity by way of their specific idiomatic images in Russian and Turkish idioms [3]. On the other hand, these two concepts are called common culture phenomenons because of becoming established in all universal languages.

11. A view of universal cultural concepts: "water and human"

Universal features of both languages as part of any nation's culture determine the development of universal intellectual images applied in concrete notional language. 'Water' word from aforementioned concepts is defined in the formal website of Turkish Language Society like this:

1) Colourless and odourless material in liquid state comprised of oxygen and hydrogen.
2) Bodies comprised of this liquid are sea and river.
3) Liquid obtained by squeezing fruit and vegetables etc. (orange juice)
4) Obtained scented liquid by distilling some scented leaves and flowers (rose juice) [4].

First and second definitions interest us more. Because these definitions coming to the forefront will be seen in linguistic statements and idioms related to the 'water' concept throughout our study. Mentioned idiomatic expressions as a sample interpretation base on mythologic, pragmatic and physical features of 'water' concept formed in both Russian and Turkish. Giving a place to 'water' factor in big majority of idioms, proverbs and bywords in Russian and Turkish languages is seen [5]. In this context, fallouts of 'water' concept in Russian language are:

- *Водой* не разольешь (be as thick as theives).
- Темная *вода* на облацех (water is dark on cloud nine).
- От жара и *вода* кипит (even water boils from heat).

Fallouts of 'water' concept in Turkish language are:

- Be afraid of slow *water* and be afraid of a dark horse [6].
- Be as thick as theives
- Walks someone's feet off

As it is understood from comparative cultural linguistics, there are idioms that have the same meaning related to the 'water' concept. This is an indicator of both languages acquisition of common idioms. On the other hand, there are idioms that have a different meaning in '*water*' concept [7].

1) Intrinsically, water in liquid state is one of the most important fact of material world. Some of the idioms in Russian language are:

- окатить холодной *водой* (throw somebody for a loop).
- решетом *воду* не носят (water can't collect water in pot full of holes).
- толочь *воду* в ступе (tread water).

Some of the idioms in Turkish language are:

- Be as thick as thieves.
- Water flows where it flows [8].
- Thread *water* in mortar it is still water [9].

As it is seen in the adopted samples Russian and Turkish idiom syntaxes are different but the semantic similarity of samples is remarkable. He that is down need fear no fall (Кто промок — тот дождя уже не боится.) [10]. Similarity in these samples is another indicator that both nations obtained common idioms.

2) Water is a liquid drink to quench one's thirst. Some idioms that are suitable for the second mentioned matter in Russian language are these:

- набрать *воды* в рот (be too sorry to say a word) .
- остаться без *воды* и голодным (lead a poor life).
- буря в стакане *воды*; (have a storm in a teacup).

Some of the idioms in Turkish language are:

- Lead a poor life.
- Even if you are stuck on the side of the road I wouldn't help you [11].
- Have a storm in a teacup.
- Pour cold *water* on [12].

3) Water get across of land as a natural disaster. For this reason, water concept in here is based on some mythologic matters related to the generation of the world. By its nature water has a strong and distructive feature [13]. By giving a place to the matters in idioms get across of water and taking advantage of a different way, aforementioned item has been defined like this:

- Пройти сквозь огонь и *воду* (be through the mill).
- И в огне не горит, и в *воде* не тонет (It won't burn in fire, it won't sink in water).
- Ни на *воде*, ни на суше; (neither in water nor on the land).

The same situation is reflected in Turkish language idioms as following:

- Water sleeps but enemy never rests.
- Do not spend the night on low ground lest a flood wash you away; do not spend the night on high ground lest a storm sweep you off [14].

Adopted samples show that 'water' image being proper to the definition of third matter reached significance with idioms.

4) Water represents sands of time. Characteristic feature of time is touched on with '*water*' image in the fourth matter [15]. At this point, by starting with analytical philosophy, saying that 'water' concept is analyzed as symbol of time is right. This circumstance is associated with water is fluid, liquid and formless [16].

- You never step into the same river twice.
- Everything is flying by and changing.

'Water' symbolises mobility and development as it is understood from the aforementioned statements. When we look back to the fourth matter, its reflection in Russian language is:

- Деньги идут как *вода* (Money is flying by).
- *Воду* в решете носить (carry water in sieve).

- После пожара за *водой* не бегут. (after the fire is not a condition for water.) [17].

The same situation in Turkish Language:

- A lot of water has flowed beneath the bridge since that time.
- Beat the living daylights out of someone.
- Frog's eye scratches out until *water* reaches the lake [18].

As one can see, concepts reflect people's actions and experiences as N.N. Boldırev mentioned. According to both universal and acquired national experiences, water use is extensive. Because the information about 'water' concept goes back a long way [19].

On the other hand, both positive and negative can be seen in inflexible contextual use of water. So, while 'to drink' or 'housework water supply' is evaluated as positive, 'maelstrom ownership of water' and 'absence' Express negativeness. While water concept shows itself with the use of 'lake' word in Russian idioms, it shows itself with 'sea' word in Turkish. 'alive-dead' 'dirty-clean' 'hot-cold' can be said among the adjectives that are used with water [20].

- вывести на *чистую воду* (prick the bubble).
- это ложь *чистейшей воды* (this is an out-and-out-line).
- в *мутной воде* рыбу ловить (fish in troubled waters).
- *живая вода* (water of life-aliveness water).
- *пресная вода* (freshwater).
- *стоячая вода* (slack water) [21].

As it is known, 70% of human organism is formed of water. For this reason water concept is given a place in concept area of all national languages. Today's modern human being uses this ironic statement by way of chemical compound formula of water (H2O): 'my boots get H2O' [22].

(сапоги мои того – пропускают «аш-два-о») we are of the opinion that it is necessary to touch on the significance of water concept in both notions' culture. Aforementioned concept leaves with the natural disaster impression in Russian religious conscious in a positive way. The religious meaning of water has been thought as a sanctifying power by Russian people. For this reason common two feelings come front in the approach to water: fear and gratitude [23].

On the other hand, water concept has positive meanings in most Russian traditions. For this reason, it is memorialized with compassionate adjectives too 'sweet, pure, mummy'. Double view is consisted of in time. Especially, water used to be qualified as alive and dead in Russian stories and sometimes water was evaluated as negative and dangerous symbol according to Russian people's believes. So, according to these believes these idioms attract attention [24]:

- Where *water* is, there is trouble. (Где *вода*, там и беда.)
- Always wait for a trouble from *water.* (От *воды* всегда жди беды.)

At this point we can claim the belief that water is sacred being has emanated following the esteem and respect for water and the fear inflicted by it. "Water" is the source of life and life force for the Turkish. In old times, The Turkish used to believe that each piece of water had its own god. They used to try to please Allah by pouring wine into dongas [25]. "Water" was used as "sub" in old Turkish and the oldest text about it has been acquired with the unveiling of "Göktürk" script. In Turkish the words "sea" and "tengri" have the same meaning. Water is also associated with the hereafter. It is believed that people come from there and again they will go to eternal kingdom

come [26]. In Turkish society, the concept of "water" has a privileged place as an indication of divine gift and health and as one of the religious-cultural based symbolic sustenance. There is an order in the nature of water. You can symbolize liveliness not only buy using water but also water is "heavier" and a source of "safety". Water pacifies men. Therefore, it is a symbol of our exciteful emotions. Water that grants immortality to the people drinking is called as "elixir of life" in the faith of Islam [27].

In Turkish society, the idiom, "May you be as sacred as water" which is told to a person who brings water can be shown as an example related to this situation. Similarly, an idiom with the same meaning is used in Russian society as well: "будь здоров, как вода." [28]. Another example which is used in Turkish society is "Water is for the little, the word is for the adult". On the other hand, like a belief in Russian folk culture, also the Turkish attribute supernatural powers to water; and they ascribe meanings to water such as healing and abundance grantor, destroyer and annihilator [29]. To illustrate, irrigated farming is directly linked to fruitfulness [30]. In Turkish peoples' mythological diegetics, the concept of "water", a symbol of chaos, has been perceived as chaos because of its amorphous form and due to its this feature it is considered equal to dragon. Dragon, mentioned as "yilbüke" in Divanü Lugatit't-Türk, was called as "yilbegen", "jilbegen", "celbegen" by the Turkish [31]. In Anatolia some certain expressions of respect are performed while one drinks water. For instance; "placing the left hand on the forehead". Within the scope of the beliefs of Islam it is paid attention not to stand while drinking water as well [32]. Also in Slav myths "water" has mystic symbolic meaning. According to the belief of Russians if you want to return to a place you like you need to drop a coin into water. Dropping a coin into water means comprising with the thing which may hinder you from returning and an expression of respect for them [33]. On the other hand, the negative symbolic meaning of water is generally seen in dream interpretations. Cloudy and dirty water is a sign of ailment, death, and grief. Moreover, clear water is an indication of shedding tears. Among Western Slavs cloudy water is used to cast love spells. Young girls run up to water to get rid of pangs of love or to keep their affairs going with their darlings [34]. Also in Russian language there are personified female names representing water: "Ульяна, Елена, Ердана". The same situation exists among the Turkish: "Aksu (name of several streams in different lengths in Anatolia), "Arsu" (as clear as water), "Asel" (Honey, one of four water in Heaven), "Aslısu" (one's past is as clear as water), "Aysu" (as shiny as the moon and as clear as water). As is seen, the concept of water appears to be the creator of life and as a sacred element according to both Turkish and Russian belief and cultural values systems.

Another concept as important as water is "human" [35]. Human, has always been defined as a complicated phenemenon and a main theme which all the philosophical, physical and metaphysical sciences try to decipher. The social and biological relation between human and society is more comprehensive and apprehending values in regard to human's sociological nature is verbalised far more explicitly [36]. The concept of "human", finds an expression in linguistic table as most especially a biological being, the representative of a supreme mind and a complex psychological organization. In terms of representation of genders (female and male), human is like an inseparable tandem (bicycle for two) [37]. When we interpret the concept of "human" in Turkish and Russian idioms on the basis of images and idioms, it is basically seen that "human" (man) in the idiomatic background of languages reflects semantic features of this universal key concept in common cultural history of the humankind. Actually human is a notion of ancestry. (when it is compared to other living beings) "human as a transporter of some certain signs and parameters" (describing personal

characteristic), "human-man" (on indication of ancestry; contrast). It is possible to universalize these meanings by grounding on the logical and intelligible liaisons of the concept of human in conceptual fields of any language. Ethnic signs which gain an official expression in idioms, constitute certain national idiomatic images [38].

Here are some ingrained examples of national idioms images, peculiar to all humans, in different linguistic structures:

1) Human in general terms [39]. Here it is implied the definition; "living being that lives in a cultural environment in society, has the ability to think and speak, can comprehend the universe as a whole and can change as a result of its findings" [40]. In this paragraph the concept of human in Turkish and Russian idioms is used by being availed of its general meaning. When examining the examples in Russian language, firstly these idioms come in sight:

- *Человек человеку* – друг (man is a friend to man).
- *Человек* предполагает, а Бог располагает (Man reckons, God executes).
- Гора с горой не сходится, а *человек* с человеком всегда сойдется (Hills remain apart forever, (but) men meet (some day)).
- Быть (стать) *человеком* (Being a man).

When examining the examples in Turkish language, firstly these idioms come in sight:

- *Adamın* iyisi alışverişte belli olur (*The best of man* shines out in commerce).
- *İnsanın kıymetini insan bilir* (*Man* appreciates *man*) [41]. *Adamın* adı çıkacağına canı çıksın (Give a *man* a bad name and hang *him*).
- Akıl *insana* sermayedir (Wisdom is capital to a *man*).

As it is understood from the given examples the concept of "human" has been used in idioms as a general image representing human ancestry. Human, such a universal and general perception, cannot have any national characteristic. However, when an idiomatic image is fictionalised over characteristic features of people's fields of activity which determine the vital image of the public, the situation becomes reversed. At this point, as a field of activity peculiar to eastern peoples, acknowledgement of trade can be given as an example because during trade a merchant displays his own personal characteristics [42].

2) "Human as a transporter of any parameter" [43]. In this paragraph it is benefited from the use of the word "human" as an adjective and its third meaning; " a superior person in terms of temper and morals" definition [44]. Here are the idioms in Russian language exemplifying this situation:

- *Умный* (*человек*) в гору не полезет (A clever man never climbs the hill).
- *Бойкий* (*человек*) скачет, а смирный плачет (While a nimble man is running, a calm man cries).
- *Сытый* (*человек*) голодного не разумеет (Half the world knows not how the other half lives).

The word "brave" which is used in idioms in Turkish language to exemplify this situation draws attention:

- *Yiğit* başından devlet ırak değildir (Wealth is not far from a *brave* man.) [45].
- Her *yiğidin* gönlünde bir aslan yatar (There lies a lion in every *brave* heart).
- *Yiğidin* sözü, demirin kertiği (*Brave* man's promise, iron's notch) [46].

- *Yiğit yiğide* at bağışlar (*Brave* man grants another *brave* man a horse.) [47].

As it is seen in the sample idioms, human has been characterized both positive and negative. When Russian and Turkish idioms are examined, it is seen that human factor isn't given a place. It is tried to characterize human quality by switching noun and adjective. If we reveal a general judgement: positive features of Turkish and Russian people are favour, bravery, generosity, being a man of his word, too energetic, negative features are laziness, poverty, intimidation and unnecessary duteousness. So, at this point, specialties of nations in moral and spiritual norms shows difference in the evaluation of human's characteristic features.

3) 'Human' is male. When we look at the third matter about the male meaning of 'human'; we can say how they are called according to their age when we evaluate by considering Russian 'Мужчина" and Turkish "Adam" (Erkek kişi) words. In Russian "старик", "дедушка", "мальчик"; in Turkish "ihtiyar", "dede" "oğul" have the same meaning [48]. When we look at family relationships: in Russian; "Отец", "брат", "сын", "муж", "дядя", "племянник", "зять", "деверь", "шурин", "дед". In Turkish; baba, oğul, koca, dede, amca, dayı, enişte, kayınbirader, damat. But there are two words being different from Russian: "Kardeş" ve "Ağabey". These words show the importance of the respect to the olders and youngers [49]. For both nations, when we consider men's social standards, used words are like this; in Russian just "Господин" word is seen, in Turkish "bey" and "efendi" words are seen. At the present time, these words are used as a compound word ''beyefendi'. In the third matter that in both languages 'human' concepts meaning male draws two conclusions. While in Russian culture conscious man concept reminds 'strong', 'brave', 'kindhearted', 'trustworthy' adjectives, their real duty is accepted as protection and helping [50]. In Turkish it is a more extensive. Except the most common adjective 'strong','fair','guardian','responsible','trustworthy' and 'brave' words are added. Apart from that 'dad','man','father','worker','goodman','guardian','brave' words show the importance of man [51]. Proper idioms according to the third matter meaning in Russian "Мужчина"and in Turkish "Adam" (Erkek kişi) are:

- По *отцу* и *сыну* честь (they respect child according to father).
- *Муж* - голова, а жена шея While husband is head, wife is neck).
- Жена за *мужем*, как нитка за иголкой (wife goes after her husband a thread threaded a needle).
- По *отцу* выбирай себе *мужа*, по матери - жену (look at father and choose your husband,look at mother and choose your wife).

There are some examples in Turkish:

- Man is like flood, woman is like lake.
- Man's bread doesn't stick in man's gizzard.
- My man, be a man, be a rock.
- Head scarf according to your man, cook according to your pan.
- It rains at night, gets fairer in day light, environment goes right; man says, woman is quiet, house becomes alright "woman herself defeated man [52].

As is seen from the examples that idioms are formed by two opposed universal concepts. Besides their social role meaning, information given about their typical features is attractive. While man is identified as hero, woman is identified as nester.

12. Conclusion

As a conclusion of our study, it is necessary to highlight that '*water*' (*вода*) and 'human' *(*человек) concepts have a universal meaning and maintain their importance at present time. We are in the opinion of cultural linguistic analysis of universal 'water' and 'human' concepts will prove national features importance again. Historical and cultural development of a nation, system of values, its traditions and customs shape humans' perceiving the world process in the national language refreshment process.

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The Translation of Euphemisms in Mukhtar Avezov's Stories into Turkish in Terms of Meaning and Structure

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Abstract. Recently growing increasingly between different Turkish dialects, literary translations are important steps among Turkish peoples speaking these dialects towards the development of historical ties between them. In this context, classical Kazakh writer M.Awezov's works are worth evaluating because of the fact that they give valuable information about the development and characteristics of Kazakh Turkish and literature.

The qualitative method is used in this research. Examples of euphemism have been identified in some stories of M.Awezov translated into Turkish, using document analysis techniques. It has been highly paid attention to that whether the word studied while translating into target language, had been translated using euphemism or they had been rephrased in the target language and whether they kept the power of original meaning in the source language.

The euphemistic words in language, used knowingly or unknowingly, willingly or unwillingly during a rude or obscene speech, are some harsh expressions referenced in order to humiliate. These words, depending on the person's age, gender, education level, social status and religious show great diversity and are found in abundance in the literary works. These words are also seen to have included in the stories studied. Thus, the characters' mood in stories and their attitudes towards events created a vivid expression. Their pouring from the mouths of characters added narration mobility color and emotion. It is obvious that euphemistic words, having considerable amount of striking and important roles, should not be underestimated in translation.

Keywords: Mukhtar Awezov, euphemism, dysphemism, language, target

1. Introduction

When the language is said to be the dominant reason, people name any of objects and concepts that bother indirectly; more appropriately, the case can be replaced by the expression which is frequently observed. Such kinds of words are called euphemisms. In addition, language can be found in a case of vice versa. This function is a kind of euphemism; studies show differences of euphemisms used in accordance with the place and purpose.

"Even conceptual meaning of euphemism is expressed although in a negative situation to a positive word or phrase verbally, though sometimes also gives a positive phenomenon to negative. In this case, the first euphemism is good naming (euphemism), while in the second case emerged euphemism is bad naming (dysphemism). For the dead one special words are usually used as: *I kick the bucket in the village, he went to heaven* has a negative connotation." (Karabulut-Ospanova, 2013: 131)

As it has been seen, the concept of the death is expressed in both cases implicitly. But, it will create different effects on the reader or listener while reading. In the first case, respect for the people who died, not to upset their relatives and nice, polite conversation in the latter effort was seen teasing, humiliation, hatred out foreground.

According to Demirci, who used swearing as in the followings:

"... If good naming is accepted as euphemisms, dysphemisms should be also accepted as euphemism. In one case, the naming is in the positive and good aspects, while the other is given in negative. Euphemisms and swearing interest in the case of naming a bad sense emerges. A kind of insult, humiliation and verbal attacks may be associated with such euphemisms which may be connected with religious beliefs and their supporters. It is known that the side who does not share their beliefs is called as infidels. Therefore, they are one of the ways to use the euphemistic curse indirectly to its own non-religious infidels. The Turkish word *küfr* which means swearing in English also borrowed from Arabic means *covering* and *hiding* expresses interest." (2008: 29).

Güngör, who accepted the differentiation of euphemisms with dysphemism, bad or poor naming, describes it as "shudder, fright, the naming donors and reflects poor impression and associations" (2006: 88-89).

After all these explanations, knowing that we call for the use of bad language naming names or unwittingly, willingly or unwillingly more folksy, vulgar, derogatory and uncomplimentary said to be referenced during the harsh expressions obscene speech. However, sometimes some promise in this style/words is not bad, naming is discussed. Social status of people in the community, religious and political opinion, depending on the intention and mood can also change these statements using insults in a specific context: "These statements, used for the purpose of defamation, the words identifying the notion and cases of the notion that people do not want to close them, they are words that point to the situation, therefore, it is relative; from culture to culture, and even vary from person to person. The word "kapir" in Kazakh (in Turkish *Kafir,* which means *unbeliever*) and the word "communist" has the insulting meaning for a devout, anti-communist one and in his vocabulary. Again, depending on the direction in culture change, arbitration direction of the words is forgotten or remodeled: as *gâvur* (infidel)*, çingene* (Gypsy)" (Oytun Altun, 2009:1).

In a similar way, sometimes it is difficult to draw the boundaries of the target two types of euphemism in question. Thus, some researchers call both under one neologism naming it as x-phemism. Kröll (1984: 12) says in this regard: "Boundaries between good naming (euphemism) and bad naming (dysphemism) is sometimes blurred. So, sometimes euphemisms can be dysphemisms naming euphemisms." (Karabulut-Ospanova, 2013: 134).

But the truth is known: some presence in the language, concepts and

objects are not directly described indirectly. Such expression, bad, negative or shameful meet you more beautiful, as they are expressed in a disguised manner with positive statements; means neutral in the rough, it can meet with worse expressed implicitly. Main goal is different in both expressions. However, the meaning and the reaction of listener/reader are in the foreground whatever impression they function. Thus, both in general it should be considered under the name of euphemism (Ospanova, 2014: 243).

1. Methods

The document analysis technique based on the qualitative research methods is used in this study. The classic stories by great Kazakh writer Mukhtar Awezov, translated into Turkish have been viewed. The samples of dysphemisms taken from four stories by the writer were firstly classified according to the theme. These are dysphemisms about religion; expressing physical defects; expressing negative character; and other expressions ill-used for woman. The purpose is whether these dysphemisms were translated from the source language to the target language word-for-word or we meet with other words that have been expressed meaningfully in different way. If they were translated according to the structure, it is an important phenomenon whether kind of implicit narrative paths were translated or various expressions were used.

2. Results and Comments

Poor designations, known as referenced in more daily or folksy conversation are diverse expressions connected the person's age, gender, education level, social status and expression in accordance with the diverse religious beliefs. It is seen that these expressions are frequently used by characters in literary works. By providing the use of such expressions by the people in the story M. Awezov adds vitality and color in the event and narrative. Also, the importance of the attitudes and mood of characters that use these dysphemisms in predicting behaviors is great.

2.1. Bad Religion-Related Naming

One of the factors that cause enmity and hatred between people belonging to different races throughout history is religion. Faith, the differences between the lifestyles and world views have led to conflict between people. Such negative repercussions for the language to be negative are normal. Language "has a particular religious belief arising out of hostility towards the other religions, anger" (Demirci, 2008: 24). This one kind of expression as *kapir* in Kazakh language is essentially "non-Muslims, heathen", and also figuratively "vile, cruel, dishonest" (KTTS, 370-371) meaning used for bad exhibiting negative attitude towards those who share the same faith with him. The following sample also highlighted, it does not deal with the religious discrimination, but concerned that the poor temperament can be seen while expressing the word or someone is attributed to it:

Azdan son özge balalar tilazar, kapir, barmaydı degen atpen kutılıp kalatın bolıp, İsa men Kadişanın beyildi karagına ırza bolatın küyge kelgen Kasım tezek teretin boldı. (J/208)[229]

Diğer çocukların, "Kafir, söz dinlemiyor, gitmiyor" laflarından kurtulmak için İsa ile Kadişa'nın merhametsiz duygularına rıza göstererek tezek toplamaya başladı. (Y/26)

[229] All examples of dysphemisms are taken from translation of M. Awezov's stories by Z. İsmail ve A. Güngör

From a litle time in order to get rid of the word "Other children are *kafr*, naughty" Kassim agreeing to Kadişa and Issa's ruthless sense began to manure collection.

El men koska kezek tiyedi. Bir kapir sırkındı. (K/308)

Bir obaya, bir sürüye saldırıyor. Tam kâfirin teki. (K/113)

S/he is continuing the back-and-forth attacks. He's full *Kafr* (unbeliever). (K/308).

It said that the dysphemism sample is translated word-for-word, exactly in the target language. In the language of Muslim people the word Kafr (*kâfir)* spoken to non-Muslims especially Christians, generally known and mean as "heathen" figuratively as a "traitor, cruel, stubborn one" (MBTS, 1004). This provides both structural and semantic equivalence. However, it found that a sample of the different structure of the expression and understanding words has been met. A curse in the form of an adjective instead of Kafr, which consists of a single word which means "God damn", the sentence appears to be identical with the preferred deviation in providing valence:

Tuu, mına kapirdin eki közi jap-jasıl bop ketipti-av, tukımın sezgen eken mına jüzi kara, koy, balam, endi munı öltirip, terisin alayık, -dep edi. (K/286)

-Tüh, Allah kahretsin, bunun gözleri yemyeşil olup gitmiş ya. Soyunun sopunun farkına varmış melun: tamam oğlum, artık bunu öldürüp derisini alalım, demişti. (K/94)

Damn it, his eyes have gone green. He has noticed the accursed descendant: all right, son, let us now kill and skin it, he said. (K/94)

The Kazakh word "kapir" derived from the word "Kapirstan" with the same meaning and means "cemetery", which is attributed to the group of traitors to the target language and a multitude of names have taken the form of additional full transferred as infidels. Thus, although not in terms of structure, but also they are expressed in terms of the most appropriate means; it would be used for the followings:

Kasım endi barlık özine karsı arnalgan aramdık, ögeylik, kuvlıkpen kapirstan minezdi kabaktan, jartı sözden ugatın boldı. (J/208)

Kasım artık kendisine gelen tüm kötülükleri, üvey muameleleri, sinsi ve hıyanet dolu tavırları yüzünden artık yarım sözlerin bile ne anlama geldiğini anlıyordu. (Y/26)

Now, Kassym has already begun to understand all from half word come to him, attitudes full of evil, step transactions; sly infidelity was.

Kasiyet bar ma olarda! Kapirstan bolmasa oylasayşı! (KK/269)

Onlarda hiç haysiyet denen bir şey var mı! Şu kafirlere bakın. (KG/80)

The Kazakh word "*Kapirstan*" is translated *as Place of Kafrs* into Turkish.

2.2. Physical Defects Expressing Bad Namings

It is seen that people's external appearance and physical structures are the one object in order to indicate any aversion or hatred and hostility in human relationships.

The following quote in text, only one work *"pushyk"* is used as the name for several people as physical defect and more told the name of humiliation by removing the foreground. Thus, the attitude of hatred and act toward the people is put into this word. The adjective word *"pushyk"* consisting of one word in the source language, means hollow-nosed, sunken nose and giving the same meaning, but one structure in terms of adjective clause, which is attributed to the group of other translated the phrase:

Sözinin kırşankısın karasanşı! Men sonda balamdı bir puşıkka bermek pe ekem?! (KK/269)

Sözün pisliğine bakın! Ben o zaman kızımı bir çökük buruna mı verecekmişim?! (KG/80)

See the mess is! Am I going to give my daughter to a sunken nose, then would I ?!

Algi menin balamdı ana puşıkka berip jibermek bolıp jürgendegi oyı ne deşi? (KK/270)

Onun, kızımı şu çökük buruna verdirmekte acelesi neydi? (KG/80)

Was my daughter the rush that is inflicted on sunken nose?

Sonda jurtka beretin beresisin esepke salıp tölegende öz elimnin Marden degen puşıgına bermek üş karanın somasınday borışı bar eken, algi kurgır oyımızdan şıgıp ketipti. (KK/267-268)

Halka verilecekler hesaplanıp ödendiğinde kendi boyumun Marden denilen çökük burunluya üç büyük baş hayvan ederi kadar borcumuz çıkmış. O herifi de unutup gitmişiz. (KG/78)

When it will be calculated and paid our debt up to their neck ring out of my three cattle Marden called it to the sunken nose. He's also the guy we're going to forget.

2.3. Dysphemisms expressing negative character

Reference to human temperament is also directed in using poor naming examples. So, negative connotation in the source language "*sozuar*" which means "*talkative or mouthy*" the word "miljin" instead of the adjective in the name of the 'chattering' adjective of choice would be expressed hatred of speaking:

Körer közge mop-momın, müp-mülayim bolıp jürse de, ol mıljınnın işi osınday. (KK/270)

Gören göze çok saf, mülayim görünürse de o gevezenin içi böyledir. (KG/80)

Seeing eye so pure, so that the mouthy's inner world also appears bland.

2.4. Dysphemisms Used for Women

The woman should be detected in a family environment and society, adoption and its reflection in this beautiful language appear worse nomenclature as positive. The dominant term used for women from time to time due to the characteristics of being a patriarchal society, "meaning with condescending or sexual connotations have earned" (Güden, 2006: 35). As the word *karı* in Turkish language (means *wife*) is not very gentle use, the word "*qatyn*" [qatyn] which means "*woman*" in Kazakh language and in Turkish kadın' is a rough expression[230]. This is one example where woman is referred to humiliate or ridicule. But, it is seen that this word is translated as *hanım*, into the target language referring euphemism. Thus, the worst sense and negative connotations of the source language is loaded with that word which is ignored in the target language:

Katınının, mıljınnın özinin oyı da menin balam könse, puşıkka jetektetip koya bermek bolsa kerek. (KK/269)

Gevezenin ve hanımının düşüncesine göre şayet kızım kabul ederse, çökük buruna kendi elleriyle teslim edecekler galiba. (KG/80)

If my daughter agrees according to the opinion of chattering and his wife, I think they will give her to sunken nose with their own hands.

In the following sample, the woman as a female character giving birth in referring to the board parallel with the female animals and the word "*Urgaşı*" (KTTS, 860) is attributed to the woman:

Bul arada otırgan elde adam sekildi adam bar ma? Urgaşı sekildi jıbırlagan usak. (KK/264)

Bu obada oturanların içinde adama benzer birisi mi var sanki! Karı gibi dedikodu yapan basit insanlar. (KG/76)

Is there anybody who looks like a real man sitting here! Simple people like gossiping woman. (KK/264)

Expressions insulting women are used indirectly, targeting women as direct negative expression in the language. The above mentioned word's ("gossiping") direct translation into Turkish language is *karı ağızlı* means *mouthy wife* (TSE, 1087), and *mouthy woman* (ÖDS, 302). Gossiping is perceived as a phenomenon unique to

[230] For more information see additional from Dysphemisms used for Kazakh and other Turkic countries women Ospanova, 2014: 244-250.

women and so poor that they send women[231].

2.5. Other Dysphemisms

People need to debate in society and in the family environment, fighting, anger can tell instantly rude and derogatory. Some of the statements in such kind of opposites is directed to dogs as *"um, төбет, жетим um*" (*dog, orphan dog, male dog*) etc. Exactly in the target language of these provisions are used as the following:

Bul uvakıtta Kadişanın kolı üyrenip algan tayagı künnen-künge Jetim iyt, Jaman neme! dep közge şukıp, jiyi-jiyi tiye bastadı. (J/208-209)

Kadişa'nın dayağa alışmış eli, günden güne: "Yetim it", "Kötü şey!" diye gözüne sokulup sık sık tekrarlanmaya başlandı. (Y/27)

Kadişa"s accustomed to beatings hand, day to day, began to frequently be repeated in the eye as "orphan dog", "poor thing!".

The first means 'puppy' in the figurative sense of the "lackeys, minions, henchmen" and the word *iytarşı* (KTTS, 360) is another example of poor naming. However, it is skipped in the target language:

Aşuv kısıp buvlıkkannan Azbergendi boktap jiberip, kınınan sapıday uzın kara pışagın suvırıp algan. Jarıp tastayın sen iytarşı töbetti! – dep, tap bergen. (KKO/380)

Haddini aşan Azbergen'e küfredip, kınından keskin kara bıçağını çekip: "Karnını deşeyim senin gibi köpeğin" diye atılmıştı. (KKV/173)

Whether Azbergen curse of excess, pull out the sharp knife from its sheath land: "I pierced the stomach of the dog like you," he laid (KKV/173).

The word *albastı,*[232] terrible and harmful supernatural and mythological creature is said in the source language and used to hate people or animals. In the following example, the evil spirit name is referred to wolves which do a great harm to pets, and believed causing damage to people showing a fear and hatred of the speaker. However, this compound noun in the target language is used only for the primary sense, it is seen covered near a word of meaning:

Mına albastı tegi kabakka karay şabatın albastı eken dedi. (KKO/381-382)

Bu musibet adamına göre yapılıyormuş. (KKV/174)

This hell is being done by the devil man. (KKO/381-382)

A kind ilenia up, we believe there will be no wrong assessment in the context of designations *kargış* bad as evil and vulgar language to talk. Kazakh curse some way due to lack of exact counterpart Turkish, transfer in the meaning of the sentence and appeared to use the different types of curse depending on the context. For example, *töbennen urgır* or *kuday töbennen urgır* the meaning of the phrase "God punishes you" semantically close words in the target language is preferred:

Töbennen urgırlardan ne jaksılık kütesin? (KKO/343)

Allah'ın belalarından başka ne beklersin ki. (KKV/143)

What do you expect from the other damned?

Kuday töbennen urgır, Jarasbay! Osı kılganın öz basına kelsin! – dep, bayı köz uşınan jogalganşa artınan karangıga karap turdı da et salgan kaptı arkalap üyge kayttı. (KKO/388)

Allah belânı versin Carasbay! Bu yaptığın senin başına da gelsin! diye kocası gözden kaybolana kadar arkasından karanlığa bakarak et koyulan çuvalı sırtlayıp eve döndü. (KKV/179)

Zharasbay, damn you! You happen to you that you're doing! Staring into the darkness behind her husband until his

[231] The word *katın* 'kadın' in Kazakh language is also used in allegorical meaning as timorous, fearful. see. KTTS, 495. Bu yönüyle de kadını dolaylı yoldan aşağılayan bir kötü adlandırma olduğu ortadadır.

[232] see for additional to *Albastı*. İnan, 1986: 169-171; İnan, 1987: 262-263.

disappearance, she put the bag with meat in it to back returned home.

A curse expression *"kuday tilevin bermesin"* means *May God not give what you wish* as come together in the target language in the sense that both ends of which differ in semantic and structural met with a curses. As it is mentioned as *körinde ökirgir* in Kazakh and translated into Turkish as *mezarında sürünmek* in the form of a curse type of burial is preferred to crawl:

Kuday tilevindi bermey, körinde ökirgir, keseldi! – deydi. (KKO/343)

"İnşallah iki yakan bir araya gelmeyip mezarında süründürür baş belalarını" diyordu. (KKV/143)

"I hope the two burning crawling nuisance to the grave does not come together," he said. (KKV/143)

The following example in the shape of the source language to the target language when translating adjectives curse in exchange for the use of one to one question:

-Kuvargan-ay, nendi alıp em? Ne jazıp edim?... Bavırına salıp ösirgennen baska ne kıp edi menin kulınım?! – dep eldi tegis eniretip, Kökserekti baska tepti. (K/313)

-Kahrolası, neyini almıştım?! Ne kötülük yapmıştım?... Koynunda besleyip büyütmekten başka sana ne yapmıştı benim yavrum? diye, halkın hepsini gözyaşlarına boğarken Kökserek'in kafasını tekmeledi. (K/117)

Goddamn, I bought what?! What have I done evil? ... My baby had done other than what you nurtured in the bosom? He kicked the head Kökserek drowns in tears all the people. (K / 117)

5. Conclusion

According to various reasons there are more dysphemisms speech which are directed in non-official speech than euphemisms. While translating M.Awezov's stories into the target language along with word-for-word translation the words with close meaning were also used to understand dysphemisms. In translating the dysphemism *qatyn* into the target language translator used euphemism as hanim which is closer to lady in English. In general, dysphemisms in the text are not replaced with equivalents in the target language taking into account the literary value even trying to approach honestly.

Dysphemisms which add vitality, mobility, emotion and excitement to people speeches in literature play main role to indicate the attitudes and behaviors.

Because of such kind of expressions there are some elements which should be taken into attention. Firstly, dysphemisms should be given with equivalents if there exists in the target language. If there is no equivalent of dysphemisms in the target language translated words should be covered with closer words. By this way literary text and expressive forms will be considerably followed.

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