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AND ART  
SYMPOSIUM**

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Etimesgut Becoming a District...

*The opening ceremony and paper presentations of the Turkish Culture and Art Symposium, which we started on February 1, 2020, were held between 29-30 October 2020.*

*At the symposium, 100 universities (from 36 countries) attended, and 286 academicians presented 186 papers.*

*This work is a gift to the world of science.*

  
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**CONTEMPORARY PERCEPTION OF TRADITIONAL TURKISH ARTS:  
ÇİNİ SAMPLE<sup>1</sup>**

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**Abstract**

The arts are crucial for understanding, forming, and making culture and civilization much more meaningful. In this context, traditional Turkish arts have a long history, started by Uygur Turks, developed by Major and Anatolian Selcuqities and systematized by Ottomans. During all this process, Turks had the main role and function so that the arts had reached the top point by accepting Islam. In traditional Turkish arts, Turks had brought new understanding and technic and equipment, colours, form, composition, designs from their past belief, tradition and culture. Therefore, traditional Turkish arts have been historically so rich and unique that we have this unique and rich heritage today. We can observe such uniqueness and richness in some of the branches of the traditional Turkish arts such as hat (*calligraphy*), tezhip (*ornamentation*), çini (*tile art*), ebru (*marbling*), miniature and so on.

Thus, in this paper, to demonstrate our contemporary reflections over traditional Turkish arts at the sample of the art of Çini utilizing data derived from our observations as the Çini master-teacher and the recent questionnaire applied, we shall firstly introduce and deal with the hat, tezhip, miniature and ebru in terms of historical background. Secondly and most importantly, after giving brief historical background and presenting the performance of the art of Çini, we shall examine outcomes or findings of questionnaires about my students who have joined the course of the art of Çini in the period of the years 2015 and 2020 in Ankara for revealing their

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<sup>1</sup> The main body of this revised and enlarged paper presented in Turkish at “International Turkish Culture and Art Symposium” in Etimesgut – Ankara, on 29-30 October 2020.

attitudes, approaches, feelings, thoughts and perceptions towards the art of Çini as well as their daily life practice during their studentship in the course.

**Keywords:** Traditional Turkish arts, Çini, Contemporary Perception of Çini.

## INTRODUCTION

What enriches the places is the culture and art created by the people living there. Verbal or nonverbal cultural properties enable us to talk about the existence of a civilization in the place. Those establishing culture and civilization put their signature on the world, and the others follow or are enlightened by the path created by this nation throughout history. The Turkish nation is one of the pioneers of the civilizations that will leave their mark in history and top out in arts and glorifying their geography. The Turkish nation had an extensive culture by blending the pre-Islamic cultural values with the Islamic values after accepting Islam and establishing the construction of the high civilization. Considering the Turkish civilization based on arts, we can see that it is extensively equipped with arts. It has such a wide range of arts that Turkish people express their emotions and thought verbally or nonverbally. A few of the nonverbal expression methods of art are motifs, patterns, forms, colours and shapes. These are also the keystones and main elements of art. These main elements are used on various surfaces. Since the Turks considered nature as divine before Islam, they focused on patterns with figures in their designs and engraved objects like mirrors, combs and carpets.

Furthermore, pieces that symbolize religious beliefs can be seen. They composed their most important art pieces in the animal art style (Eycil and Us, 2019:81). The Turks, who were in touch with nature because of their living conditions, were affected by nature and used natural elements on their stuff. The Turks have communicated with other societies and been in interaction with them in the process of time. Their cultural range expanded and enriched due to this interaction. Their cultural range deepened as they incorporate different branches of art after the acceptance of Islam. While some arts got lost in time, most arts have been developed, become systematized, and come today.

If we can give the following answer to the question “What is art?” while reading art through a nation; *“Sanat (art) is an Arabic word and was derived from the word “sanaa.” It is the equivalence of the words “art” in English and “ars” in Latin. It is defined as “to have been reached to a certain competence,” “the ability to shape something freely according to one’s inner rules” or “the expression of events and beauties that people saw, heard, felt and imagined in a way to arouse aesthetic excitement in people” (Çam, 1999: 3).*

Every field of Traditional Turkish handicrafts with a prosperous repertory renders its art within its system. This system takes place in detail. These details, fineness and gracious final touches deeply affect people. These pieces created methodically and meticulously have developed and enriched from past to present and decorate both structures and hearts. Every art branch creates art pieces within its structure as well as interacting with other branches of art. They can become supplementary to each other. For example, The arts of tezhip (*ornamentation*) and ebru (*marbling*), which decorate the art of hat (*calligraphy*), and the miniature craft, which makes writing understandable.

Our traditional handicrafts have made great progress with the government incentives and attention of municipalities and the private sector, in addition to the major role of the artists in preserving the traditional Turkish handicrafts. Today’s artists produce works of art, look into the historical processes of skills, and find new information about these issues. This information shows that we have a prosperous traditional handicrafts background and accumulation. In line with this information, it is seen that conventional Turkish handicrafts are embroiled on various surfaces.

Calligraphy, ornamentation and miniature performed on paper, marbling performed on water, tile art performed on mud (ceramic), and a short history of tile art among the traditional Turkish handicrafts were mentioned in this study. Then, the evaluation of the in-depth interviews made with the trainees who attended the Cevizlidere and Cigdem BELMEK courses in Ankara, Turkey, between 2015 and 2016 was created using the survey method.

## CALLIGRAPHY

Calligraphy (*Hüsn-ü Hat*), embroiled on sized paper and includes materials like cane, pen and ink, is the art of calligraphy abiding by the aesthetic rules in a measured, balanced, and rhythmic manner. The written language of the Islamic civilization, Arabic writing has gained a style where geometric, neat, vertical and horizontal lines are dominant. Calligraphy is defined as “a thin, long, true path; a line or writing formed by connecting the dots” in the dictionary (Serin, 2014: 65).

With the birth of Islam, the language and writing of the Qur’an became an internationally powerful language in a short time, and cultural unity was secured. The importance of social development and improvement of paper, which enabled the Qur’an to reach people, was emphasized in the first message of the Holy Qur’an. Ignorance was shown as the cause of all types of backwardness. The need for writing, preserving and reproducing the Qur’an with the spread of Islam in time increased the importance of writing so much more. While writing developed in terms of alphabet, form and grammar in the 1st and 2nd Hegira centuries, it also gained magnificent beauties that started to increase to the level of artistic writing (Serin, 2014: 66).

Two forms of writings were known in the birth of Islam. The first one was “meşk”, and the other was “cezm”. The first revelations were written with geometric cezm calligraphy in terms of being more formal. Geometric scripts were named Mekki, Medeni and lastly Kufic based on the region composed the most at different times. Medeni script is an undotted, stationary, simple writing order where neat, geometric, rhythmical, horizontal and vertical lines are dominant.

Important developments in science and art occurred in the time of the Umayyads. With the translation activities of books and reproduction of the Qur’an, the number of clerks who write the Qur’an with calligraphy increased. Halid b. Ebul - Heyyaç was distinguished in the time of the Umayyads with the copies of the Qur’an as he wrote with calligraphy. Considered the first polished writing calligrapher, Halid is known as the person who wrote the first monumental writing on the south wall of the Mescid-i Nebevi, beginning from the Surah Ash-Shams until the end of the Qur’an with gold. It is also known that Kutbe al-Muharrir, one of the

important calligraphers in the time of the Umayyads, created four types of writing.

In the time of the Abbasids, *mevzun* (measured) and *asli* (original) calligraphies emerged. The characteristics of *mevzun* calligraphies are that they are round and have 24 typefaces based on the thickness of the pen and paper. The most important innovations in the history of calligraphy occurred in the time of the Abbasids. Ibn Mukle combined characters and features, classified them, decreased their numbers, and laid out and named the geometric proportions and rules based on the circle of letters. Thus, he made the important initial reforms on the emergence of *mensub* (*aklam-ı sitte/golden pen*) calligraphies. Inbu l-Bevvab (death 413/1022), considered the second biggest calligraphy master, enhanced the style by making these aesthetic rules based on finer geometric proportions. He reduced the number of pens to eight and made a major reform on the emergence of *aklam-ı sitte* by detecting and classifying the common points of similar styles. The style of writing dominated the Islamic world for almost three centuries. The copy of the Qur'an he wrote with *Reyhani* calligraphy, which is his most well-known work and which reached today, is in Dublin Chester Beatty Library (Serin, 2014: 71).

Yakut el-Musta determined the scripts of *sülüs*, *nesih*, *Rehani*, *muhakkak*, *tevki* and *rik'a*, named the *aklam-ı sitte* (*golden pen*) and revealed its classical measurements and bases in its most developed form. The script got the most beautiful harmony. The innovations Yakut made on calligraphy opened a new period, and his effects continued for almost two centuries, and his writings were taken as an example. Yakut's style spread to Islamic nations even after his death thanks to his six students who went to these nations.

### **Aklam-ı Sitte**

It is the name given to six types of Islamic writing with different styles. These six types of writing, whose classical bases were revealed by Yakut el-Musta's are *tevki*, *rik'a*, *muhakkak*, *reyhani*, *sülüs* and *nesih* writings.

**Tevki** is the name given to calligraphy writing in *sülüs* pen thickness of 3-4 mm with which all documents of the kings were written.



**Rik'a** is the name of the writing written on specifically sized small pieces of paper and parchment. The pen thickness is 1 mm. The rik'a writing is used for archives, letters and daily things.

**Muhakkak** is bigger than sülüs pen thickness of 3-4mm and was used for big-sized Qur'an writings and other books and the inscriptions of architectural pieces.

**Reyhani** is used for Mushaf inscription and book arts with a pen thickness of 1 mm. It is a type of calligraphy-based on the Muhakkak writing and its characters, but it is written in thin and small letters like nesih writing.

**Sülüs** is the type of writing used for odes, couplets, verses and Mushafs with a 3 mm pen. Sülüs scripts were accepted as the source of Islamic writing, which is also the case for kufic scripts, and beginning the process of learning calligraphy with sülüs scripts became a tradition.

**Nesih** is a field of art where the thickness of a pen is one-third of what is used in sülüs scripts (1 mm.). The most commonly used writing form utilized to author books and mushafs following the 16th century. Owing to the easiness of reading and writing, this method has been preferred more than other writing styles (Serin, 2014:74).

**Celi yazı** is not a form of writing, but the name is attributed to writing letters in a greater form accepted as normal or natural. It has been utilized on tablets, plaques and mosques.

Following the style of Yakut, Sheikh Hamdullah's (1520) style was dominant in the Ottoman Era. Having assessed the works of Yakut from an aesthetic aspect and presented his artistic approach, Sheikh Hamdullah managed to reflect his style, which is called "Sheikh style" (Derman, 1997:429). After the second half of the 17th century, Hafız Osman (1698) assessed Sheikh Hamdullah and created his style. The same process was performed by Mustafa Rakım, who evaluated the style of Osman Hafız and formed his style (Derman, 1997: 429). These historical styles have been combined with other styles and reached the present day. Nevertheless, the afore-noted are the most popular styles. Many modern artists, such as Calligraph Hasan Çelebi, Bekir Er, M. Uğur Derman, Hüseyin Kutlu and many more, sustain these styles.

## ORNAMENTATION

Tezhip (Ornamentation), which means “gilding” in Arabic, is the art of glamorization using gold, ground with Arabic gum, and various colours like black, dark blue, blue and shiny red, and the artists are called ornamentors (Derman, 2014: 100). The art of ornamentation gained various styles in Central Asia and continued its existence during the Seljuks, Anatolian Principalities and Ottoman and reached the present day as it infiltrated, deepened and enriched throughout its history. The earliest example of ornamentation is the book of musicology named *Makasidü’elhan*.

The art of ornamentation made great progress during the reign of Mehmet the Conqueror thanks to his curiosity for the arts and the importance he put on the books. The art of ornamentation started to gain character with its diversity of colours, the beauty of patterns and simplicity with the painted house he built in the Topkapı Palace and Baba Nakkaş of Uzbek origin, who was assigned as the manager, and the artists he later trained. Sultan Bayezid the second and the 16th century are the golden age of the Ottoman art of ornamentation. These bright periods continued in the reigns of Suleiman the Magnificent, Sultan Selim the second, and Sultan Murad the third. The art of decoration produced valuable and beautiful pieces in treasuries, franchises and edicts in addition to the copies of the Qur’an (Derman, 2014:99).

Towards the end of the 17th century and the 18th century, the art of ornamentation started to regress. The Western-style decoration, which rapidly spread and could not be stopped, began to destroy the values of the classical style. With the influence of baroque and rococo styles from the West, dissymmetrical vases, baskets, pots, ribbons, curtains and bows were used as decoration elements. When light-and-shade colouring and volumization, which were not included in our tradition, were added to these motifs, the image reached another dimension. It became distant from the classical ornamentation when bright colours like purple, lilac and lavender were added (Derman, 2014:100).

In the midst of the 20th century, calligraphy masters such as Calligrapher Necmeddin Okyay, Feyzullah Dayıgil, Dr Süheyl Ünver, Muhsin Demironat and Rikkat Kunt had an important role in eliminating the reasons for this regression and deterioration in art and restoring the old beauty and

character of the ornamentation by accessing the unchanging fundamental principles and rules of the ornamentation (Derman, 2014:100). This art of ornamentation can be performed alone or with calligraphy and miniature. It is a traditional Turkish handicraft where the design is applied on a sized paper. Shaded lines are drawn with a thin brush and painted with various colours crushed with destesenk (a stone used to crush and blend colours), and some golden colours are applied, and golds are polished. The art of ornamentation has distinctive motifs. These are especially floral, animal and Rumi motifs. Although other motifs support ornamentation, it is generally built and designed on these motifs.

In the stylisation method, the artist draws the motifs by preserving the base lines of the pattern chosen from nature with a realistic perspective and eliminating the details by adding their style and opinions. Thus they can provide diversity for motifs (Derman, 2014: 101).

*Floral motifs:* The motifs are the basis of the Turkish decoration arts and are drawn up in certain order and rules. One of these motifs is the floral motifs. These motifs, gathered under the Hatayi group, are also divided into panj, leaves, rosebuds, Hatayi, semi-stylized flowers (rose, tulip, carnation, lily, etc.). Their common features are that they are drawn in a shaded and volumizing way.

*Animal motifs:* These motifs primarily include imaginary, mythological animal motifs (dragon, Simurgh etc.) and nature-based stylized animal motifs (lion, panther, deer, rabbit and various bird species).

*Cloud motif:* The cloud motif passed from Chinese people to Turks in Central Asia varied with the transition period. Having been reflected by imaginary dragons as a reflection of wrath and anger, the cloud motif has been transformed into the natural clouds by Turkish artists and used from a realist approach.

*Chintamani motif:* It is one of the symbolic, idea-based motifs. Evoking a triangular shape, this motif consists of three even circles, one at the top while the remaining two at the bottom and two are wavy lines. Ottoman artists accepted this motif as the symbol of power, strength and sultanate.

*Rumi and trajectory motifs*: The most distinctive characteristic of these animal-based motifs is that they are drawn without any shades. The term “Rumi motif” has been used as a significant motif in every period and has many types, reflects the “belonging to Anatolia”. Although the trajectory motif has not been used from time to time, the Rumi motif has been used as the main motif in every period (Derman, 2014: 102).

### **Ornamentation Methods**

The motif to be decorated is ornamented on paper using different methods. The pattern considered while illuminating a work should be determined based on the technique. These methods include classical ornamentation with the painted ground, zarandarzar, khalkhari, double composition and Zeravshan (Gold Splash) methods. The relevant styles regarding these techniques include Timurid ornamentation style, Seljuk ornamentation style and styles of beyliks, Ak Koyunlu and Kara Koyunlu ornamentation style and Ottoman palace ornamentation style (Baba Nakkaş style, Sazyolu style, Karamemi style, Ali Üsküdari style, Ata Yolu style, Il-Khanate and Mamluk ornamentation styles, and Safavid ornamentation style). Including rich motif patterns and styles, ornamentation methods are successfully used today (Derman, 2014: 118).

### **MINIATURE**

This method includes small-sized pictures created using watercolour, gold and silver without light, shade and depth effects to ornament and explain the text of handwritten books (Mahir, 2014: 125). *“The term miniature is derived from the ornamentation method called miniature that was used within the Europe of Medieval Times to ornament the first letters of introductions within different sections of certain handwritten books using reddish-orange minium (vermilion or red lead powder), and that means painting with minium”* (Mahir, 2014: 125). Certain handwritten documents kept by Iranian Zoroastrian priests exemplify Muslim artists, but the idea that Manichaeism affects the Turkish-Islamic miniatures is much more popular. Manichaeist Uyghur miniatures are accepted as the antecedents of Seljuk

miniatures based on figure types and perception of composition within the miniatures (Mahir, 2014: 125).

The first Turkish – Islamic miniature style was formed after the Seljuk Turks spread from Iran to Asia Minor, Mesopotamia and Anatolia in the 11th and 12th centuries. The miniature models from this period are grouped as “*Seljuk miniature style*”. The oldest miniatures created in Anatolia dated back to the 12th-13th century and reached the present day are present in the Artuqid books titled *Kitab al-Hashaish* and *Kitab al-Tiryaaq*. A masnawi book titled *Varka ile Gülşah* contains a miniature example of an Anatolian Seljuk work prepared in Konya during the 13th century. This miniature was formed by Nakkaş Abdülmümin el-Huyi (Mahir, 2014: 126).

Upon the impact of Chinese art, a new style emerged in the Islamic miniature art in Iran following the 1220s when the Il-Khanate state was dominant in the area. *Al-Asaru al-baqiya* by Biruni is an example in this regard. The miniature style of the Il-Khanate state continued in the standards of *Mi'racneme*, *Kelile* and *Dimme ve Şahneme* by Ahmet Musa after the fall of the state. Miniature characteristics of the era indicated a simple and decorative painting style where Islamic miniature was shaped. Miniature examples can be seen during the Timurid era as Giyaseddin Baysungur supported Herat's miniature art and artists. The expert artists of the era worked in his artistic ateliers. *Gülistan* by Sa'di-i Şirazi is one of the significant miniature manuscripts.

A new style called Turkmenian style emerged during Kara Koyunlular and Ak Koyunlular, two states reigning around Eastern Anatolia, Iran and Iraq, during the 14th and 15th centuries. The figures of this style are chubby and have large heads. Moreover, natural plants and plain sceneries with rocks and horizon and light colours are present. The works were created in Baghdad and Shiraz. The *Safavid miniature style* was made during the Safavid era upon the impacts of Turkmenian people and Herat. Regarding the Mughal era, the *Indian miniature style* was formed with the contribution of masters from Tabriz. Works from this period ruled by Akbar Shah include *Babürname* and *Ekbername* (Mahir, 2014: 128).

Dilsuzname represents the first early development period of Ottoman miniature, an Ottoman miniature style works. The portrait of Sultan Mehmet II, which was created in oil paint style by Gentile Bellini -an artist

invited from Italy- after the conquest of Istanbul, represented the developments and changes in miniature and affected the styles of miniature artist Sinan Bey and Şiblizade Ahmed. Ottoman miniatures underwent significant periods during Sultan Selim the Grim and Sultan Suleiman the Magnificent era, gaining unique styles (Mahir, 2005: 121).

The figure-free sceneries and topographic city depictions in the historical works authored by Matrakçı Nasuh, one of the important artists of the era, attributed new dimensions to miniature. The most important figure in the classical style after the second half of the 16th century is Nakkaş Osman. Surface ornamentation lost importance in this style; plain grounds were preferred, and topics were indicated in plain expression while reflecting a documentary reality. *Zafername* and *Hünername* are two examples in this regard. During the era of Osman II, the works of Ahmet Nakşi, who abandoned the classical Ottoman miniature and developed a personal style, are remarkable. The pictures with single figures shine out in the miniatures of the 17th century (Mahir, 2005: 122).

Levni led the depiction style in miniature during the early 18th century. The westernization period can be seen in *Kebir Musavver Silsilename*, one of the first Ottoman depiction styles. Abdullah Bukhari sustained the novelties after Levni. Pictures of men and women with single figures are interesting in this regard. The use of watercolour and oil painting in three-dimensional safaratnama and attire albums prepared in the early 19th century indicates that the traditional Ottoman miniature exists no longer (Mahir, 2005: 123). Regarding modern times, Nusret Çolpan and Süheyl Ünver have taken notes from the past and sustained the miniature art.

## **MARBLING**

The exact place and date regarding the emergence of marbling, one of the traditional Turkish and Islamic arts, are not known. Still, it is believed that the art emerged in Bukhara, Turkistan, and was conveyed to the Ottomans through Iran. Marbling spread from Istanbul to Europe through travellers, called “Turkish paper” or “marble paper”. The art of marbling is performed by spreading the paint enriched with bile on the water stabilized

with tragacanth or carrageen moss in a manner in which the colour does not submerge, shaping the paint motifs using a metal called “biz” and carefully transferring the motifs on a paper.

The surfaces within the two-dimensional marbling works are water and paper. What sets apart the figures and colours on paper is the figures and paint on the water's surface. The paints prepared by using colourful rocks and soil do not dissolve in water and contain oil. Herbal colours with the same feature are also used. The paints are thinned using dest-seng, diluted using water and lightened using bile. Marbling vat, tragacanth, bile, brush, comb, and wire bar are marbling materials. The characteristics of a good quality marbling work are affected by the size of the marbling vat, the form of tragacanth, the ratio of bile and the form of the paints. All elements are connected and affect one another. Therefore, every stage of marbling requires attention, care and experience.

The art of marbling has reached the present day with the knowledge of masters who gained experience due to their extensive efforts. To provide more details, the first artist knew in this art during the Ottoman era was Mehmet Efendi, with the nickname of gibbon. The preacher Mehmet Efendi was another artist whose house was burned down due to this fire. Preacher Mehmet Efendi added large figures, shawl, combing and comb methods to the art. The “preacher marbling” is attributed to him. He reflected the aliveness and figures with his methods. Sheikh Sadık Efendi taught the marbling art in Bukhara to İbrahim Edhem and Mehmet Salih Efendi, his sons (Uğur, 1994: 80-82).

Hezarfen (polymath) İbrahim Edhem Efendi was a master who raised many students in marbling. His students include Necmeddin Okyay, Sami and Sacid, his sons, and Mustafa Düzgünman, his nephew. He added the most natural-looking flower figures (clove, tulip, pansies, field poppy, rosebud, chrysanthemum) to this art. Mustafa Düzgünman, his nephew, added daisy. The marbling art with flower figures is known as Necmeddin’s marbling today. There is also another marbling form called written marbling, an invention of Necmeddin Okyay (Uğur, 1994: 80-82). Types of marbling include sandy marbling, light marbling, priest marbling, marbling with flower figures and written marbling. These methods are successfully implemented today. The modern artists of this art include Fuat Başar, Alparslan Babaoğlu,

Timüçin Tanaslan, the late Nusret Hepgöl, Feridun Özgören and many other young artists.

## Çini

The Ottoman term “çini” (tile) is derived from the proper noun “China”, referring to Chinese. The protective, transparent layer of the glaze melted due to colouring, glazing and baking plaques with different forms constitutes the essence of tile art (Yetkin, 1993: 329). Wall coatings are indicated with the term “kaşı” or “sırça” in ancient sources, and the tiles used in the form of a vase, bowl or a kettle are called “evani” or “ceramic” (Doğanay, 2014: 171).

Uyghurs, Karakhanids and Ghaznavids occasionally used the art in their buildings, especially in their tablets. Still, Anatolian Seljuks developed the art as the types of structures and methods increased and differed in time. Anatolian Seljuks using the tile mosaic method also created significant works in the polishing method. Tiles with mosaic techniques can be found in Konya Aladdin Mosque and Ankara Arslanhane Mosque. The polishing method can be seen in civil buildings. Compositions generally included human and animal figures. Kubadabad Palace, constructed upon the order of Alaeddin Keykubad -the Sultan of Anatolian Seljuks between 1221 and 1237- were decorated with tiles containing rich figures. In addition to the human figures, motifs with double eagle, dragon, peacock, mythological creatures with human and animal bodies, and symbolical meanings are also present. Religious works with tiles often have geometrical, Rumi and written motifs (Doğanay, 2014: 176).

Tiles created in the colourful glaze method was first used in Bursa Yeşilcami (1419) and Tomb of Çelebi Mehmet (1421). The paints with glaze are reflected on tiles in the colourful glazing method. The colours used the most include green, turquoise, yellow and purplish red. The colourful glazing method, mosaic method and single-colour glazing method are collectively used in Bursa Muradiye Mosque and Madrasah (1425) (Doğanay, 2014: 177).

During the Anatolian Seljuk era, Konya was the center of art. However, İznik served this role in the Ottoman era. The motifs and methods rapidly changed between the 15th and 17th centuries, and the use of tiles in the mosaic method decreased increasingly. The colourful glazing method



developed significantly. The greatest change in tile art was seen in İznik tiles by creating the multi-colour “sıraltı” method in the second half of the 16th century. Rüstem Paşa Mosque (1561) can be regarded as a database that can serve as a tile art source and has rich, processed motifs (Doğanay, 2014:180). Tiles in Yeni Valide Mosque (1663) in Eminönü are quite rich in terms of motifs and design, but they are examples reflecting the stagnation or regression in Ottoman tile art.

Having lost its previous excellence in the early 18th century, İznik tiles have been historical materials. Although a tile atelier was established in Tekfur Palace upon the efforts of Damat İbrahim Pasha, tiles with desired characteristics were not produced, and thus, the production was ended. In modern times, the need for tiles is met by tile ateliers in Kütahya (Doğanay, 2014: 182). Additionally, using developed electronic furnaces, adding new colours to the range of colours in the traditional tile art, new technological developments and new interpretations of the patterns contribute to the tile art. Among today’s artists, Aziz Doğanay, Faik Kırımlı, Gönül Öney, Şerare Yetkin, Oktay Aslanapa, Rüçhan Arık, Filiz Yenişehirlioğlu, Ara Altun, Nurhan Atasoy, Mehmet Koçer, İsmail Yiğit and Mehmet Gürsoy are successful artists making extensive efforts to sustain this art.

Public and private institutions have been making efforts to maintain the tile art while staying faithful to the origins, just like how the Ottoman and Seljuk artistic organizations such as Ehl-i Hiref and Ahi Evran brought the art to the maximum point, public and private institutions have been making efforts to maintain the tile art while staying faithful to the origins in today’s world. Municipalities' organised courses may be among the most important institutions enabling art and the public to meet and undertake this mission. No age-related criterion and no demand of fees are among the most important factors. Different works have been created in these courses that are open to anybody gaining artistic skills. Creating various works in these courses that are open to anybody are among the contributions these courses make. The trainees' interviews suggest that tile art as a cultural heritage positively affects people’s social and psychological states.

## **STUDY METHOD**

The positive impacts of tile art on people in terms of how they have been coping with their issues in the 21st century can be seen through these courses. Accordingly, the in-depth interview method revealed the impacts of tile art as a traditional, emotional and ideological art on people and the skills people acquire in the following survey study.

A total of 100 female students whose ages and educational statuses differed and who were trained in BELMEK courses in Çiğdem Neighborhood and Cevizlidere, Balgat, Ankara, were asked six questions. In addition to the questions assessing how generating colours, motifs, and works through the tile art affected people’s mental and physical health, in-depth information about team and group work socialized the students was obtained.

As seen from demographical data, groups formed by adult people mostly consisted of retired people and homemakers.

<b>Demographic Information of 100 Female Attendees of the Çini Course between 2015 and 2020</b>					
<b>EDUCATION</b>		<b>AGE RANGE</b>		<b>PROFESSION</b>	
Primary School	1	18-24	1	Retired	45
Middle School	3	25-44	21	Employed	6
High School	30	45-60	51	Housewife	48
Undergraduate	57	60-75	27	Student	1
Postgraduate	7				
Doctorate	2				



2019-2020 Academic year Cevizlidere Ankara Çini course attendees

### **“In-Depth Interviews with the Attendees”**

The study conducted with the attendees is summarized as follows:

#### **1. What kind of changes did colours in tile art lead to in your world of thought and emotion?**

*“Colors are so exciting, and they change your perspective on life.”*

*“I think they individuate you in your imaginary world and take you on a peaceful inner journey.”*

*“Colors in the tile art positively affected my emotions and thoughts. The harmony of the colours with each other enabled me to add the colours that I have never used before to my daily life.”*

*“They arouse the feeling of perspective.”*

*“They opened up my horizon.”*

*“My awareness has increased.”*

*“I look at colours differently and more carefully since I have started making tile art. The colours in the tile art make me excited and happy. I look at nature more carefully. I examine the harmony and colour transitions in nature more carefully.”*

*“The tile art enabled me to notice the colours and patterns around me better.”*

*“Working with colours takes people to a world of curiosity (Namely, you focus on finding the best colour harmony, so you do not have time to listen to yourself), and you leave stress behind.”*

*“Colors are vitalizing and change your perspective on life.”*

*“I started making tile art in a time of trouble. The beauty of designs and colours caused a positive change both in my mind and spirit.”*

The use of natural colours as means of communication by masters is to understand and interpret life dates back to ancient times.

Following the ancient ages, the first examples of colours that were symbolically used were found in the colourful animal figures on the walls of

small caves from the stone ages in Lascaux and Altimara. Colourful images on the walls of caves constitute the simple form of communication in the primitive period. Ancient people used colours to ensure magical and visual impressiveness while praying, hide from enemies or look fearsome, and meet the instinct of being admired and praised (Ustaoğlu, 2007: 28).

Colours have been symbolically used as a means of communication since the early ages, and they have also been used as aesthetic instruments as time passed. Processing the natural colours in their minds, people have combined many colours and improved their aesthetic appearance. The tile art has a broad colour range and a world of meanings. The answers provided to the items in this questionnaire indicated that the people's awareness regarding nature improved as they met the colours used in tile art. People's awareness suggests that they learn the colours and explore the positive impact of colours on psychology. As an effective element for understanding and interpreting, colours make people's psychological state more colourful and help them experience a broad range of colours.

As can be understood from the history of traditional Turkish arts, colours are one of the most important elements of art. Whether using one or more than one colour, works can get an alive, shiny, aesthetic and characteristic feature through colours. Art is what helps people realize the effect and power of colours.

In the light of limited examples, this paper suggested that colours positively affected people as they spent time with the tile art. People developed themselves and gained deep insights, changed their perspectives toward life, had positive changes in their lives, focused on what they did, became curious, and improved their awareness of the harmony between the colours. People stated that their ideas were enriched while they were coloured their pieces with different colours, and as their ideas were enriched, they became happier and more peaceful.

## **2. What does drawing up designs in the tile art make you feel?**

*"My imaginary world improved while I make those designs."*

*"My skills improved. It boosted my self-confidence."*

*"I feel comfort, peace and happiness. I can ignore what is happening around me when I draw motifs, and I focus on these motifs."*

*"Being able to bring different motifs together and make a new design make me happy."*

*"I have reached another dimension. I am not aware how the time passes by."*

*"I become happy about starting a new design."*

*"It leaves my mind at peace."*

*"Perfections in nature, the harmony of the flowers make you think that this is the source of happiness."*

*"I reach to another dimension in all stages of the tile art. I do not notice how time passes by. It is like therapy. Before I started making tile art, I was restless. I learned to be patient in this process."*

*"It arouses the feeling of a peaceful escape from the daily life."*

*"Actualizing the hardship."*

*"Drawing designs improved my handicraft. In time, I began to understand how the continuance of a design can be. I feel like it sets my soul free."*

*"I believe that designs soothe me. I feel calmer after I drew a rose or a tulip."*

*"Calming down, my mind becomes empty as I write and as I paint."*

*"Thinking about a design, adding something from yourself to it, and witnessing the appearance of your skills that you did not know you had both amaze you and increase your self-confidence."*

*"Drawing the design makes me very happy, and it is an action that gives me pleasure. I felt like my motor skills improved, and I can do fine work more easily."*

After the students were informed about design and designing, which is a must for tile art, they learn how the main motifs that form the composition are drawn with hands-on training. Before moving to the

answers of the students, who learned about its artistic aspect in addition to this theoretical and practical information, to the next questions about the contributions of these applications to their worlds of emotions and thoughts, let us see the definitions of motif and composition by the Turkish Language Institute (TDK);

**Motif:** *“Each of the elements which form a piece of decoration by coming side by side and a unity on their own.”*

**Composition:** *“The way and work of forming a whole by gathering separate pieces.”*

As can be understood from the definition, the composition is the ability to gather many pieces. It includes both reasoning and deduction. When you look at life from the perspective of the tile art composition, you will see that it often overlaps. It tells the journey of a person's life to those who know how to look, see and feel. Is not art a reflection of life? As art is a form of expression reflecting people's inner worlds. Artists benefit from art materials and send messages regarding themselves or the accumulation in their subconscious to people through art. When the recipient understands the message, an emotion may be evoked, resulting in appreciation later. Aesthetic drawings regarding the motifs, which are the elements forming the compositions as the causes of appreciation, arise from harmony, balance and in-depth considerations. Tile art contains a broad range of motifs and colours and enables limitless combinations and designs. Using these features to form and develop the individual's identity and benefit from the techniques and designs may raise socially, culturally, and psychologically healthy individuals. It also has the opportunity to serve society. It might be possible in tile art to transform people into individuals who can benefit the people around through the limitless designs, specific motifs, methods and forms (Açıköz, 2019: 57). As people who realize the aforementioned statement discover that the tile art helps them meet their needs in their search for their identities, they establish special connections with the tile art.

Considering the answers given to the questionnaire, attendees doing tile art stated that their self-esteem improved, and their imagination improved when they were left alone with themselves. They found happiness in doing so. In addition, they forget the concept of time and enter into new

dimensions, responding to the modern problem of focusing. They learn to stay positive about life and motivate themselves through art.

### **3. What does creating a work feel like?**

*"It gives me spiritual pleasure. It is priceless."*

*"Feeling of achievement and being appreciated is nice."*

*"Seeing that I can create something makes me very happy. Showing my work to friends or my partner and telling them that I did this is amazing."*

*"I discover the beauty of expressing myself and using my creativity."*

*"I start to trust myself. It feels nice."*

*"It makes me feel valuable, effective and satisfactory."*

*"A finished work is like the evidence of my pleasure. The process satisfied me. I think the process of finishing the work is satisfactory."*

*"It makes me feel much more energetic and effective. I feel my presence much more."*

*"Actualizing the hardship."*

*"It makes me happy. My awareness increased after I started to create tile works. I discovered different stuff in every work, and every work that I created made me discover my skills and creativity."*

*"Achieving, succeeding and retrying is satisfactory."*

*"I become extraordinarily happy. I trust in myself much more. I start to respect myself. I prepare gifts for people. I become proud while making them happy."*

*"Creating a work, particularly a tile, cause you to experience remorse, saying you wish you could spend time with this art before, which is another source of happiness."*

*"You succeed and trust yourself. You become happy, get appreciated and become organized in a certain manner."*

*"Permanent and hand-made characteristics of tile works and the ability to produce something ensures sustainability."*

The art of ornamentation that has developed with time ensures the visibility of our ties with the past. While ornamenting civil and religious spaces, tiles also ornament our daily items. In other words, ornamentation is present everywhere. Visibility of works evokes pleasant feelings for the people and positive emotions for the creators. Feelings of achievement, approval, appreciation, recognition and effectiveness, producing something and feeling beneficial make people happy. Creating something, getting satisfied by creating, feeling of developing the self, getting approval from the people around and realizing the personal skill-based limits helps people experience happiness and satisfaction. In addition to presenting their works as gifts, people turn this art into a branch of commerce, which helps them feel beneficial and productive.

**4. How did your emotions and thoughts change after you started to spend time with tile art?**

*“I am happy, and as the art improved, my positive perspective and my health is positively affected.”*

*“It made me feel better in these hard times.”*

*“It relieves my physical and mental state. I forget smoking. I turn to tile art when my mood is low.”*

*“I was using anti-depressant medications, but thanks to tile art, I no longer use them.”*

*“My family doctor realized that no changes occurred in my blood tension for a year in my regular checks and asked how this happened.”*

*“I forget my medical issues. I lose track of time. I get relieved based on my mental state. Tile art is therapeutic for me.”*

*“I feel like I am relaxed, relieved and in peace.”*

*“No matter how I come here, I leave this place with a smile on my face.”*

*“I free myself from thoughts while making a tile; I do not think about anything and get rid of my problems. My body and spirit relax.”*



*“I free myself from all issues while spending time with tile art which helps me being happy and excited and finish the day happily. It helps me spend my day nicely and positively and treat the people around me better.”*

*“I am a reckless person. Spending time with tile art taught me to be patient and relax.”*

*“I am a diabetic person, and tile art is my medication. I love this art as it relaxes and heals me.”*

*“I spend my entire spare time making tiles and free myself from the thoughts disturbing me.”*

*“I am an epilepsy patient. The art of tile relaxes me and heals my soul.”*

*“Spending time with tile art helps me focus on somewhere for my health and free myself from the thoughts in my head. My life became more colourful. The dynamism and brightness of my work after baking makes me excited.”*

As one of the traditional Turkish art forms with informational cumulation and various techniques, tile art has matured and been enriched after a historical period. Tiles, which have been used in different styles in different times and buildings, witnessed time in a way. They provide colours and freshness to buildings and help people become more relaxed, peaceful and relieved mentally. Tiles free our souls from negative thoughts and provide positive motifs, like they ornament different building types. As can be understood from the answers given to the survey, art positively affects the emotions and ideas of people using the power of art since ancient times, and solves people’s mental issues and heals their souls.

**5. How are your domestic environment and social relationships affected by the tile art?**

*“I was angry as I could not go outside, and I was shouting at everything. Now I am relaxed and discharged. I like the environment and voluntarily participate there.”*

*“My family encourages and honours me, which relaxes my soul and make me feel peaceful. This also reflects on my family.”*

*“I make tiles with my kids. The art was beneficial for me to learn waiting and being patient.”*

*“My son saw what I have done and wanted to make tiles.”*

*“The art improves social relationships. My family is entirely pleased with the fact that I spend time with artist and create something.”*

*“I started to get much more appreciation in my family and among my friends. I started to receive the appreciations.”*

*“It socially helped me acquiring more people and gaining different ideas from them. My family members appreciated what I have done.”*

*“Getting appreciated and approved for what you did is nice.”*

*“I feel more peaceful, positively reflecting on my family and friends.”*

*“It opened new dimensions to my conversations with them. We now have a new topic to talk about.”*

*“It captured the attention of my social environment as they supported me. I became more relaxed and easy-going.”*

People are social creatures. As the core of society, the family is the organization where the first step is taken for physical and mental health and education. If the members of a family are healthy, then society becomes healthy, too. People mentally become healthy and gain an identity as they are approved, appreciated, and feel their presence in their families. If people’s financial and spiritual needs are not met, physical and mental issues occur among people.

Moreover, people use various methods to solve these issues. Based on the answers to the questionnaire, people spending time with tile art made contributions to their families and stated that their domestic ties developed, they spent pleasant and beneficial time, they felt approved and appreciated as their works were praised and got happy and positively affected by the process. People noted that the tile art had significant impacts on their relaxed attitudes in their families and the establishment of proper relationships.

**6. Does tile art direct you to the idea that sharing and conducting teamwork is necessary?**

*“Sharing is important. Exchanging ideas with friends, helping one another and creating something feels nice.”*

*“I work more efficiently. Sharing the thing you do with new people strengthened our relationships with the old ones.”*

*“Presence of different things increases our skills in group work.”*

*“Socialization was quite beneficial in gaining a new environment.”*

*“Of course, creating something nice while chatting is pleasant.”*

*“Yes, getting along well with the new friends and being easy-going, helping one another and exchanging ideas result in better works.”*

*“Of course, sharing improves us. Ideas should be approved; good or critical approaches are a part of socialization.”*

*“To be more successful in tile art and keep this art alive, group work is necessary.”*

*“I made new friends through tile art. My art lover friends are quite kind and enlightened people.”*

*“It helps make new friends and expand the social environment.”*

*“My family supports me. I am peaceful, and thus they are.”*

*“I agree. You see what your friends do, consult them and help one another. You believe that people should live together and share.”*

*“I present what I do as a gift. I like being appreciated and praised. Being appreciated is the most distinctive change in my family.”*

*“People around me say I look much happier than before.”*

*“Yes. There may be more experienced people in the course and consulting them is quite nice. Colours or motifs are discussed occasionally, resulting in pleasant ideas.”*

The training regarding the traditional Turkish arts have always existed within the relationship between masters and their apprentices in the

past and present. Still, it now occurs through more systematical education in the current times. Small groups formed around the tile art learn from the master and socialize by gaining a new environment. If it is a newly formed group, its members at the same level share what they do. However, if the group is mixed, people at an advanced stage based on their knowledge convey their experiences to new students and exchange ideas. While benefiting from one another's experiences, they improve their handicraft and witness their development. For these positive developments to occur, intra-group harmony and collective movement and socialization are needed. Accordingly, it is clear that the positive aspect of art actively plays a role in group efforts. The answers given to the items indicated that the power of positive art is effective in socialization and existence in groups as much as it is for emotional, cognitive and behavioural development. Positive developments in families as the smallest social group can be understood from the answers. Being approved, appreciated and praised and feeling successful and precious by domestic and non-domestic groups is necessary for developing one's self-esteem and identity formation.

People exist as individuals, and approval of one's presence in a group also means their identity as social subjects.



40 cm mertaban tile plate

As trainees increased their frequency of working, they gained practicality and raised the level of their skills. Trained drew their lines imprecisely and used their paints unskillfully in the early stages, but the lines became more aesthetic, colours gained clarity and brightness as time passed and trainees focused on the tile art. Therefore, as time passed, trainees' works looked finer and more aesthetic. In other words, trainees' statements

indicated that the tile art positively affected their mental health, helped them change what they wanted, and was performed as an important branch of art.

#### **4. CONCLUSION**

Since ancient times, many artistic branches have made significant contributions to humanity. The study has seen the impact of rhythm and sound on people and the positive impacts of movement and colours. In addition to music, painting, rhythm and movement, the impacts of mud have also been discovered, and the works created using ceramic has had positive effects on people's worlds. Baked soil used in tile works, motifs, use of different colours and colourful-colourless glaze and presence of many units in tile art have captured people's attention and caused them to show attention, and helped them open new doors in their mental worlds, according to the results of the questionnaire in the study. Therefore, it is safe to state that tile art can be used in therapy sessions performed through art. In addition to therapy, tile art contributes to people's development while helping them adjust themselves correctly, as understood from the present study.

The positive reflections of tile art can be seen in families and societies. Colours, motifs and forms of tiles heal people's emotions and thoughts when they experience the tile art, and the afore-noted instruments of tile art strengthen their mutual trust-based connections.

The observations and survey indicated that learning, experiencing, and spending time with tile art positively impacted the formation and development of students' identities and helped them express their emotions and ideas freely. The traditional Turkish tile art had therapeutic effects on people.

While adult people utilize the power of art as they understand themselves, it would be beneficial for public and private institutions to focus on this topic more extensively. Furthermore, positive aspects of art can be utilized while designing the identities of children and young people. Therefore, it is important to learn and transfer our traditional arts. We believe that it is necessary to popularize the training on traditional arts

should be open to the public in terms of public health considering their contributions to people's psychology and health under the modern living conditions.

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## TURKMEN CARPET ART

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### **Abstract**

Turkmen carpet art dates back to ancient times. It is estimated that the "Pazyryk" carpet, which was found from the "Pazyryk" Hill during archaeological excavations in the Altai and named with its location, belongs to the handicrafts of the Hun dynasty, which is considered the ancestor of the Turks. It is possible that this carpet was made in III-centuries BC. Despite the worn threads at some corners of the carpet at the time of the find, it is also noted that colours and design were not compromised. In addition to the fame of Turkmen carpets with this feature, meanings of designs have been mentioned earlier. The carpet is known not only for decorating homes but also with a motif representing the characteristics of the location it was produced in.

For this reason, Turkmen carpets are not only ordinary carpet but also a historical artifacts. There are flower and animal patterns in carpet motifs along with colour features. This reveals the lifestyle of these people. Due to the significant support given to weaving these carpets in Turkmenistan, care is taken to ensure that the old motifs survive and pass on to the new generation. Although the nature of Turkmenistan has changed today, carpet motifs bear the memories of a thousand years of history. As an example, the work done to revive the Pazyryk carpet is admirable. Turkmen carpet is always at the forefront when the history of art is mentioned throughout the world.

**Keywords:** *History of carpet crafting, Pazyryk carpet, Carpet motifs, Turkmen carpet.*

### **Introduction**

The history of carpet art is identical to the social and cultural history of the Turkic people's dating back to ancient times. Turkic families have inherited the features of horse riding, using war weapons, and iron and metal

embroidery from father to son. It is the art of felt carpeting and weaving inherited from mother to daughter. These two professions are indispensable for the nomadic or settled Turkic people's. The heritage of these, which is kept alive until today, is the carpet art. The carpet is viewed as an art because she did not make this product out of a desire to become famous when a lady weaves a carpet. She took over this job, only considering her daily material and spiritual needs. However, it is obvious that the ladies who are experts in this work, without even realizing that they are making art, put forward the conditions of life with all their instincts by digesting their joy and sadness into colours and motifs. Therefore, carpet art has existed since BC, but the names of the ladies who have suffered and weaved the art that has survived to the present day are not known. This is an indication that they glorify their art, not themselves.

Looms used for carpet weaving are quite plain. The weft threads are drawn between the other wood made in the same way from the wood collected with two nails. Knots are usually tied to each millimetre of these ropes, usually Gördes knots. It is embroidered by tying minimum of 2 thousand and maximum of 6-8 thousand knots on approximately forty centimetres of carpet. The ability to tie more knots is another skill in carpet art. In the meantime, it is considered a great success that an estimated 4-5 m<sup>2</sup> carpet can be obtained due to 1 month of tiring work (Berdimuhamedov, 2007: 158). It is also more interesting and admirable that the motifs placed in such delicate work are done flawlessly.

When talking about carpet art, the first thing that comes to mind is the Turkic people's. Because the carpet pieces obtained during archaeological findings generally coincide in the regions where Turkic reside or in countries that trade with Turkic. Since these have the same quality and similarity with the findings in the regions where Turkics live, scientific research has emphasised that the carpet particles obtained during archaeological excavations in foreign countries also belong to Turkic. For example, according to archaeological research on the Pazyryk hill of the Altai, the region where the Pazyryk carpet is located, people living in these lands generally used fur and animal skins. However, since the Pazyryk carpet evokes the Turkic people's cultural structure with its patterns embroidered on it, it has been concluded that this rug belongs to the Huns, known as the ancestors of the Turkic (Aslanapa, 2005: 16).



During archaeological excavations in and around Central Asia in recent times, except for the Pazyryk carpet, it is known that pieces of carpets, which are thought to belong B.C. era but whose craftsmanship are not as high as the Pazyryk carpet, have emerged. As an example of this, during the archaeological excavations carried out in the West of Lake Lor, settled in East Turkistan between 1906-1908, carpet particles, which are made of hard and undyed yarn, which are thought to date to the IV or III centuries BC, generally contain plain colours or patterns such as flowers and diamonds in a standard way have emerged (Aslanapa, 2005: 19).

### **Pazyryk Carpet**

There is an opinion by archaeologists that the Pazirik carpet dates back to III. Century BC. It is very important that this flawless work has not compromised on its colour or embroidery despite some damage. This means that it is a sign that Turkic had a very rich social and cultural life before Christ. Because it should not be overlooked that the artistry on the Pazyryk carpet is not attainable even today.

The Pazyryk carpet, exhibited in the Heritage Museum in St. Petersburg today, was unearthed in 1949 during the excavations carried out on the Pazyryk Hill settled in the mountain range of the Altai under the Presidency of Russian archaeologist S. Rudenko. The carpet was found in a kurgan tomb, and a frozen dead horse was found amongst the cart and other household items in the flooded cemetery. Probably because the items found here and this carpet are frozen, it is thought that although centuries have passed, they have not suffered serious damage. Because even though this perfect Carpet is available, its patterns and colours stand out clearly. Light rotting occurs only on the edges of the carpet integrity. The carpet was brought to the attention of the public and the art community in 1953 (Aslanapa, 2005: 16).

Pazyryk Carpet has caused great controversy in the archaeology and art community. Because there was a difference of opinion as to which nation this carpet belongs to. According to some scholars, it was a Persian rug. Even archaeological expert S. Rudenko, the head of the excavations here, suggested that it might be a Persian rug. However, the motifs of the Iranian

carpet encountered in other archaeological excavations, and the motif of the Pazryk carpet do not match because Persian carpets are famous for their "medallion" type motifs as they were named in the XV. Century. The motifs embroidered on the Pazyryk carpet are the "lake" motif with six sections and 24 squares, an indispensable motif for the Turkic people. Therefore, most experts have put forward the view that this state belongs to the Turkic people. Later, the motifs on the findings in other excavations were also examined, and it was agreed that this excellent work belongs to the Turkic people's (Berdimuhamedov, 2007: 100).

It is known that the Pazyryk carpet (1.83m<sup>2</sup>) is approximately four m<sup>2</sup>, and 36.000 Gördes knots are tied at 10sm m<sup>2</sup>. This carpet, made of very delicately processed yarn, has a perfect weaving method, and no example has been found yet, woven in its fineness (Aslanapa, 2005: 16). The carpet is engraved on red, in the middle of it there are six sections and 24 square shapes. This shape can still be seen in Turkmen carpets made today with the same or different motifs. The similarity of Turkmen carpets to Pazyryk carpets is exactly hidden in these motifs. The inside of each lake in the middle of the carpets is generally floral and consists of 24 lake motifs. They stated that this motif represents the 24 grandchildren of Oğuzhan, and the six sections in the lake's content represent the six sons of Oğuzhan. Twenty-four lakes and six compartment patterns made with this point of view have become one of the motifs that have not lost their value since ancient times (Berdimuhamedov, 2007: 100).

According to the ideas of some researchers, it is estimated that the Pazyryk carpet is not produced in the Altay region, which is the region where it is located. Because the horse patterns embroidered on the edges of the carpet have a carpet cover motif on the horse. Generally, Turkic people's have ridden horses by throwing only carpet covers on the horses in ancient times. However, it is known that the influence living in the Altaians wears saddles on the horses. For this reason, it is possible that the lands of Altai, as it was known in ancient times, were produced in the lands of Turkmenistan, which is the transition zone between Iran and Central Asia, based on the horse and other motifs embroidered on the Pazyryk carpet (Findley, 2008: 36).

Although it is thought that the Pazyryk carpet was transported to the Altays by trade, it is possible that some Turkic tribes migrated from the Turan lands to the Altays at that time. Consequently, there is also the opinion that when this tribe settled in Altays, they put their arts back on track and continued their practice. Because the horse found dead in the kurgan cemetery where the carpet is located has the characteristic of being a Turkmen horse. It is known that Turkmen horses were seen in Altays in II-III centuries BC and even the Chinese emperor used the term "Asuman Horses" for these horses (Berdimuhamedov, 2007: 97).

Although the Pazyryk carpet is a perfect copy of this art, it may belong to very ancient times. The developments related to carpet art have emerged in the middle ages, and he ended his view. Representing centuries of the social and cultural history of the Turkic BC, this work of art is also one of the most precious pieces of art history.

### **Carpet Art in Anatolia**

Scientific research has accepted that the homeland of carpet weaving art is Central Asia and the Turkic people residing here. However, it is thought that carpet art came to Anatolia with the Seljuks. Therefore, it is known that the first carpet art emerged in Konya, the capital of the Seljuks. This art has spread all over Anatolia with new developments and motifs (Perdahcı 2011: 276).

Although the lake motif, which is thought to represent the Oguzhan generation in the carpet motifs belonging to the Central Asian Turkmens, has become traditional, the lake motif with flower patterns is more common in Anatolia, especially in Ushak (or Oushak) carpets. Carpets with these motifs emerged in Anatolia's Ushak and surrounding provinces and coincided with the XV centuries. These carpets have also taken their place in the paintings of European painters and are called Turkish carpets, not Ushak carpets. Ushak carpets became famous during the Ottoman reign, and even in 1726, it is known that the "Hirka-i Saadet" flat of Topkapı Palace was completely covered with Ushak carpets. Apart from this, the names of Ushak carpets are also mentioned in the estate registers in the archive documents of some Ottoman period mosques (Aslanapa, 2005: 159).

Turkish carpet art has emerged with new motifs under the influence of Islam. Although prayer rugs intended for prayer are common in Central Asia, unlike other rugs, motifs resembling mosque altars are used on white thread, not on red thread.

Flower patterns are generally foreseen in prayer rugs accompanied by altar-like motifs, and animal or human figures are not made. Although prayer rugs are found in Ottoman palaces and mosques, they are similar to the carpets prepared in Central Asia in terms of the Mihrab pattern. However, hyacinth or tulip patterns are predominant on Ottoman prayer rugs (Aslanapa, 2005: 249).

On the Turkmen prayer rugs, motifs such as "goçak", "tarak diři", "elma gülü" are used. In addition, starting from the elegance of prayer rugs, carpets embroidered on a white background have also started to weave. This is widespread as a different and elegant carpet model of Turkmen carpets, contrasting to the motifs usually embroidered on red.

### **Felt Carpets and Rugs**

Felt carpets and rugs, similar to carpets and used for flooring, are thought to be very old. However, detailed information about their history is not found. Thus, considering that carpet art is the most advanced form of product used for upholstery, it is likely that the history of rugs and felt carpets are much older than carpet because felt carpet is one of the indispensable products of the Turkic people's, who have a habit of living in nomadic life, in the construction of tent houses that can be dismantled and arranged and taken everywhere with them.

Felt carpets are made with solid colours in house construction. Lately, the felt carpets used especially for upholstery have become more developed, and embroideries of "koçboynuzu", "gülyaydı", which also correspond to carpet embroidery. A feature of the felt carpets is that they are not made in the form of weaving. In making felt carpets, it is necessary to prepare the knitted form by tying the reed rods with ropes. This reed weave can be used repeatedly for years, not only in one felt carpet but also in making several felt carpets. Put on the reed weave dyed wool, and either solid coloured or plain wool is carefully laid in a pattern reminiscent of runner

upholstery, rolled gently along with the reed weave. The water boiled in large cauldrons is poured on it, and first, it is placed between the thick and long rope and turned right and left. This process takes at least two hours. Then, the felt carpet, which is gathered on the reed and has the shape of a floor, is worked for a long time by rolling it with the wrists to the right and left to make it denser. The work process that starts after the felt-made wool washing and dyeing does not go beyond a day. Although it is very laborious and tiring, one upholstery felt carpet could be made in a day. Felt carpet square meter is made around three m<sup>2</sup> at most. After the felt carpet is considered to have the consistency of felt, it is dried in a sunny place. Since the felt carpets are resistant to moisture, they especially prefer those dealing with rheumatism, and sometimes even small felt mattresses are laid on the carpet and sit on it. Sometimes, flat felt carpets are laid under the carpets with the view that they are softer. A feature of the felt carpets is that they are preferred more among the nomadic Turkic people. It is important that family members who move to the cottages first use felt carpet on the floor beds to be laid out to sleep outside at night. Since the felt carpets are hairy, the ability to sink into the body and disturb the body, it is an indispensable product, if not for outdoor beds, since it has been observed that insects and even snakes in summer cottages do not climb on the felt carpet and are still made and used today. The difference between felt carpet from carpet or rug art is that it is made by printing, not by weaving (We have conveyed our knowledge about felt carpets by considering the progress of our work together with our family members).

Rug weaving is also famous in Turkmen lands as it is common in other Turkic people. Rugs are also woven as large as six m<sup>2</sup> or nine m<sup>2</sup>. Large rugs are called "palas" in Turkmen. This hand woven product is more common, especially in the Lebap province of Turkmenistan. The difference of this product from the carpet is that its flat surface is on the lower side during weaving, and you do not have the chance to see errors during weaving. Therefore, this weaving work requires a different skill. The embroidery has the same similarities as the carpet embroideries (Nurlyyeva, 2015: 72).

Rugs are prepared in runner type. Rugs are thinner and denser than carpets, as they are also used as mattresses. Due to its thinness and strength, it is also used to produce sacks, bags, palm trees to hold household items. Rugs have another feature, and they are so tightly woven that rugs

were used instead of doors in the nomadic tent houses of Turkic people in ancient times. As the rugs had cold, warm and waterproof properties. For this reason, it is known that it was used instead of buckets to draw water from wells dug to give water to sheep in ancient times (Nurlyyeva, 2015: 73)

Although the felt carpets and rugs are not as common as carpets, they are still used by the Turkic people's who know, especially those living in villages. Especially since it does not take long to make felt carpets, Turkmen ladies who live in settled life start making felt carpets with the view that the wool in the house is not wasted. This satisfies the house's needs and causes the felt carpet art, passed down from ancient times to the present, to be lost. Since rugs are also a solid product, it is seen that they are sometimes used alone or under the carpets.

### **Turkmen Carpet Art**

One of the most important centres of Turkmen carpet art is the Turkmenistan state. Here, the importance given to carpet art can be seen from the carpet motifs embroidered on the Turkmen flag. Makhtymkuly, who is known to have lived in the XVIII. Century, the most valuable poet of the Turkmen people (d.1783), in his poem "Shed tears in our eyes (Döker boldyk ýaşymyz)":

Teke, Yomut Göklen, Yazır, Alili, If we serve a state, five of us, (Mahtingulı, 20014: 25).

The five Turkmen groups that he mentioned by saying even today represent the five provinces of Turkmenistan territory. These orders have different motifs in carpet art. Even embroidered on the Turkmen flag, these carpet motifs symbolize the inner world and nature of the population of the five provinces settled in Turkmenistan and are known as the general symbol of these groups. Because they are divided into two as nomadic and settled life in different parts of the same country, each region has its plants. Carpet colors emerge during the dyes taken from these plants.

For this reason, every Turkmen group has obtained dyes during the plants grown in their lands, and this is reflected in the carpet colors and patterns seriously. Although Teke carpets are predominantly red, the motifs of Yomut carpets include green and blue colors, which reveal signs of settled

life. Pendik and Beşir rugs are especially dominated by camel wool and yellow colors. Although these rugs represent the five provinces of Turkmenistan, they generally represent the Oguzhan generation with their 6-section and 24-lake motifs.

There are many rumours in the literary works of Turkic people's and world culture about carpets with magic or flying properties. However, the motifs and color reflections in the Turkmen carpets create a perception as if looking at the aired ground in the lands with a bird's eye view of the narrow streets, settlements, vineyard gardens, mountains, seas and the bird pictures taking off above it. Therefore, a serious change is noticed in carpet motifs due to the change in the living conditions and nature of the five provinces (Berdimuhamedov, 2007: 16).

Considering the ancient history of carpet weaving art, red has always been a lining color in these weavings. This tradition is still in the foreground in the Turkmen carpet art. The main reason for this is that some hunting weapons, which are thought to belong to the eighth and tenth centuries BC in the Caspian sea shores, such as Gayaly, Jebel, Damdamcheshme, and decorations made the items used in the house were first painted in red. It is seen that it is decorated with various colors. The embroidery of Turkmen Carpets, especially on red, is thought to be a continuation of this tradition (Nurgeldiyeva, 2015: 70).

Parfiya, one of the empires known in ancient history, is located in the Southeast of Central Asia. One of the famous products of this state has been the art of carpet. Because in the III. Century BC, the Parfiya carpet was marketed to Western countries, and it was claimed to be one of the most important works of art decorating the palaces of Roman rulers. It is also known that Parfiya carpets are similar to the patterns woven by Yomut Turkmens for centuries who settled in today's Turkmenistan lands (Berdimuhaedov 2007: 102).

In the archaeological researches carried out in today's Turkmenistan lands, ceramics and materials are used in architectural structures found in Yılginlitepe and Ulugtepe monuments, which are similar to the embroidery on the carpet, have been revealed. According to the experts' information, these products have a history of at least seven thousand years. In the Southern and Southwestern regions of Turkmenistan, it is also important to

find bronze cutters in the Valley of Summar, which are thought to belong to the II. Century BC and used in carpet weaving. Considering this, the Pazyryk carpet is not a coincidence. According to archaeologist I.N. Hlopın's words, these findings bear witness to the history of carpet art and the early history of the Turkmen people's acquisition of these lands (Berdimuhamedov, 2007: 97). Although Turkmen carpet art has historical importance, it is supported by the state even today, and it is still in world art history.

Until the carpet art reaches the weaving stage, it has to go through many laborious works. In general, carpet weavings are woven from yarn obtained from sheep wool (as an exception, it is necessary to remember that carpets are made of cotton and silk threads). However, the type of sheep is also important in weaving Turkmen carpets. The wool of the sheep type known as "Saryja (Yellow) Sheep" is the most important product preferred in carpet weaving during the summer. It has been proven based on experience that the wool of this sheep is of higher quality and more flexible than the wool. In Turkmenistan, "Saryja (Yellow) Sheep" type is generally important in carpet weaving. It is also grown by observation and importance is given to its reproduction. Wool is transformed into carpet weaving yarn by first passing through dyeing spinning processes. These are dyed with dyes taken from plants grown in nature, the Turkmen carpet is mainly red, and the red color is the result of dyeing the full white wool. However, the black color used in carpet motifs is obtained from black sheep wool and used naturally (Atayeva, 2015: 74).

The Turkmen proverb "home starts from where the carpet is laid" is not spoken in vain. Because even though they were nomads in the Turkmen house in ancient times, you step on the carpet from the door. If there is a baby at home, the cradle is covered with a carpet mattress. In the corners of the house, there are palm-shaped carpets made to store things, carpet sacks for storing supplies, and even carpet chests to put plates and pots. Apart from this, the baby is laid on the carpet since birth. They became famous for covering the coffin with a carpet when the man's life ended when they saw him off on his last journey. Carpet in a Turkmen family is also the official document of which title or tribe. This family belongs to (Berdimuhamedov, 2007: 127).



Turkmen carpets laid out carpets made of new weaving in ancient times in the market places. The crowd of people coming and passing over the carpets was important to test its strength. Later, it turned out that the state, which was cleaned and washed again, became more magnificent than the new state. This is an indication that Turkmen carpets are not worn and are even more valuable with use.

Although weaving carpets does not seem difficult, no Turkmen lady draws the carpet or looks at a sample to weave it. Although millions of knots are tied in different colours, each one knows by heart were to tie knots. This requires a different skill. It is evident that the experts of this skill, which passed from mother to daughter without any special education, had a strong memory and a serious knowledge of natural sciences and mathematics. It is known that Turkmen women girls decorate this talent not only in carpet art but also in clothing decorations, from headscarves to dresses and even shoes with hand embroidery. Various objects are generally necessary in home decoration art but are similar to carpet art in their motifs and colors. These are decorated with hand embroidery, from table cloth to palm leaves, even the covers over teapots. Although the bridal gowns of Turkmen girls wear during the marriage ceremony carry great craftsmanship, it is a delicate and as complex art as the art of carpet weaving (Bayrıyeva, 2013: 63).

Turkmen handicrafts are a separate issue. Still, it should be noted that when it comes to the difference in the motifs embroidered on women's and men's clothes in Turkmen handicrafts, the characteristics and embroidery of the clothes used by girls and women also differ. It was immediately noticed from the clothes that a Turkmen girl wore that she was not married.

The lady who sets up her loom to weave carpets should carefully select the wool of the yarn she wants to weave. Later, he meets with nature and collects some of the plants that settled here in the dry state and some in the season and use them in wool dyeing. Buying different and high-quality dyes from plants requires different skills and experience. However, if we look briefly at how some dyes are obtained, it is known that the madder plant has an important place in obtaining the dark red color. The yellow color is taken from the plant known as yellow garbage and the light brown from the pomegranate peel. The green color is obtained in a mixture of Circassian

plant grape vinegar and crushed copper. Apart from that, onion skins, grape sticks, green walnut shells are among the plants used in wool dyeing (Berdimuhamedov 2007: 142-143).

However, using these plants in the dyeing process is not just by counting the names of the plants. Plants need to go through many processes to take the form of paint. Most importantly, as we mentioned above, it is necessary to wait for the season for some plants to be used as paint material. This also occurs within an important time phase. Therefore, the dyeing process of carpet yarns should be considered as a separate research topic. Natural dyes used in carpet art are thought to be respected for their dye function and health. It should not be overlooked that starting from weaving wool and cotton silk products obtained from natural dyes, people contact plants and have an important place in terms of health. Manufacturers have significantly convenient for carpet manufacturers to dyeing the carpet yarns in a separate place by specialists and presenting them to carpet weaving.

It is known that very large carpets are woven from time to time in the Turkmenistan state. These carpets were created by the common labor of several women and girls. These carpets are also famous for their beauty, elegance and sophistication. There are four known large carpet works in Turkmenistan. It is claimed that the first of these carpets were made with the desire for the safe return of the soldiers who went to the war from Turkmen soil during the Second World War. It is known that the carpet was woven in 1941-1942, and it is 10.5 meters long, 18 meters wide and 193 m<sup>2</sup> in general. Two hundred fifty-two thousand fences are placed on each square meter of this carpet. The weight of the carpet reaches 865 kilograms. The second-largest carpet was woven in 2001 after the independence of the Turkmenistan State. This carpet is 14 meters long, 21.5 meters wide and 301 m<sup>2</sup> completely, with 304,000 hedges per square meter. The weight of the carpet is 1200 kg. This large carpet was written in the "Guinness World Records" book in 2003 as the largest hand-woven carpet in the world. The third-largest carpet woven in Turkmenistan was woven in 2009, and this carpet was named "Galkynysh". The length of the carpet is 11.40 meters, and its width is 16.60 meters. The whole is 191.52 m<sup>2</sup> and 700 kg weight. The most skilful carpet makers are selected from among the Turkmen women. The fourth and largest carpet weaving within five months during the participation of 120 people is donated to the 20th year of Turkmenistan's

independence. This carpet is 12 meters long and 31.5 meters wide. Three hundred twelve thousand fences are placed on each square meter of this carpet, which is a totally of 378 m<sup>2</sup>. The weight of this carpet is 1500 kilograms (Rejepova, 2015: 71). These handcrafted carpets are exhibited in the carpet museum, which was opened in Ashgabat, the capital of Turkmenistan, in 1992.

The State of Turkmenistan declares the last week of May of every year as the "Carpet Festival" because of keeping the value it attaches to the art of carpet actual at all times. On this holiday, the women who put their hearts in this art together with the exhibition of new works in the carpet art are deemed worthy of various awards in material and moral value. This has an important role in transferring this magnificent art, passed down from the millennia of history to the present, to the new generations as a living example of art.

One more feature of the Turkmen carpet should be mentioned. For example, the carpet woven a hundred years ago is more than the value of the carpet woven today. This shows that the Turkmen carpet has never been worn out and has become more valuable over the years. One of the important items inherited from mother to daughter, grandmother to grandchild in the Turkmen family is carpets. For this reason, it is possible to come across historical carpets in the Turkmen family even today. Carpet heritage in Turkmen families dates back to the XVIII. Century, but according to subsequent research, carpets were inherited from generation to generation from the XIII. Century has also emerged (Berdimuhamedov, 2007: 98)

### **Conclusion**

The Turkic people's carpet art has a very old history, like the Turkic people themselves, wherever you look from the Pazyryk carpet, which was found in the Altay mountain range in the III. Century BC, to the present day. Words are not enough to describe the features, motifs and value of this art. Carpet is not just an art but a special education. It is an art that requires very strong memory and effort. Today, the motifs of this art prepared on paper or computer can be presented to the carpet master together with the number

of knots, and it can be made easy to do without error. However, it takes incredible skill to produce memorable art in history, especially in the Pazyryk carpet. This again reveals that Turkic women in ancient times, whom we see as uneducated, are perhaps more knowledgeable than us. It cannot be denied that the ladies, who are experts of the Turkic people's carpet art, have created a serious work of art that cannot be called carpet. According to a rumor we have heard, one of the Shahs of Iran, who fell in love with the Turkic people's carpet art, demanded that they weave carpets for himself and smuggled a few ladies from a Turkmen village. The people of the village and their families begin to worry about the ladies. But an old grandfather in the village said, "Our women are smart; their carpets start to appear in the surrounding carpet markets about a month later. They inform them about their whereabouts by embroidering them on the carpets, and you can find our ladies and find them. It is not known how true this rumor is, but it is a fact that they embroider the social and cultural state of the land where carpet art is found in their art. That is why it has always been fashionable to collect Turkic people's carpets in Western countries. There are important works of Turkic people's carpet art (just like the Pazyryk carpet) in the museums of Russia and European countries. Because Turkic people's carpet art always makes every place valuable materially and spiritually. It is important for people who want to do deep research on carpet art to be specialized in many branches of science such as geometry, geography, natural sciences, literature and history. For this reason, our text here cannot go beyond the mass of information collected only from the sources we have. For this reason, we should say that carpets should talk about carpet art themselves, and we offer our gratitude to those who consider our work.

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## **PICTOGRAPHIC CODES ESTABLISHED IN SOME WARP FACED TRADITIONAL WEAVINGS FROM ANATOLIA AND DIFFERENT TRADITIONAL CULTURES**

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### **Abstract**

A pictogram is a symbol that represents an object, a place, a function, a concept through painting. Pictograms (symbolic pictures), which had an important place in ancient times, are indispensable today. Pictograms, which have a pattern of symbols, give the desired message clarity that does not require support with text.

The vast majority of woven items are decorated with elegant geometric patterns in abstract, clever and simplified to represent specific shapes or motifs of items well known to Anatolian women. Over time, these motifs and designs were defined for Anatolian Weavings and became known as "Pictographic Codes". Each pictograph has a name, meaning and different designs. Pictograms are one of the visual signs that enable people from different cultures to communicate with their environment. Has the ability to transform the message to a common language by visualizing it in a plain style.

Dictionaries also define the term "code" as "a signal or symbol system for communication". Pictographic codes are not limited to Anatolian weavings; many cultures have used them from different civilizations for hundreds of years. It is used in past and present textiles, pile and plain weaves, upholstery, bed sheets, clothing fabrics, etc. It is possible to come across a wide variety of pictographic codes on it.

In Anatolian culture and in general, symbolic pictures on textiles, namely pictograms, in linear fictions, the concept to be expressed was easily explained, certain meanings were attributed to these patterns of symbols, and thoughts and feelings could be expressed most strikingly with colors. Pictographic codes have also been identified in warp-faced weavings, seen in different traditional cultures in Anatolia and the world.

In this study, pictographic codes determined in some warp-faced weavings from Anatolia and different cultures will be explained comparatively.

**Keywords:** *Pictography, pictographic code, Warp-faced weaving, Symbolic painting*

## Introduction

From the first periods of history, people had tried to get their feelings, thoughts and testimonies out of their minds and transfer them to any surface and structure of all art branches. In a work of art, the meaning is discovered by starting from the reality perceived by the senses. As a visual sign, art has a tangible direction perceived by the senses and this sign indicates. As with other works of art as a means of representation, woven works of art are also a reflection of their time and society, and at the same time a reflection of that period and society. They are the visual transformation and transmitters of a particular consciousness of the world. In this respect, as in every branch of art, the motifs arising from the reflections of the mind seen in traditional weavings have always been connected to symbolic thought.

Many historians have some misconceptions that the events people experience, to begin with the invention of writing, are consciously reflected in this way. Whereas; people have depicted their lives on rocks with petroglyphs. The next step of the petroglyph is the ideogram (the sign that directly expresses the idea, the drawing in which entities are symbolized or thought is expressed). A more advanced and regular format is pictograms (pictograms). The next stage of pictograms is the stamp period (Demir, 2013: 389). Humanity has passed from painting to pictograph, then to pictogram.

Pictogram is the representation of any object, place, concept, sign and functioning. There is also a writing system used with symbols. This type of writing system is called pictography. The basis of pictography is similar to cuneiform, so that there are pictograms in hieroglyphs and cuneiform writings. "It is a pictorial writing form created simply with symbols to transform a concept or idea into a visual form" (Stiebner, Urban, 1982: 261) (Yazar & Geç, 2018: 565).

The most important feature of pictography is that all details not expressed in communication are discarded, and the figures are standard. Drawings and pictures on rocks are called petrograms, and those made by carving rocks are called petroglyphs (Ana Britanica, 2004: 610).

Petroglyphs are designs made on large rock surfaces by chipping, carving or etching methods. The outer surface covering the rock with petroglyphs is removed, and the lower lighter stone is revealed. Pictographs are designs painted on rock surfaces. Both are generally classified as "Rock Art". Petroglyphs occur in two ways. The first is chipping or carving the rock and consists of a series of small points. The second form, the rock, is ground, leaving deep smooth grooves to give a much more three-dimensional appearance. Pictographs are patterns painted on the rock surface. Pictographs have been found on rocks in caves in almost every part of the world. Rock paintings have been found in the United States, Canada, France, Central Asia, Kazakhstan, Kyrgyzstan and Azerbaijan, and in the regions of Kars-Kağızman, Geyiklitepe, Hakkari, Van, Artvin, Erzurum, Erzincan, Ordu, Ankara, İzmir in Anatolia.

Many pictograms have been found during the archaeological excavations that have been and are being made on Anatolian geography. Looking at the analysis of these pictograms, it was found that they were similar to some symbolic and animal motifs seen in Anatolian weavings. For example; Looking at the petroglyphs and pictographs, it can be easily seen that the horn forms of horned animals such as deer, mountain goats and bulls are the formal origin of the Ramshorn motif seen in weaving. Again; Petroglyphs and pictographs such as an arrow, bow, human, horse, horse riding, sun, mountain goats, wolves and deer have emerged as symbols and motifs reflected in textiles.



Figure 1: Depictions of mountain goats, symbols of freedom and power, which can be associated with the formation of the swastika seen on one of the rocks, known as "Saymalıtaş", dated approximately three thousand years ago, located at the summit of Aladağ, a branch of the Tanrı Mountains (<http://www.antiktarih.com> / 2019/02/05 / [turk-kaya-pictures](http://www.turk-kaya-pictures.com) /, Access: 15.09.2020).



It is difficult to paint animals on rocks, on stone, much more difficult to engrave human thoughts. For this reason, symbolic pictures have developed in the historical process, and these pictures are scientifically called pictograms. Pictures, symbols and drawings 17,000 years ago, people communicate through pictograms (Eraslan, 2020; 122).

Pictogram, defined by Ambrose and Harris as "a graphic element that describes a movement or situation through a series of visual references or clues", is produced from the Latin words "pictus" and "gram" according to Stiebner and means "picture without text" (Ambrose-Harris, 2010: 192). Pictograms have the quality of giving the desired message that does not require support by writing (Bolek-Cowgill, 2003: 10; Güler, 2016: 1523; Eraslan, 2020: 122).

Pictographs, also called rock paintings, are drawings made either on the plates of rocky protrusions or isolated blocks. Unlike petroglyphs, are produced by applying colored material to the rock. Although the best-preserved pictographs are found in rock shelters and caves where they are protected from the elements, in general, the preservation of this type of rock art depends on the quality of the pigments and thickeners used to create them. These pigments are usually made of manganese or charcoal (for black images), copper oxides (for green and blue), and their different mixtures or mixtures of calcium or magnesium (red and yellow), copper oxides (for white). Since the needed raw material was not always available on site, there seems to be a lively trade and exchange with these items throughout the prehistoric period. Ocher was one of the most valuable pigments. This iron oxide comes in various colours and shades of red, ranging from pale yellow to deep reddish brown. However, the simplest pictographs are made of mud or drawn with charcoal pieces. The painters had to grind raw materials of animal, vegetable or mineral origin to make the pigments. They would then mix this ground material with a liquid to create a smooth paste easily applied to the rock. Thickeners include albumin (derived from eggs), oil, plant extract, saliva, urine, and water. The mixture was applied directly to the rock using a finger or a tool such as a feather, branch, bone fragment, or brush formed with a stick or a bunch of animal hair. Before the paint was applied, the rock surface had to be moistened.

Stencils are a special pictograph made by spitting or blowing pigment through a tube and onto an object placed in rock. Another fairly common technique was coating the object with pigment paste and stamping it into the rock to create a silhouette. The traces of hands, common in rock art worldwide, were produced using these two techniques. "Cueva de las Manos" (Cave of El) in Patagonia has some of the best examples of this type of rock painting in the Americas (<http://www.precolombino.cl/en/recursos-educativos/arte-rupestre/pictografias/>, Access: 28.09.2020).

The first depictions on cave walls and rocks consist of animal and human pictures and archaic symbols. No matter how different their subjects or artistic styles are, the similarity of the images used to convey those concepts worldwide shows how prone human beings are to think with pictures and symbols (Cebeci, 2018: 23). People expressed their feelings and thoughts on the cave walls with these simple drawings in the early ages. These drawings on the cave walls are regarded as both painting and writing. These drawings are called pictograms.

An astral iconography is encountered in North Asia, which has been referred to as the homeland of the Turks since the Bronze Age. This point is particularly striking: North Asia is an area where astral patterns developed in the Turkish era not as pictograms, but as scales and phonograms. This feature indicates an archaic maturity and simplification of immigrant arts and techniques, petroglyphs, felt, rugs and mineral craftsmanship towards pictograms (Esin, 2003, p.65). According to Esin; Uyghur murals have figures representing the sun and the moon in a painting standing to the right and left of Mount Meru and with an arrow or a crane in the sun, a bud in the moon and a lotus on top (Esin, 2003: pp. 83-84; Atiş Özhekim, 2015: 12).

Pictographs grew and developed in visual arts and language symbols during the Greek, Roman and Persian civilizations (Croix and Tansey, 1975). With the birth of Islamic civilization, new pictographs were established to accommodate the religious teachings of Islam as a religion. Geometric shapes and alphabetic characters continued to appear in pictographs, especially in Islamic Architecture (Hillenbrand, 1994). However, pictographs of creatures such as humans and animals, birds etc. were forbidden by Islamic teachings. Plants and flowers were widely used in stylized forms. In

the textile field, pictographic and phonetic symbols are widely used among nomadic and civilized communities worldwide (Alnajadah, 2018: 65).

### **1. The transition from Pictographic Codes to Symbols and Motifs Seen in Weaving**

As a means of expression, motifs independently explain an object or an event. Pictorial narratives and mnemonic tools have a distinctive feature that distinguishes them from works of art (rock art versus petroglyph; pictography versus painting).

In Anatolian traditional weavings, motif (yanış) is defined as "a meaningful part of an ornament of a whole, although each one does not have a single entity".

When the origins of the motifs seen in the weavings are examined, we come across a vital relationship with nature since the first periods of human existence. Human beings have transferred all kinds of events, facts and experiences in their life to the objects around them. Sometimes, this was used as painting, drawing, painting on the cave walls they lived in, sometimes as decoration on their pottery, and sometimes as a magical purpose.

Every local person draws and applies abstractly in their brains, following the concrete objects, human body, animal species, plants and rug weaving techniques they see in their natural environment (Oyman, 2019: 6). Since the beginning of history, human beings have contributed to communication by using pictorial symbols, symbols and signs. Paintings drawn on cave walls, first writing systems, petroglyphs, hieroglyphics, numerical systems, many abstract and concrete pictures and descriptive expressions can be considered symbols waiting for meaning. The origin of the symbols is wall paintings in caves. They described water, tree, star, cloud by drawing and painting with symbols (Author and Passing, 2018: 556).

The ox is one of the most powerful creatures man has tamed, using the shape of his head to express power. A triangular shape, the symbol of the ox or power, has gradually transformed into the letter A "(Şenat, 1999: 104). Although basic forms such as circle, square and triangle have abstract features, they have been the most used forms for symbolic expressions for thousands of years "(Uçar, 2004: 36; Yazar & Geç, 2018: 557). These

geometric figures were the first paintings that man painted on cave walls. The codes of the figures are these figures.

Symbols are embodied forms of human thought, of the ideology of the society to which it belongs. It is the visual expression of thought. Therefore, to understand how and in what way the societies that lived in the past thought, it is necessary to look at which symbols they used and what meanings they attributed to these symbols (Floriotti, 2015: 20) (Oyman, 2019: 8). Concrete shapes formed by imitation of objects or abstract shapes that emerge by reflecting world view, emotions or thoughts led to the emergence of motifs, patterns and compositions in Turkish carpet and flat weaving art. Therefore, the motifs are more than just works of art seen in carpet or flat weaving samples, and they are proofs and documents in which "social history" is voiced or brought out (Karataş, 2017: 168).

Pictographs drawn, carved, engraved and painted on the rocks in the cave walls are the codes of symbols and motifs. These codes are diamond diagram and motif, triangle, quadrilateral, circle or sun shape or motif.

**Diamond shape:** The diamond shape appears both as a composition scheme and a motif in Anatolian traditional weavings; It is a set of values and motifs. It is one of the oldest ideograms in the world (Vandenbroeck, 2000: 196-199). It ranges from patterns that repeat on objects to embroidery and sewing patterns. It is also a basic motif in Berber weaving. The diamond pattern is the endless repetition of the diamond, and it shares the concept of "being" with this pictogram. The diamond shape symbolizes creation and reproductive power. This concept of possibility and infinite reproduction is also linked to the fertility cult and the numerous associations of the birthing organ (Baert, 2018: 15).

**Sun shape:** The iconography of the sun and crescent seen together has been used by the Turks for thousands of years. A pictogram represented this event in the form of the Moon and Sun ball. The meeting of these two symbols, one representing the day and the other the night, was considered a sign of sovereignty (Seval, 2017: 29).



Figure 2: Examples of petroglyphs and pictographs are the source of symbols and motifs seen in textiles. 1. Native American Anasazi culture murals (left), <http://adventr.co/rock-art-photo-gallery/> Access: 30.09.2020, 2. Pre-Columbian Snake motif (right), [http://marcasdelpasado.blogspot.com/2012/11/serpiente-precolombina.html? m = 1](http://marcasdelpasado.blogspot.com/2012/11/serpiente-precolombina.html?m=1), Accessed: 30.09.2020, 3. Çatalhöyük mural (<https://tr.pinterest.com/pin/636414991077889745/> Access: 30.09.2020, 4 Çatalhöyük mural paintings, which serve as a source for the patterns on kilim weavings, <http://users.stlcc.edu/mfuller/catalhuyuk.html>, Access: 30.09.2020.

## 2. Pictographic Codes in Samples of Warp Faced Twine Seen in Anatolia

Weaving is carried out by passing horizontal threads through, under and over the vertical threads. If the pattern is formed with horizontal threads, it is called "weft-faced weaving". If it is formed with vertical threads, it is called "warp-faced weaving".

Warp faced twines are made of warp-faced weavings; pattern and ground are obtained with warp threads. It is mostly seen in the Eastern and Central Anatolia Regions. Floor exhibition, horse cover, dress cover, pillow and saddlebag are also used. In terms of weaving technique of warp-faced twine, there are varieties known as "faced cicim, single-sided puffy motif warp faced twine, single sided plain weave appearance and reverse skipped warp faced twine, double sided plain weave warp faced twine, double sided puffed embroidery warp faced twine and two side self patterned warp" (Kaplanoğlu, 2010: 30).

Warp faced twine weavings seen in Anatolia are known for their quality and aesthetic appearance. These weavings were created by the Anatolian people as in many countries and decorated with elegant motifs, symbols and very pleasant colors. Each pictograph has a name, meanings and different designs. These pictographs were created by master female weavers to beautify their woven objects, demonstrate their talent and weaving skills, and meet their families' needs for woven textiles. All these pictographs are not yet carefully and documented. As a result, there is a

concern about getting lost in the shapes, names, and meanings of these pictographers.



Figure 3: Animal representations at Göbekli Tepe are sometimes accompanied by symbols and/or pictograms, with two cranes on the left with pictograms and lines representing snakes, on the right, with snakes, four-legged and a pictogram (right). Photograph by I. Wagner. Deutsches Archäologisches Institut, Berlin (Peters and Schmidt, 2004: 191, 193).



Figure 3: Warp-faced weaving (Palas) found in Posof / Yeniköy Mosque (Kaplanoğlu, 2010: 124-125)

This palas weaving in rectangular form is found in Posof / Yeniköy mosque. It is 130x220 cm in size, the floor is completely made up of strips and is made of black and gray colors (Kaplanoğlu, 2010: 124). The comb arrangement seen in this weaving is similar to the Tohum pictographic design seen in Kuwait Al-Sadu warp-faced weavings (Figure 10-2).

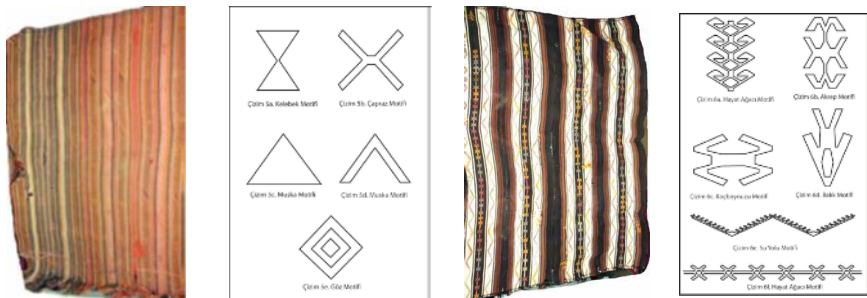


Figure 4: Warp faced twigs found in Bitlis Ethnography Museum and patterns seen in weaving (Sökmen, 2015: 88-89).



Figure 5: Parallel Lines in Saymalitaş Petroglyphs (Sultanbekova, 2018, 37) (left). Pictograms in the rock paintings of Beşparmak (Latmos) (right), <http://www.latmos-felsbilder.de/01.php?l=tur>, Access: 29.09.2020

This warp faced twine is woven in four pieces in rectangular form, then stitched together. The dimensions of the flower were 135x169 cm after being combined. Some of the motifs in the weavings have their codes in petroglyphs and pictographs seen on rock paintings. For example, when the geometric shapes seen on the rock paintings in Saymalitaş in Kyrgyzstan are examined, the zigzag shape is seen as a lightning bolt imitation, and the double line goes long imitating each other was probably the stream (Sultanbekova, 2018: 37). The zigzag shape has been a frequently used motif in weaving culture in almost all cultures. Sometimes the waterway has appeared as a snake motif. The declaration also appears in the mentioned Al-Sadu weavings. When the codes of the zigzag shape seen on the rock paintings are examined, it is seen that the amulet motif seen in warp faced weavings is a unit repetition.

The Beritan Tribe, living in Elazığ and its surroundings, live in Urfa during the winter and in the Bingöl and Karlıova plateaus with their herds in the summer in large tents and camps. In addition to the pile and plain weaves, they also weave warp-faced twine fabrics. Beritan warp faced twine weave consists of two equal parts, and then they are stitched together. Hook, ram's horn, cross (X shape giving D sound in Orkhon and Yenisey inscriptions), eye, eyelet / eye / shin mark / mind / nail / dog mark / cat mark, eye, scroll / nail / lover / waterway / notch / breaking / Pouring / gooseneck / Çakmacık / yanca motifs are used (Figure) (Aksoy, 2012: 304-305).



Figure 6: Beritan warp faced twine weaving (Aksoy, 2012: 305).



Figure 7: Beritan warp faced twine weaving samples (Aksoy, 2012: 305).

Some motifs in Beritan warp faced crochet are similar to those in other regions of Anatolia and Azerbaijan warp faced cicim fabrics. This similarity is that Central Asian Turks brought these motifs with them during their migration from Turkistan to Anatolia. Turkmen tribes who settled in Anatolia continued naming the neck they carried in the regions they settled here to the villages and towns they established (Aksoy, 2012: 308).

### **3. Pictographic Codes in Samples of Warp Faced Twine Seen in Different Cultures**

Kuwait Al-Sadu warp faced twine weavings are known in the world for their quality and aesthetic appearance. The Bedouin people of Kuwait weave these weavings. Bedouin women have brought these weavings to the present day as they learned from their parents and relatives. Most of the common pictographs used in Al-Sadu weavings were passed down from one generation of weavers to the next. However, skilled master weavers interpreted their observations and objects and events they saw in their surroundings or the environments visited and continued to make up-to-date weaving designs with new or modified pictographs.

Nomadic Bedouin people used special home-made woven materials called Al-Sadu to build their portable tent houses. The basic building materials used in Al-Sadu weavings are camel wool, sheep wool, goat hair and cotton. As Al-Sadu weavings were the basic building and shaping materials for almost all Bedouin utilitarian items, Bedouin women colored white wool with desert plants to make colorful threads. The vast majority of



Al-Sadu woven items are decorated with elegant geometric patterns simplified in abstract, clever and original ways to represent specific shapes or motifs of items well known to Bedouin women. These motifs and designs have emerged as "Pictographic Codes" in Kuwait Al-Sadu Weavings (Alnajadah, 2018a: 63-64).

The term Al-Sadu has three different meanings. First, Al-Sadu is used to name the nomadic sole loom used for weaving. In addition, the special warp face is used to describe the nomadic weaving process. Finally, it is the general name for woven objects produced by touching the nomadic floor loom (Crichton, 1998). Prehistoric humans drew, painted and carved many pictures on the cave walls to document dizzying events such as wars between tribes, hunting seasons, animal migrations, tribal celebrations, and many other events. Figurative shapes of humans, animals, birds, reptiles, insects, and plants were quite common in Al-Sadu weavings.



Figure 8: Al Sadu weave with large quantities of pictographs, Shajarah model. The black and white patterns in the middle section or "shajarah" are largely geometric designs and are partly determined by the limitations of the simple base bench used. However, all motifs have names, specific meanings and symbolism (<https://alsaduweaving.wordpress.com/blog/page/2/>, Access: 15.09.2020).

The Shajarah model, Al-Sadu, which is the most common in Al-Sadu weavings, reflects the knowledge and skills of master weavers. Shajarah pictographs are used in bags, floor mats, runners, tent dividers, pillow cases, camel decorations. It can be woven from 10 cm to 10 meters long.



Figure 9: The tent divider "Qatta (Katta)" used to separate men and women is made of Al-Sadu (Alnajadah, 2018b, 54), <http://www.aaciaegypt.com/wp-content/uploads/2018/12/Bait-al-Sha%E2%80%99ar.-A-Kuwaiti-Traditional-Bedouin-Mobile-Home-at-Risk.pdf>

Pictographs in Al-Sadu weavings are classified into three separate categories: A) Continuous pictographs, B) Semi-continuous pictographs, and C) Discontinuous pictographs (Alnajadah, 2018a: 69).

**A. Continuous Pictographs:** The most common pictograph group found in almost all Al-Sadu weavings. They are seen on one or both sides of woven textiles. These pictographs are grouped based on the repetition of one or two simple patterns to create a long, continuous pictograph line. This group includes the following types:

1. Eye (Aein): This pictographic design was created with warp faced weaving. Two different color warps are used at most. Warps are woven to create small variable points in both vertical and horizontal patterns. These points resemble staring eyes.

2. Seed (Grain): This pictographic design was created with warp faced weaving; Warps of two different colors are used to create short and thin alternating lines that extend horizontally one after another while extending from a thick, straight, long line of the same color. These short, thin lines resemble seeds.

3. Dhalla (Ribs): It is a plain weave of alternating colored lines to give the shape of human or animal ribs.

4. Horse Teeth (Dhrus Al Khail): This pictographic design consists of two opposing geometric shapes of two contrasting colors to give the shape of two closed jaws on each other. Master weavers see this pattern as an abstract representation of horse teeth.

5. Mithkhar: This pictographic geometric design takes diamond shapes side by side, separating two triangles connected from the upper edges.

6. Zigzag (Uwairjan): This pictographic design is created with a warp faced weave, which is warp in three different colors, mostly black, white and red. The black colored warps are used to create the background, while the white and red warps are woven to create two repeating and opposing triangles. This pattern creates a zigzag shape that guides the eyes up and down as the two lines move between triangles (Alnajadah, 2018a: 69).

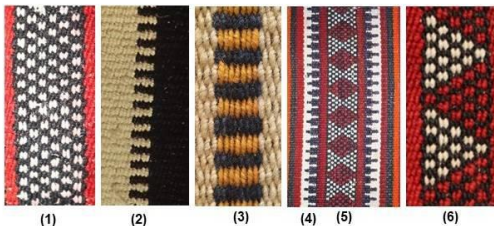


Figure 10: Names of Permanent Al-Sadu pictographs: 1) Aein (Eye), 2) Grain (Seeds), 3) Dhalla (Ribs), 4) Dhrus Al Khail (Horse Teeth), 5) Mithkhar, 6) Uwairjan (Zigzag) (Alnajadah, 2018a: 69)

**B. Semi-Continuous Pictographs:** Rakum pictographs differ from previous weaving techniques and their positions on Al-Sadu weavings. They are usually made not for aesthetic purposes but at the beginning of long weaves. Examples of these pictographs can be found in Besat, Qatta, and different bags and decorative fabrics. Few of this group enter the chain of linked patterns, while others come in single and double patterns. Rakum pictographs are woven with wefts around 3-6 warps each time to create the desired patterns (Crichton, 1998). At the same time, Rakum is a special pattern, with 5-10 small triangles in more or less order (Figure 6).



Figure 11: Rakum pictographs, Photo: Al-Sadu Weaving Cooperatives Association, (Alnajadah, 2018a: 69)

**C. Discontinuous Pictographs:** This group of pictographs is found in both Shajarah and Mishojarah. Both Shajarah and Mishojarah appear to be a long continuous pattern conceived along the entire length of woven Al-Sadu textile. However, numerous pictographs of different abstracted objects are woven in both (Figure 7).



Figure 12: Discontinuous Shajarah pictograph group in the middle of two Misho Jarah pictogram grids, left side of the figure. Photograph, Al-Sadu Weaving Cooperatives Association (Alnajadah, 2018a: 70)



Figure 13: Different pictographs woven in different Shajarahs from Sadu artefacts from Kuwait National Museum and Al-Sadu Weaving Cooperative Association. 1) hodage, 2) wooden camel's saddle, 3) ear tags, 4) Necklace, 5) a man with a camel, 6) horse, 7) wooden comb (top) and goat (bottom), 8) rooster, 9) mosquito (top) and wasem (camel brand mark), 10) Kuwait water towers, 11) a scorpion and a snake, 12) a bird, 13) a butterfly (top) and scissors, 14) desert bush, 15) a radio/tape, 16) a fighter jet, 17) a commercial plane, 18) a soldier, 19) the word Kuwait, 20) a water heating pot (top), two coffee pots (centre) and incense, 21) Kuwait TV logo, 22) school bus and 23) with small ear tags (bottom) and zigzag lines resembling snake paths or desert plants (thick lines mean dense plant and thin lines open plant) (Alnajadah, 2018a: 70).

Weaving plays an important role in Peruvian and Quechua culture. Anthropomorphic, zoomorphic, and geometric patterns tell intricate stories of interactions between artisans and their natural environment. Every detail of textile has meaning, from the woven symbols themselves to the colors and curl of the yarn, to the placement of Quechua symbols relative to other icons

woven into the textile (<https://threadsofperu.com/pages/quechua-symbols-patterns>, 2020).

Warp-faced weaving in Peru is an indicator of traditional knowledge passed down from generation to generation. In every Peruvian weave, woven patterns and symbols are like a form of communication and expression that record the thoughts and experiences of the weaving women. Each Peruvian warp-faced weave consists of a series of designs and symbols.

Popular Quechua symbols inspired by nature include inti (sun), mayu (river), ch'aska (star), t'ika (flower), and qocha (lake). Other popular designs such as llamas, dogs, ducks and vultures represent animals seen in the daily lives of artisans; still, others depict important historical events and characters in Andean folklore. Most symbols have more complex meanings that are not easily translated; they often vary from community to community and even from person to person. Two symbols that are completely similar to each other can have completely different meanings for different weavers. Most of these symbols are pictographic codes in rock paintings of the Inca civilization seen in the Andes mountains.

Here are some different Quechua symbols, patterns and what they represent in traditional Andean weaving:

**Animals:** Symbols are very common in traditional Andean weaving. Most weavers take great pleasure in weaving animal forms into their fabrics with intricate details. Although dogs and llama penetrate the daily existence of mountain communities, they are not the only animals seen in weaving. Some of the creatures depicted are rare and may never have been seen by the weaver, but they are in the weaver's imagination and participate in weaving.

**People:** They are often seen in the patterns of traditional Andean textiles. Important events seen in their history were expressed with figures. Since Quechua was primarily an oral language, historical events could not be written, but they could be mentioned in textiles. For this reason, using the ancient art of weaving, the people of Quechua recorded events that could be forgotten over time.

**Flowers and Abstractions:** Hundreds of stunning flowers found in the Peruvian mountains are a common design element of Andean weavings.

Likewise, the landscapes of Peru's high Andes Mountains have a profound effect on visual perception. All these are expressed in the weaving canvases of weavers.



Figure 14: One of Peruvian woman weaving and weaving symbols, (<http://nationalclothing.org/america/27-peru/147-traditional-weaving-in-peru-the-main-clothing-craft-of-quechua-people.html>, Access: 28.09.2020)

**Diamond symbol:** Diamonds are unique to Umasbamba textiles. Each community or region of weavers tends to have a symbol representing or attributing the weaving to that community. It's like a kind of signature.



Figure 15: Diamond symbol in weaving, (<https://www.kuodatravel.com/what-do-the-different-symbols-in-peruvian-textiles-mean/>, Access: 28.09.2020)

**Red and White Circles:** The red and white circles on a weave represent the bulls used to plow in many Andean villages, especially the footprints. A pair of bulls can still be seen walking with a wooden plow, possibly in rural areas of Peru. This is an ancient technique that is still used regularly today by farmers in some small villages.



Figure 11: Red and white circles in weaving, (<https://www.kuodatravel.com/what-do-the-different-symbols-in-peruvian-textiles-mean/>, Access: 28.09.2020)

**Smaller White and Yellow Circles:** Small white and yellow circles throughout the pattern symbolize the eyes of the lalama, possibly an incredibly important animal in Peruvian village life. Since the time of the Incas, llamas have been used for their wool, meat, and for their ability to transport people and goods across Peru's harsh mountainous terrain.

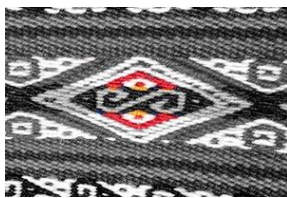


Figure 16: Smaller white and yellow circles in weaving, (<https://www.kuodatravel.com/what-do-the-different-symbols-in-peruvian-textiles-mean/>, Access: 28.09.2020)

**Yellow color 'S' or Incomplete Infinity Sign:** This shape is the symbol of the chira (rent), an agricultural tool dating back to the time of the Incas. Chira was a plow made of a long rod with curved ends. This tool was useful for farmers to break up the soil, ventilate and plant their crops with simple pressure on the tool. Some farmers in the Andes still rely on ancient Inca tools as represented by this weaving symbol.



Figure 17: Yellow color 'S' or incomplete infinity sign in weaving, (<https://www.kuodatravel.com/what-do-the-different-symbols-in-peruvian-textiles-mean/>, Accessed: 28.09.2020)

**Black Figures:** Black figures in a weave represent birds that farmers use to alarm when foxes are in the area. Often farmers would allow their cattle to graze in the mountains without any supervision. The song of these birds is what let them know that it's time to return quickly to their cattle and before one of their prized sheep or llamas become lunch for a hungry fox.



Figure 18: 25 petroglyph stones were identified in the Paranapura basin discovered by geologist José Sánchez Izquierdo in 1997. The Rock is 13.3 meters long, 8.5 meters wide, and 6.2 meters high. It is believed to have been made with stone axes (<https://hiddenincatours.com/the-cumpanama-petroglyph-peruvian-amazon-is-a-challenge-for-archaeologists/>, Accessed: 28.09.2020)

If the predictions are correct, the oldest known ceremonial center of Peru's northern forests and one of the oldest in the Peruvian Amazon is the Paranapura basin. Peru's Andes Basin is where many petroglyphs are found in rocks. As seen in these petroglyphs, circles, nested circles, linear decorations, animal and human figures, symbols in warp-faced weavings are pictographic codes and sources.

Ancient pictographs found in Machu Picchu region of Peru are thought to belong to the Incas. Pictographs were a human, a llama, and a

geometric element located in Pachamama, 15 minutes from Machu Picchu castle in Cusco. Ancient pictographs such as anthropomorphic, geometric, spiral, triangle, parallel lines, and dye and other techniques, were found in the 20 regions identified. Lama pictographs made in red are frequently used by the Chawaytiri (Lama's Eye) Weavers in Peru's Sacred Valley (<https://infromtheoutpost.com/visit-chawaytiri-jeff-fuchs/>, Accessed: 28.09.2020).



Figure 19: Ancient llama paintings on the rock face near Chawaytiri are thought to date back to at least a few thousand years (<https://infromtheoutpost.com/visit-chawaytiri-jeff-fuchs/>, Access: 28.09.2020)

Cecim (cicim) has an important place in traditional Azerbaijani weaving. Cecim -a type of warp- faced weaving with a composition of longitudinal stripes of various colors, produced in narrow and long pieces. Woven on the horizontal floor loom, the width of the cecim is around 25-30 cm, and the length is around 15 m. Al-elvan, which stands out with its longitudinal striped composition, is specially woven in Şamaxı, Berde, Ağcabedi, Nakhçıvan, Jabrayıl, Zengilan, Lemberan and Shusha regions. Its composition can consist of an array of solid colored stripes and plain and patterned stripes or simply patterned stripes. Although most of the ornaments used are geometric, they are also present in floral ornaments (Paşayeva, 2012: 102-103).



Figure 20: Examples of cecim lined with a wide group of patterned strips and a plain strip, Woolly Cecim. 197 x 171 cm. Private collection Paris (Gans-Ruedin 1986: 352) (left). Woolly Cecim, 165 x 241 cm. Garabagh. R. H. Nooter collection, Washington (Nooter et al. 2004: pl. 125) (Center), The Silky Ladi-Cecim Example. 142 x 176 cm. Azerbaijan History Museum, Baku, inv. no. 8486 (right), (Paşayeva, 2012, 105, 114)

In the center of the patterned bands in these examples, the main strip is decorated with a pattern formed by various motifs. At its edges, there is a thin strip decorated with small motifs placed between ratty stripes.



Sometimes this strip is decorated with rattan motifs, especially the so-called twisted motif (Fig. 17 a-b-c). Small flower, wheel-flake motifs and even zoomorphic motifs are also found.



Figure 21: Cecim's Compositions with a Group of Patterned Stripes.

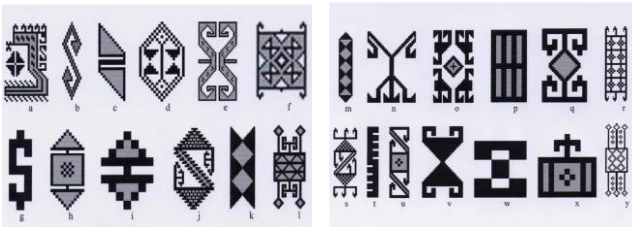


Figure 22: Examples of geometric motifs used in Azerbaijan Warp Faced Cecims (Paşayeva, 2012: 110)

## CONCLUSION AND EVALUATION

Each culture allows different experiences and perceptions to be conveyed and created through its symbol language. At this point, symbols, individuals think, feel, believe, etc. It constitutes the basis of making sense by transferring ways.

Pictogram-Pictographs, a means of expression and communication through pictures and drawings with a communicative purpose, are generally regarded as the pioneers of real writing. The term "code" can be defined as "a signal or symbol system for communication".

Many weavers have used pictographic codes in different cultures and civilizations for hundreds of years. Prehistoric humans drew, painted and carved many pictures on the cave walls to document dizzying events such as wars between tribes, hunting seasons, animal migrations, tribal celebrations, and many other events. Over time, these paintings became the subject of woven canvases. It became a symbol, and it became a language. There were alphabets, pictures and abstract symbols as a means of visual

communication. Later, as the symbols became smaller, pictorial representations became simpler and more abstract.

At the foot of Machu Picchu, in the "Aguas Calientes Village" of Machu Picchu Town in Peru, South America, some of the most beautiful rugs and wall textiles were made with Lama pictographic symbols. In Panama's Embriya Puru Village, local birds, butterflies and geometric pictographic symbols have created brightly colored baskets that reflect their culture. We see that the Native American "Navajo Tribes" living in the North American continent in the United States are highly skilled and creative in using pictographs for visual expression in their weaving. The magnificent rugs and rugs of the Middle East are woven with highly impressive pictographs to represent the nature of Iranian culture and traditions. Anatolian weaving culture is rich with well-documented, well-defined and well-known pictographs. Al-Sadu weavings in Kuwait are rich with pictographic objects and phonetic symbols widely used among women of different Bedouin Tribes of Kuwait.

Pictographic codes of motifs and symbols seen on warp-faced weavings from Anatolia and some different cultures were investigated, and samples were identified within the scope of the paper. Findings are explained with examples. As can be seen from the examples, there are commonalities in the use of symbols and motifs seen in close cultures, and it has been determined that pictographic codes are common, although sometimes names are different. It has been observed that the petroglyphs, pictogram-pictographs seen on the cave walls are both formal, color and semantic sources for symbols and motifs. The vast majority of woven items are decorated with elegant geometric patterns simplified in abstract, clever and original ways to represent certain shapes or motifs of items well known to Anatolian women. Over time, these motifs and designs were well defined and recognized as "Pictographic Codes" for Anatolian Weavings.

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**CLOTHING CULTURE IN THE HUN PERIOD AND HUN REFLECTIONS IN THE  
GOKTURK PERIOD: TRACES ON THE CLOTHES OF TODAY'S CENTRAL ASIAN  
FOLKS.**

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**Abstract**

The clothing subject has a significant and special place in Turkish cultural history. In that matter, one should examine the history of Hun's clothing first. The Huns adapted to the harsh steppe conditions of the Inner Mongolian Plateau and continued their nomadic life. Teoman Khan's son, Mete Khan, established the great Hun empire and established diplomatic relations and alliances with China. However, there are mythological elements about the Huns in Chinese historiography, and these elements are based on those before Teoman Khan. The Huns had developed clothing according to the steppe culture and harsh climate. The main sources to examine the Hun dress culture are their cairns. The cairns in Noin-Ula and Ivolga areas are very important. For the first time, Hun cairns were discovered by Yu Talko-Gryntsevic in the tomb of Sudzhin in Ilmova Valley in Transbaikalia between the years 1896-1897. Under the leadership of P. Kazlov, cairns, named after the Noin-Ula Mountains, were discovered and excavated in 1924. Silk caftans and woollen shawls, fur hats (janissary headgear) from the cairns give great clues about how they were dressed in the Hun period. On the other hand, the bronze arches emerging from the cairns in the Ivolga region and the "Animal motif" patterns on them are remarkable works.

Nevertheless, they were made of animal bones and gave some figures to the bones, and this handicraft shows the ingenuity of a Hun master. These clothes and belts later influence the Gokturks (Kok-Turks), who continue the Huns. It is possible to see the traces of some patterns and the sewing of the clothes in the Turkish folks of Central Asia. During the time of Wu-Ling, the king of the Cao Dynasty, he had to take precautions against the dangers from the Hun troops. In this regard, dressing like a Hun army,

especially the clothes, and the development of horse riding caused some traditions to change in the palace. Thus, "Clothing reform" took place in China.

Hun clothes appear to be influenced by the Chinese and other nomadic communities apart from the Turkish tribes. The Hun style has inspired and bears the traces of today's Turkish fashion.

**Keywords:** Mete Khan, Caftan, Belt

## INTRODUCTION

The Huns, as a nomadic cavalry, have adapted incredibly to the harsh climate of the Mongolian steppes. Mete Han established the Hun Empire in 318 BC. This period reflected a complete state in the IV century BC with China's diplomatic and affinity policies. After Tung-hus and the Chinese war, they had greatly expanded territory. The Kansu (Guzang) corridor, known as the home of the Huns, is of great importance. It has become an indispensable region for both China and Huns with the route city of the Silk Road and its efficiency in agriculture. At the same time, Ordos was of great importance. "Ordos Bronze" was one of the popular products in its period. Apart from the sword belt of the Huns, the bronze buttons and belt buckles represent a very personal art. Thus, the Hun culture started to spread with the lands conquered. The economy of the Huns has been based on animal husbandry. Therefore, they benefited from the animal's skin and bones, as well as its meat. Apart from domestic animals, fur and reindeer skin contributed to the Hun clothing culture besides its economic contribution.

Noin-Ula kurgans and Derestuy, Egin-Gol and Ivogla tombs, where Hun clothing and accessories were discovered, are important archaeological resources. Two hundred twelve cairns, named after the Noin-Ula mountains in the North of Mongolia, were discovered by P.K. Kazlov in 1923-26. French and Mongolian researchers discovered Derestuy and Egin-Gol tombs; D. Turbat, Ts Erdenebatar and P.H. Giscard, P. A. Yu.D seized many material finds. Talko-Grintsevich in the city of Ivogla, the former settlement of the Trans-Easter Huns in the early 20th century. Especially the robes, trousers, janissary headgears and shoe soles in the Noin-Ula cairns are valuable

sources of how the Huns were dressed. Rich and glamorous jewellery was also found in the Ivolga tombs.

Belt buckles found in other tombs are sources showing the steppe culture and Hun fashion. The cut and style seen in the clothes are reflected in the Gok-Turk period. There are traces of Hun fashion in Turkish people's clothing dating back to Central Asia and Europe. It should also be noted with great importance that, with the development of Chinese horse riding, the Hun clothes have been taken, and the names of some parts on the clothes were not changed. There is information about how the Hun clothes of Noin-Ula kurgans are sewed in the study and their sizes. Apart from this, Hun reflections in the change of Gok-Turk clothes and some traces on Central Asian people's clothes were mentioned. There is no information about the tailor who sewed and designed caftans, trousers and headgear. But these reflect the skill and world of the Hun woman. Bronze and iron belt buckles, beads strung from bone, and a brooch show the success of the Hun master who developed and shaped this art.

### **The arrival of the Huns on the stage of history**

The Huns ruled in the vast steppe of Inner Mongolia in the second millennium BC and are the leading tribe confederation in Turkish history. Prof. Dr B. Ögel stated on this issue, "*We begin the history of the Ancient Turkish with the Huns*" (Ögel, 2018). Hun history is generally described as "barbarian" and nomads who lived in the North of Mongolia. Some researchers even talk about the Huns in their works as a community with no reputation in world civilization. They only accept it as the pioneers of the Turkish and Mongolian people's (Findley, 2005: 21). The Huns occupy a large place not only in the general Turkish history but also in the pages of Chinese and European histories. In addition, the history, culture and beliefs of the Huns should be examined under separate headings. As a result of this study, it ceases to be only Turkish-Mogol pioneers, but a colourful and rich culture that speaks in different dialects emerges. But the main way of all of them leads to the Asian Huns (Hyun Jin Kim, 2016: 28). It is possible to emphasize that the Assyrians, Sumerians and Greeks, the ancient civilizations of antiquity, are of great importance in world history. It is possible to emphasize that they also have a deep history and culture.

The existence of the Huns dates back to 1200 years before the reign of Teoman (Teu-man) Han. Even known as the ancestors of the Huns, Hsia mentions a Hakan named Shun-Wei of the dynasty (Ögel, 2019a: 14). The famous Chinese historian Sema Çien (Sima Qian) wrote that the founder of the Great Hun Empire, Yagbu Mete (Mou-tun) (his death, 86 BC), was established at similar dates (Ögel, 2019a: 58). The foundation of the Hun union took the stage of history under the leadership of Mete Han in 318 BC. The Huns were attacked by nomadic tribes such as Sogd and Yuezhi, dispersed, and sometimes gathered until this period. There were many marriages in the Hun upper class. In this case, the eldest son (t'sia-tse) of San Yun's first wife from the Great Lady (Yen-shih), Mete, should be the crown prince (Ögel, 2019: 148). However, Teoman Khan sent Mete to Yuezhis as a hostage at the insistence of his other wife. Tribes such as Yuezhi, Sogd, and Tunghu (Ögel, 2019: 87). Teoman would launch a sudden attack, thus causing Mete to be killed. Mete got rid of the guards there, fled with his famous horse, and returned to the Huns. Tuman Khan rewarded his son's courage. Mete gave Yabgu the control of 10,000 horsemen (N.N.Kradin, 2002:47).

In this political inequality, it was necessary to get ahead of rivals. Mete made "*whistling arrows*" and carried out a blow. He killed his father, stepmother and brother. Mete recaptured his army from his Chinese neighbours (previously, this place was under the pressure of China, they completely took it over in the time of Teoman Khan), defeated the eastern nomads, thus winning the throne (L.Gumilev, 2018:111). The Hun Union, which gradually reached 300,000 people out of 10,000 people, was born. His extraordinary high anecdotal form is more prominent than his historical personality. However, contrary to these exaggerated history lines, scientists such as B. Laufer, H.J. Kim, L.V. considered Mete a strategist, instructor of equestrian troops and reformer.

For example, L.V. Gumilev included the following lines about Mete and the history of the Huns in his work;

*If all Huns were old-minded like Teoman Khan and his aides (elder), we would not know anything about Huns today. However, in that period, innovative, dynamic and passion arises (plaintiff/ passionate) emerged among the young Huns mass. The most important of these plaintiffs was*



*Mete himself* (Gumilev, 2018: 112). The biggest reason for establishing the Hun Union is attributed to Yagbu being a passionate patriot and reformer.

After Mete was declared Yagbu, he sent a messenger to Tung-hu ruler Mete. He started to make requests from Mete Han to start a war with Tung-hu and internal conflicts. Undertaking the new leadership, the young Mete did what the ruler of Tun-hu wanted, thinking that the people should live in peace. He handed over his beloved horse and his wife to the messenger of the Tung-hu. His latest request angered the young khan. It caused the war to begin, "*Land is the foundation of a state; to give land is to surrender the state*" (Kalyaştorny and Sultanbekov, 2013a: 64). He also killed his men, who wanted some land to be given to his enemy, who wanted land. He defeated the Tung-hu and killed his ruler too, and seized his property as war booty. After this attack, Mete organized an expedition to China. During this period, the internal conflict ended in China, the Han dynasty emerged, and the emperor named Kao-ti began to rule the country. The lands where the Huns lived began to expand in 201-203 BC. A strong war started between the Huns who went to the borders of China and the Chinese army. Mete Han applied the ancient steppe "hit and run" tactic and suddenly attacked the Chinese army. For seven days, the Han army was hungry and thirsty because the soldiers were not food. Famous historian Sima Çien discussed the order of the Hun army as follows; "*In the Syung-nu cavalry, all those on the western flank mounted white horses, those on the eastern flank mounted kirboz, those on the northern flank were black horses, and those on the southern flank mounted chestnut horses*" (Kalayoştornı and Sultanbekov, 2018b: 65). Afterwards, Mete Han loosened the siege and caused the Chinese army to escape.

Mete Han's intention was not to capture China, emphasising that this was a war of supremacy. Finally, China accepted the rule of the Huns in 197 BC with the peace and marriage agreement. This agreement has become a tradition and has continued for centuries. Mete Han passed away in 176 BC and was succeeded by his son Lao-Shang (Kiok). He ruled the state for 34 years and did not allow China to become stronger in his time. Still, he enabled the Yuezhis to migrate westward. Kiok died in 160 BC, and his son Chun Ch'en became the ruler of the Huns. At this time, Wu-ti became a new emperor in China, remained at the head of the state for 54 years and worked to sweep the Huns from the region (Çelik and Baykuzu, 2018a: 23-24). He learned

about the Huns' places, especially the combat tactics that were important for him. Finally, after 30 years of research, China managed to remove Huns from the region.

Meanwhile, internal conflicts were continuing between the Huns, and they were divided into west-east Huns. Groups such as the Western nomads Yuezhi and Hsien-pi also sided with China. In the war in the West in 36 BC, the Hun Khan Çici was defeated and killed with his family. After this war, the Huns could not recover again, and they dispersed. Kansu was an economically and agriculturally important region, and this double-circle fertile region came under China's rule. The Hun state was destroyed in 216 BC. Having lost power in Northern China and Central Asia, the Huns spread around the Dnieper and into the steppes, East of the Aral lake (Çandarlıoğlu, 2013: 26). Thus, the Western (European) Hun Empire, which was composed of large and powerful masses since 350, left the stage of history. Later (in 420-557 BC), they took place in the history scene as the Ak-Hun state (Eftalites). They ruled in Northern India and Afghanistan until 557 in this region (Baykuzu ve Çelik, 2016b: 31).

Origin of the name Hun; The Huns originated from the word "Güneş (Sun) or "Hun" as they belong to the Shamanism belief and consider the blue sky and sun sacred (Tekinoğlu, 2013a: 16). That means the Sun (Güneş). Apart from that, Romans called Hunni and Indians called Huna (Grousset, 2017: 48). There are names of foreign tribes in Chinese sources. However, it would be wrong to conclude by looking at the meaning of the names before the 5th century BC and centuries after the Cou state was established, the pressure of the foreigners around it increased. It was precisely after this period that the names of the tribes began to appear more clearly. Some accept that a tribe called Hungfu pays taxes and that the phrase Hun Hiugnu is the original. This name was pronounced Hungok in ancient times. Its Chinese equivalent means the steppes who surrender. We can find a similar phrase in Travels of King Mu (Ögel, 2019: 28).

After the conquests of Mete Han, the Hun society fused and interacted with different tribes, and a great subject was formed. About the birth of this union, L. Sharovskaya said, "*It was a kind of the Soviet Union of the Hun union era*" In the letter Mete sent to the Han Empire (176 BC); "*I ruled the Wu-suns, the Hu-chiehs and the twenty-six states around it, and I*

*made them all Hsiung-nu. Thus, all the bow-stretching people's united into a single-family".* It is possible to see that this statement supports the above comment (H.Tekinoğlu, 2013b:71). At the head of the Hun society, there are four principalities, these principalities are tightly interconnected, and these men were able to take girls from each other. The children belonged to their father's ancestry. Young boys began to lay the groundwork for being good soldiers when they grew up. Girls should also be taught weaving, household chores and crafts alongside their mothers. Carpets and felt from kurgans are great evidence of this. In addition to the large Hun herds, oxen, camels, and many sheep were also a part of their wealth. According to today's economic calculation, the Huns had 19 animals in their good times and 5-6 animals in the period of collapse (Kalyaştornı and Sultanbekov, 2018: 68). They were exporting felt and wool covers, woollen fabrics.

Like the laws of China, the laws of the Huns are not complicated. They have had a system unique to the Huns, which is stated quite easily and verbally. These were named Moral Laws and had courts that lasted ten days (Davidova, 1992a: 230). Serious crimes were punished with death, and the assets of the thief, if any, were seized. Adultery resulted in death, rape was considered a serious crime, and sometimes both sides agreed. They worshiped the sun and the moon and took precautions according to the conditions of the stars. In the fifth month, they sacrificed to the sky and the earth and had a great feast. When autumn comes, they turn around the forests, mark the tree branches as a point mark, and organise horse races (Eberhard, 1996: 76). They paid tribute to the sun and the moon twice a day, morning and evening. Huns believed in the hereafter, and their coffins consisted of two layers, inner and outer. The reason they do it this way is as they believe people can get cold in the afterlife. They were wrapped in furs and fabrics. They were even buried with one of their close friends, one of their odalisque, along with the horse and harnesses. But only Hun nobles were buried like this (Tekinoğlu, 2013b: 242). Having a large land, the Huns hosted many cultures.

### **Textile materials (weaves) for dressing**

The dressing is as important to a person as eating. People were previously covered for protection. Due to the passage of centuries and the

development of cultures, each people's unique clothing has also developed. The period of the Huns, known as the pioneers of the Turks, and the geographies they lived in, developed their dressing style. As in our age, the clothes of Central Asian and Western or Eastern people are not the same and have been the same in the depths of our history. Prof.Dr. Ögel stated that *"Yesterday, as it is today, the clothes of those who work in the cotton or rice fields and those who ride animals on horses would not be the same"* (Ögel, 1991).

### **Wool**

Dressing requires a piece of cloth, scissors, a needle and ingenious human hands. There is no information about Hun tailors. But the pattern of the clothes of our first ancestors emerging from kurgans required a skillful tailoring. Clothes that are not just made of textiles and their colors raise how they were designed. The Huns wore silk and wool leather clothes. As can be seen from the kurgans of the Hun nobility, probably not all Huns wore silk. Wool is an extremely important textile for nomads for economy and clothing. They had woollen trousers and felt to protect them from cold weather. Felt and wool are one of the important raw materials obtained by nomads. W. Eberhard H'yungŋ-nu, while talking about tribes, stated that they exported felts and woollen fabrics and wool covers (Eberhard, 1987: 77). Central Asian nomads raised animals such as camels, sheep and mountain goats to obtain wool. Camel wool is very valuable even today because it symbolizes wealth and fruitfulness. The Huns fed the Yak oxen, probably also making use of its wool and bone. However, there is no evidence that wool was used, but bones were found in the Ivolga area. This shows that the Huns had a Yak herd (Çirkin, 2019: 235). There are products made of wool in the Hun excavations. First of all, it should be noted that to obtain sheep wool, the Huns cut the feathers with a sharp knife or scissors. They did not skin the sheep directly (Rudenko, 1962a: 23). Sheep wool is the most diverse and thus carefully processed. They spun wool threads on ropes by spinning them with a clay wheel. Wool threads were of varying thinness depending on what purpose they were used for. They were also different in quality. For example, those with hard, thick threads in dark brown and black tones were used for carpet or mat making. Fine feathers are preferred for clothes. Still, they developed

a wool dyeing technique (Barkova and Polosmak, 2005a: 30). They obtained red, purple colors from the madder plant known as *Rubia tinctorum*. Wool maintains its importance in Turkish communities today. Socks and wristbands made with ram patterns are widely used.

### **Leather**

It is often mentioned in Chinese historiography that the Huns were dealing with animal husbandry. However, there is not much information available about their clothing. It was stated that Qian-han-si wore dresses made of caftan type leather (Rudenko, 1962b: 38).

Leather, like fabric, has a flexible layer that is soft, easy to process and sew. Applied leather boots, vests, and belts have existed and developed in Turks for a long time. Although the applique is of French origin, this work is seen in Huns. The most successful examples are horse saddles and cover pieces coming out of kurgans. Also, unfortunately, there is no exact information about what kind of technique they followed to export leather. They also made their belts on horse harnesses to produce hats/shabracks rather than thick leather because hard leathers are more durable (Rudenko, 1962: 206).

### **Fur**

The adventure of fur dates back to prehistoric times, and people made it from the hide of wild animals to protect from the cold. Fur is a product of unknown origin. It dates back to quite old times in Turkish history. It is said as processed and unprocessed animal hair in Turkish (Karaca, 2002: 568). The old name of the Silk Road was "Fur Road" since the main product was fur. Fur symbolized luxury rather than being a commodity. Fur is one of the common items in Hun society. It is produced from the hide of animals with fine and thin feathers, such as deer, sable, and squirrel. Fur was sewn on the collars of clothes and used as a cloak.

### **Silk**

*"It stood out as a fine texture of incomprehensible origins and has a sacred feature with its wonderful appearance"* (Barkova, 2005: 30).

Silk is one of the invaluable products of trade since its existence in history. Delicate fabrics and soft tissues are indispensable to covering the human body and also symbolizes status and luxury. Since its existence, its name is mentioned in legendary and historical events, even in Islam. It always appears as a figure with its charm and even for bloodshed, bribery and economic matters. While wool and leather are made from an animal, silk consists of an insect's cocoon. Perhaps it is derived from the insect that makes it so valuable. It is quite difficult to make. These insects feed on Mulberry tree leaves. In Turkic languages, it is pronounced like "yüpek," "jipek," "chipik" in different dialects, derived from the root "ip" (Bozkurt, 2000: 369). It is used as Sere in Persian, Si in Chinese, Ser (icum) in Latin.

According to the information given by scientists, the origin of silk is China and dates back to the third century BC. As the centuries pass, the Chinese see themselves as the inventors of silk. However, wild silk has been used in textile products before and outside of the Chinese. For example; A woman's shirt was discovered in 1 Ak-Alah 3 kurgan of the Pazirik world, on the front of the shirt there are stripes made of wild silk ("tussar" wild silk, which is golden yellow in India). This raw silk has its origins in India (and the oak silkworm) in one possible case. Today, in the Assam region, women knit a bunch of bamboo stretched over yellow thick yarn coarse thread on primitive looms (Bakova and Polosmak, 2005b: 31). According to L. Lesnichenko, the origin of wild silk is not from China because the silk used in the shirt made for the woman in the Ak-Alah 3 Kurgan is about 130 cm wide, whereas in ancient China, silk weaving did not exceed 50 cm. It has been determined that this archaeological find is an important piece of evidence. Only in China during the Tang dynasty, the measurement or expansion of silk caused change with the formation of looms. There is no exact information about the history of silk and domestication of silkworm. But it has a large place in China's mythological sources.

Silk also played an important role in the Hun period. For Huns living in tents under harsh conditions of harsh climate, soft textured silk and their passion for it can be natural. It is seen among the valuable goods sometimes given to agree between China and the Hun empire. For example, the Emperor Kao-ti went to war with the Huns to protect his borders. In this war (177 BC), China was defeated and they solved the war that lasted for days only through peace and affinity. According to the agreement, the tax was to be paid on the

condition of marriage and renewal every year. Ten pieces of embroidered silk, light-colored heavy silk, forty pieces of green silk and a dress made of pure silk were sent to Mete Han among the rich goods. In addition to these, various silk clothes were sent from other politicians. Ho-Han-ye, who was the head of the Southern Huns, came to the capital of China and a ceremony was held in his honor. On his return, 77 dresses, 8,000 kinds of silk goods were given, along with gold and gifts (Çarpıcıoğlu and Beşirli, 2015: 353). This precious product of antiquity is sometimes traded. Famous horses were given to China from the Hun Empire and silk was obtained in return. As much value for the settled people at that time, the same was true for the nomad. It was a salvation for the Huns who always wore wool and hard leather clothing (Gumilev, 2018: 24). Because there are some insects on the wool in summer, the main material of the nomads living in the steppe consists of sheep and wild animals and they did not have fine fabrics, the conditions of the steppe were not favorable because it was difficult to make silk. Apart from that, the Huns and Emperor Wen-ti established border markets.

Meanwhile, Ki-ok, the son and heir of Mete Han, married someone from the Khan Dynasty. A confucianist named Chung-hang Yüeh came with the bride. Later, Yüeh took refuge with the Huns and warned the Hun tribesmen many times about the attractiveness of Chinese goods and that this would cause their death. He stated that leather and wool are more beneficial for nomads than silk and that the warriors will lose their courage.(Golden 2018:54-55). It has also caused silk to become widespread as a commercial product with a great influence on the clothing of nomads. At this rate, Chinese silk gained fame, reaching as far as Rome.

It also symbolized political power; "*Wearing meters of precious silk was one of the valuable methods of Şanyun's emphasis on his status and rewarding those around him*" (Frenkapan, 2018: 11). These lines reveal the value of silk. The peace mentioned above has come at a heavy price. In recent times, some Hun tribal leaders have found it difficult to hide their weaknesses in silk and Chinese goods, and they did not hesitate to express this situation in front of the khan. This situation has been one of the leading reasons for the weakening of the Huns. China gained the upper hand over the Huns thanks to this tactic. After that, they got rid of the luxury tribute system, which is renewed every year, and took over the dominance of the "Silk Road" with successful and confident steps.

### **Important metals used for jewelry items: Bronze, Iron and Bone**

*"Shaping the bone and cutting, it was probably a Hun home-made craft" (Davydova, 1996 b: 231)*

Huns made using bones and giving it different shapes into a great craft. Since they were a society dealing with animal husbandry, they tried to make life easier by using meat, wool, skin, and bone. They made use of the animal's bone and horn. The main example of using bone is Mete Han's "whistling arrows". The whistling or buzzing of these arrows occurred through bone rings. D.T. Griznevich made excavations in the Buryatia region of the Russian Federation in 1896. Some bone-made ornaments were found in the town of Ivolga from the Hun period.

### **Bronze**

Bronze is one of the elements encountered in almost every archaeological remains and in the geography where the Huns lived. Belt buckles and bracelets made of bronze are examples of Hun Bronze art. It has been a common element among the nomads living in the Tien-shan Mountains of Inner Mongolia, Kansu and Ordos regions. Ordos region, which was attributed to the Huns, was an even more important region (Di'Cosmo, 2004: 11). The widespread use of bronze was later included in the literature as "Ordos Bronze". Numerous belt buckles, knives, daggers and armor have been discovered. Traces of the Hun-Scythian artifacts made of bronze with animal motifs are later found in Taştık, Karasuk and Tagar cultures. It has also taken the influence of Chinese art with its thin curved, geometric shape. Even known as "Ordos Daggers" in China (Çirkin, 2019b: 277). This enormous art made by the Huns is unique to them and constitutes independence. The animal motifs of other contemporary people's have played an increasingly developing and expanding role in the art line. The patterns on Taştık belt consist of Hun reflections. Derestuy kurgan is of great importance. They have left countless artifacts, although it was incomplete due to the looting of kurgans, it is in a position of fame in world civilization.



## **Iron**

Processing and shaping iron is one of the ancient professions of Turkish society. In addition, the subject of iron and blacksmiths in Turkish mythology takes a wide place. The geographies where Turks live, Transoxiana, Altay Sayan, South Siberia, Yenisei and East Turkistan are regions where metallurgy is developed. Altay region has been one of the areas rich in iron for ages. The use of iron mine has contributed to world civilization besides Turkish civilization. The development of the high war industry has been the biggest reason for iron processing. It has been a privilege for the Turks to have iron mines in their dominant lands (Gömeç, 2012: 131). It is known that there were great iron masters among the Huns. There are many examples of this mastery and utilization of iron in archeology. In Ordos, Köymen and Altay, where they lived, mineral deposits were rich regions, which led to the development of iron, its use in weaponry and even its becoming a commercial product. Especially the Huns made various metal ornaments. Ilmova Ulan Ude reveals this in the Derestuy excavations. They used a very advanced technology for processing iron. Belt buckles have a special place apart from arrows, bows and other life's tools. These belt buckles are also works of art.

## **Military Clothes and Chikoy River Cavalry**

Military service was seen as a sacred profession for all Turkic communities. Today, the Turkish soldier is deemed worthy of the "Mehmetçik" rank. The Huns had various armies, and the armies that were so powerful had their clothing. They are dressed in clothes that facilitate horse riding and are suitable for close range combat. During this period, long dresses and shoes were worn in China. Usually a Hun soldier protected his body with clothing made of fur or leather. Sometimes they combined it with protective details such as belts with iron and bronze buckles, bracelets and felt-lined iron leggings (Hudyakov, 1986: 39). When W. Eberhard H'Yung-Nu mentions the tribes, he said they had shields made of wood and armor made of leather. The diversity of metal armors has increased with metal processing, which are worn to protect over clothing. It is suggested that it was previously made of bark and leather. It is pronounced as "yarık" in old Turkish, "armor" in medieval Europe, and "lorica" in Latin.(Usta, 2013: 394).

Huns formed various shapes by processing and cutting iron. It is possible to see that they were masters in horse harnesses and belts found in Derestuy and Egin-Gol tombs. Knitted metal armors began to be used by the Huns and, along with the Western Huns, extended to Central Asia and Central Europe (Çoruhlu, 2013:394). An armor was discovered in the Berel kurgan, the iron plates used on it were framed in a corner by combining with holes. Armor shirts were different because of the shape, length, number of plates on them and the number of holes used to tighten them. Such armor shirts, consisting of plates arranged horizontally and framed by the protective zone levels, were also found in the Upper Obi region, which belongs to the second half of the first millennium (Yu.S.Hudyakov, 2002: 844). These armor shirts are thought to be from the Hun period. However, armor covered with fabric has been found during the Trans-Baikal and Northern Mongolian excavations.

Chikoy River Cavalry; It was found on the left bank of the Chikoy River in the village of Duren, 35 km east of Kyahta, in the Buryat Republic of Russia. This region has very rich and fertile lands and is suitable for fishing, animal husbandry and agriculture. The monumental tombs in this region were initiated by a local historian at the beginning of the 20th century and later continued by the Kyahta Museum Director P.S.Mihno. As a result of his successful work, he discovered many bronze objects. A cavalry figure is a remarkable work (Minyayev and Davidova, 2008a: 35). This bronze figurine measures 4.4x3.7 cm. The clothes on the cavalry sitting on the horse, turning right, show the Hun clothing. He is wearing a collared robe or a jacket with a decorated belt. The boots with fur trimmed ribbons and the toe of the boot are slightly curved. In addition, his mustache and hair that reaches his shoulders is officially noticeable (Minyayev and Davidova, 2008b: 111).

### **Clothing Reform or Hun Fashion in China**

Fashion ceases to be an invention at times and turns into imitation. Therefore, even in the modern age, appearance and consumption imitate fashion according to the needs arising from the purpose. However, history testifies that the Chinese State took the Hun fashion for preventive purposes in ancient times. Wu Ling, the king of the Cao state in the North of China, had to take precautions against the dangers to come from the Chinese Han and Yen (powerful Chinese states) and against the other dangerous Hun troops.

The reason for this measure has led to the wearing of Hun clothing in the Chinese State. A meeting was held in the palace of Cao, after long discussions, it was decided as follows; Fight like the Huns and equip like them (Ögel, 2019: 33). With the weapon reform, clothing reform was also carried out. Apart from that, some traditions of China would also change. All these issues have been recorded in Chinese historiography. About this reform, the famous Chinese scholar Wang-Kuo Wei has an article titled "Hun Dresses". It is a very valuable study in terms of Hun clothing culture. Pelliot and O. Franke described this work as valuable and exciting research. It began to be worn in northern China and continued for centuries. In other regions, the soldiers first began to dress like Huns, and later the people accepted it (Ögel, 2019: 46). These habits had replaced long robe dresses with jackets or robes. They have the habit of wearing belts around their waist and wearing trousers.

These changes did not exist in China in the previous time. Helmets with hundreds of trousers were brought from the North to facilitate horse riding (Eberhard, 1987: 52). During this period, mainly Huns and other nomads lived in the north. Perhaps the Huns exported trousers. They started wearing soft leather boots instead of shoes. There is information about clothing reform in the "History of Warring States" work written in IV century BC. They have adopted Hun clothes and Hun army equipment. Their clothes were mostly changed in the Northern and Western Cavalry formation (Ögel, 2019: 47). Western researcher D. Groot stated that the Chinese carried out the issue of clothing reform to make it easier to rule them by wearing Hun clothes and to win the hearts of the Huns. However, such a thought only makes no sense.

### **The Adventure of the Turkish Caftan**

When it comes to caftan, the magnificent long patterned top clothes of the Ottoman sultans come to mind. However, a caftan appears as the oldest Turkish dress. The genetics and history of the Turkish costume dates back to the Hun period. The three robes from the Noin-Ula kurgans belonging to the Huns are the most precious sources of this past. It bears traces until today. Apart from that, it is possible to find traces of it even in the caftans of the Gok-Turk (Kök-Türk) and the Ottoman periods.

The word caftan is rooted in Persian. Although it is derived from Persian, it is the indispensable main part of the Turkish costume. Pants (ton) and kemzol (the type of caftan with pockets and collars preferred by women is pronounced in some Turkish dialects) are daily top clothes commonly worn in Central Asia. Caftan is a top garment for both men and women. It is a top garment with long sleeves, sometimes half sleeves, reaching the knees, a turndown collar, and sometimes embroidery. There is a caftan figure in epic and holy books. It is included in Dede Korkut and Testament, even in the story of Job. In the Old Testament, Adam and Eve were dressed in a leather robe by God (Küçükkaşçı, 2006: 706). Caftan is pronounced as "captain" in the Chagatay dialect. Therefore, Ahmet Vefik Pasha emphasized that the origin of the caftan was Turkish. Caftan became a war garment sewn with cotton inside in Iran. However, according to the information of Asım Efendi, it was stated as the equivalent of a caftan called "çukal" worn in Anatolia today (Ögel, 1991a: 4). This is generally known as the caftan in Turkey. The Central Asian Turkic people's mostly say don / ton, chard, and kemzol. Caftan is made of very valuable fabrics such as linen, velvet, silk, and atlas and is still one of the indispensable costumes of weddings despite the change of time. There is information in the Korkut Ata epic that the caftan was sewn for special occasions (Ögel, 1991b: 6). At weddings, lines are stating that the groom and the bride are wearing red robes.

It should be noted that the Old Turks buried their dead with their clothes. Besides, it is known that they were buried with their horses. Fulfillment of this tradition should undoubtedly be a treasure trove of the deceased's soul and the idea of the afterlife. While the burial was being carried out, the person who died was dressed by the closest of his family. Later, he was brought to the burial place with his horse, and later this horse was buried with him (Kubarev, 2005a: 41). The influence of the Pazırık culture sheds light on the clothing and jewelry culture of the Huns of the Hun period, which were reflected. The outfits from the Noin-Ula kurgan have been carefully studied and hold a more special place. Because there are no textile products from other Hun kurgans. The genetics of the Turkish costume dates back to the Hun period. Caftans are sewn into the upper garments to warm up, covered with thin felt. A female grave belonging to the I-II centuries BC was found in the Upper Edişen region in Altay. This caftan, exhumed, is double-sided and made entirely of silk. Caftan reflects Turkish fashion.

Because its size and characteristic features are similar; The narrow arms, the closing of the left side and the upper right, the straight neck, reaching up to the knees without cuffs can be given as examples of these similarities. At the same time, this caftan was probably used in the II-IV centuries BC. It is seen that many caftans discovered in East Turkistan have this feature. These round neck robes are quite common. Discovered caftans have often caused controversy among researchers. They claimed that there were Sarmat and Parfiya caftans for N.V. Knaur and A. Ierusalimskaya. But when the details of the caftans are examined, it does not seem convincing that they are of Sarmat and Parfiya origin (Kubarev, 2005b: 44). The origins of caftans observed in archaeological and some visual sources prove that they are based on Central Asia. The roots of the costumes of the steppe culture nevertheless raise unsatisfactory questions and contested results. However, the genetics of the old Turkish and steppe clothes are connected with the Hun period. S. Rudenko stated in his works that Scythian costumes differ markedly from Hun costumes (Rudenko, 1953a: 104 quoted Kubarev, 2005b: 45). With the passage of time and the development of caftans, the caftan has ceased to be a Turkish garment. It is likely to have been adopted or borrowed by many communities (including Hungary, Iran, India, and Byzantium).

Since the Noin-Ula Mountains are higher than sea level, archaeological findings in kurgans are well preserved. These remarkable and interesting objects are extremely artistic works. Looking at the works, they reflect the incredible skill and inner world of a Hun master. The patterns and colors used on textile products such as caftan, shalwar and hats show both the art and the life story. The history of the Huns is learned from Chinese written history. However, there are not many articles about clothing culture. Tsian-han-shu in his work of the XVI-XVII. Centuries only depicted the Huns on horseback in very few places. S. Rudenko stated that he examined the clothing of the Huns based on this description (Rudenko, 1962a: 37). Apart from this, it is mentioned that a caftan worn by the Emperor of China was sent to Mete Khan besides silk. Three caftans out of 6 kurgans were discovered and studied in Noin-Ula.

Caftan I; it is known to be earth colored but formerly red. It is a very light caftan made of pure silk, with long sleeves, a plain neckline, closing from the front to the left. It was sewn with a length (length 1.71 cm) and width (1.94 cm). The slits on both sides of the caftan are decorated with sable fur

on the ends of the arms. There are fur stripes on the detail: the seams of the sides of the collar and the shoulder. In this wide range of ornamental furs, they are brown and beige. This handiwork is sewn with woolen threads (Rudenko, 1962b: 37).

Caftan II; When the design of this caftan is examined, it is easier than the other. It is sewn from silk fabric and the inside is covered with light (quilted) felt. In this caftan, felt is used instead of lining to keep it warm. It was sewn from the bottom of the collar to the hems and from the side (10 cm) wide silk fabric covered over felt. The other side of the caftan remained open (Rudenko, 1962a: 38). The right side of the caftan may have been exposed and probably not finished. According to S.A Kandrteev, four layers of felt were used for this caftan. Especially thin and soft felt were used. Very hard felts are used for rugs and other materials.

Caftan III; It remains the most interesting textile product of Noin-Ula kurgan. Although the materials used for this caftan are the same as other caftans, its design makes it attractive. In addition, it was a very difficult task to collect this robe in parts, not whole. It is a top dressing in the form of a trapeze wing, covering the shoulders. At the same time, it may have served as a collar over the caftan. The picture that Tsi-han-shu gave in his work was worn over a thin chukal or caftan. One side of this caftan is sewn with felt, and the other is made of pure silk. This inclined upper garment is made to warm up. The outer surface of the caftan was covered with Samur fur and was sewn (Rudenko, 1962b: 39).

### **Traces of Gokturk and Turkmen Caftans**

To compare these magnificent caftans with the caftans of later Turkish communities, the costumes in the statues of the Gok-Turks (Kök-Türk), which are the continuation of the Huns, and the Noin-Ula caftans are similar. The Gokturk state entered the historical scene in 542 under the name of "Turk". Gokturks were founded by Bumin Kağan and his brother İstemi Kağan in the Holy Ötüken in the west of Orkhon River in the middle of VI. Century (Taşağıl, 2018a: 18). We encounter mixed information in many legends in terms of origin. When the sources are examined collectively, there is no doubt that their first major feature was the continuation of the Huns

(Taşağıl, 2018b: 20). By building the Orkhon Monuments and Kurgan stelaes, they left their mark by changing the phenomenon of Turks who made history. They left inscriptions in the monuments about the forms of state administration and their wars and struggles, legends, religion, and existence on earth. Such a powerful state has had an enormous culture. Sculptures and rock paintings are the most valuable sources of information about how they dressed. They continued the fashion of the steppe by taking it from the Huns and developing it. The developing art and culture of the Gok-Turks has been of great importance for Central Asia (Ertürk, 2018a: 15-16).

Along with the discovery of Gokturk sculptures, controversy arose. D. Graç argued for a long time that these sculptures do not belong to Gok Turks. On the other hand, Turcology researchers L.A. Yewtuhova, L.P. Patopov and L.R. Kızlasov claimed that these sculptures belonged to the Gokturk aristocracy (Yücel, 2000a: 62). At the same time, G.V. Kubarev stated that the dressing style is a Turkish model. When we look at Bilge Kagan and Tonyukuk, sculptures were made with a bird or a container holding one hand and the other hand in his belt. The caftan stands out as the main part of this complex combination (Kubarev, 2005: 32-34). The statue of Kül Tigin, later found around Orkhon, was the definitive answer to the aforementioned discussions. "Kıdıhlı börk" mentioned in M. Kaşgarlı's work was made with a robe reaching to Kül Tigin's head and knees. The discovery of this statue has refuted D.Grac's claims. It also had the same characteristics with other sculptures (Yücel, 2000b: 64).The sculptures' clothes were generally made of leather, fur, felt, and Chinese silk. Like the Huns, the main material here was wool and fur, and they probably used silk for the seniors (nobles). The clothing on the statues has two types of characters. One is thick robes made of sheep fur, this caftan with wide sleeves, a stand-up collar, closed from the front from left to right and fastened with a belt. The second caftan is worn inside the furry caftan. Although the front is closed, it still has a round neck fastened with a belt (Erürk, 2018b: 18). The Gokturks sculptures are depicted with outer clothing. There are sashes, boots and börk on their heads and caftan stands out as the main item (clothing) in this combination. The features of this caftan are the same as the first one above.

In today's Turkmenistan, the groom is dressed in a caftan at the wedding. Linen fabric is closed with stripes from right to left and a belt (belbag) made of the same fabric is attached. In addition, this groom wears

his father's (groom's suit) caftan, and in some places the inside is made of cotton velvet and fastened with a silk belt. The girl's side specially makes it in blue for the groom. The method of sewing these caftans and the collar without buttons is made of red linen fabric with a small detail with embroidery. This caftan with narrow sleeves bears Hun traces.

Yet an interesting piece of information about Hun caftans or costumes was learned from the Viennese collection. In the text written in Greek on the Egyptian papyrus, it is emphasized that the characteristics of some of the garments belonging to the year 640 follow the Hun style (fashion), and this is quite remarkable. It depicts "a long garment with short sleeves to the elbow and made of pure silk". This information also means that, in Byzantine sources, Turks are of Eastern origin, Avar, Caspian and other Eurasian nomads (Rudenko, 1960: 361). With the adventure of all this caftan, it is possible to see that it witnessed time and history since establishing the first Turkish Khaganate and ruling over wide geographies (Kubarev, 2002: 49). Thus, it shows that the roots of the Turkish costume are based on the Huns and carried them to other communities they ruled.

### **Hats or Headgears**

Headgear or hat, cap, kalpak, telpek are pronounced in different dialects. Each of them goes through different processes and consists of various stitches and cuts. It is a garment sewn from knitted wool, fur and different fabrics and worn on the head in all seasons. There is a hat figure in history pages and epics, even in proverbs. Eurasian and Central Asian nomads have sewn headdresses with various appearances to protect them from cold and heat. Three headgear were found in the Noin-Ula VI kurgan belonging to the Huns. One of the helmets is for women, the others are for men and are designed for summer and winter use.

In pre-Islamic North Asia and Chinese embossed, Hun headdresses resemble crowns. The etymology of the word Headgear is controversial, but they speculate that its oldest usage is in the text of the IX. Century in Northeast Turkistan, to mean "applause" (prayer to the ruler) from the period of the Uighur Dynasty (Esin, 1992a: 327). However, it is thought that headgear dates back to very old times and is pronounced by another name (E.Esin, 1992b:327). However, in Chinese sources, "hu" (foreigner from the north) is mentioned as their headgear.



The headdresses discovered in the Noin-Ula VI kurgan are made of fur, silk and felt. The fact that it has been preserved until today sheds light on the history and design of the headdresses of the ancient Turks. These headdresses extend to Central Asia and Idyl in the Gokturks and Seljuk states.

Headdresses I; Preserved representative of the pastoral dress of the Noin-Ula kurgan, common to ancient Eurasian nomads. This cap is sewn from two pieces of thin and soft felt in the form of a skullcap. Although it is in the color of earth, its original color is yellow (Kükrek, 2019a: 58). Consisting of felt, silk, beech and birch bark, the tip of this kalpak is sharpened. Made of the same materials hanging from both sides, the *sakalduruk* (kaytan made by knitting from silk to keep the headgear neat) is designed to cover the ears (Kükrek, 2019b: 60). Laces made of 6 cm silk are sewn from the inside of the *sakalduruk* and these laces serve as tying under the chin or from the top, depending on the need.

Headdresses II; Kurgan is a delicate and beautiful piece, even S. Rudenko has described it as a very original piece. This headdress is dark brown, from thick but soft and thin felt. The inside is made of Chinese silk, the outside is quilted felt, and the remaining part is covered with sable fur. The front part covering the forehead is decorated with fine colored woolen thread and decorative chain embroidery called tambour work (Rudenko, 1962: 28). To do this, the Huns followed another technique: embroidered by sewing a coarse wool strip on the fur. Huns also used this tambour work chain embroidery on their felt and carpets. The headdresses have flaps that hang down. The flaps are designed to be interlocked under the chin (Kükrek, 2019b:59). Two layers of silk lining are made inside the ears.

Headdresses III; It is made of Chinese silk and features a different design than other headdresses. This may have served more as a crown than a headdress. It is a very fine headdress for the climate of Northern Mongolia, probably carefully crafted for a ceremony. The cap is cylindrical, and the top is flat, showing that only the nobility wore it in ceremonies (İndirkaş, 2002: 27). The high and rounded headdresses, which were seen in the region later (AD 552-745-753) in the Gok-Turks, were the inheritors of the culture and art of the Huns and accepted as a symbol of nobility, must be the prototype of this Hun headdresses. Gokturks developed and continued to wear these headgear.

The two headdresses mentioned above resemble the Bashkirs in the North and the Kyrgyz in the East. Also, the "kokoshnik" worn by Russian women can be seen as the same prototype. It is still known as "ywanka" in various regions of Russia. Nevertheless, the Kazakhs' folk hat, the "crochet", is sewn with almost the same cuts. The adventure of Hun heads has survived until today.

### **Trousers or Shalwar**

Trousers are worn by children, men and women, as one of the most comfortable garments in the modern age. It is a garment sewn from various fabrics and worn in all seasons. It is pronounced as pantu and potur, and is also the name of an Italian comedian (Ayhan, 2013a: 4). Trousers are a garment consisting of two pieces, extending from the waist to the ankles and covering each leg separately. It is a garment that makes it easier for the steppe tribes to ride horses. The Turks, who domesticated the horse and found the stirrups, also displayed their various skills on the horse. So they found a suitable garment. According to Prof.Dr.B.Ögel, trousers were first found by Huns.

Trousers removed from Noin-Ula VI kurgan. The trousers are purple and sewn from hard wool. It is 1.14 cm in length and a wide crotched shape, narrowing and contracting towards the ends of the legs. There are fancy stripes of purple, green and red wool threads on both legs (4mm in width) (Rudenko, 1962: 33).

Another trouser is sewn from sand-colored silk and is identical to the cuts of the previous trousers. It is covered on the sides with wide ribbons of white silk. At the same time, the Kurgan 25 trousers are very eye-catching. A rider with his winged horse on a cloud is depicted on Chinese silk with mythological animal patterns. Lining is sewn on the inner side of unpatterned silk. It was sewn with silk stripes on the front and back of both legs. These incredibly wide pants have felt shoes on the cuffs. Resembling a boot, this shoe is covered with leather and a four-leaf rosette is applied on it. Combined with colored yarns, felt and leather, these trousers have an extraordinary appearance (Rudenko, 1962: 40).

The wide-crotch pants mentioned above reflect the steppe culture. Other pants should probably be designed for a special occasion. These carefully crafted trousers should perhaps be for a Hun princess. This shows that trousers were unisex clothing in the Huns period, as they are today. It is seen that they wear trousers in the rock paintings of the Goktürk period. In the mural, it is striking that the girls division is wearing trousers (Ayhan, 2013b: 7) This picture also shows that the boots are narrow at the legs for comfortable wearing.

In addition, they have the same design as the shalwars (balaksp) worn by Turkmen women, with their wide crotches and shrunk downwards. The upper crotch part of the Turkmen balak is made of other fabric and the lower part is linen fabric with embroidery on it. These balaks are worn with embroidered dresses. Another example is the shalwar (iştön) worn by Uzbek women, the design is the same and embroidered ribbons are sewn to the ends of the legs.

### **Shoe**

Boots, *eduk*, *tepu*, *galosh* (*kövüş*), shoes are pronounced differently in Turkish. In archaeological and written sources belonging to the Huns, it is known that they wore shoes like top boots or boots. In addition, the Huns, whose leather processing was developed, wore soft leather boots and shoes.

Women's boot soles from Noin-Ula kurgan show how artistic top boots they wear. A soft felt shoe, covered with yellow and brown silk fabric, sewn with thick colored threads. The base ornament undoubtedly belongs to China. This shoe belonged to the noble Hun woman, probably inside the tent, worn on the carpet, and the other possibility was for the ceremony (Rudenko, 1962: 42). However, he made it possible for the Huns to sit cross-legged so that the shoe's sole was visible. Generally, although the objects from Noin-Ula kurgans belong to the noble Huns, other Huns also wore this type of shoe. However, they are covered with a soft and hard skin on the bottom.

### **Belt and Belt Plates, Buckles**

Kemer is sung in different Turkish dialects as "belbagi" and "uckur". It became an indispensable element of the entire steppe under the rule of

the Huns in the 1st millennium BC and is a characteristic accessory of the costume of the nomadic tribes.

In addition, archaeological sources testify that Hun women also wore belts. Even the size of women's belts was designed following their social status (Sahaorovskaya and Dasibalov, 2016). Bronze and iron belt plates unearthed from the Ivolga campus and the cemeteries of Egin-Göl and Derestuy in the north of Mongolia have a special place in this regard.

For the Huns, the belt served not only as an accessory but also as a protection tool. Iron hoops were made on the sides of the belts, and the belts served as hangers for war tools such as daggers and knives. The Huns leave their shields and arrows while fighting at close range, so belts were very convenient. In addition, thick iron buckles helped get rid of the enemy's blows to the abdomen. In northern Mongolia, the Huns preferred iron, then bronze, but plain-looking belt buckles (Turbat, Erdenebatır ve Hudyakov, 1986: 4-5).

Many belt buckles were found in tombs in Ivolga. These belt buckles look artistic and gorgeous. The bronze buckles with the snake shape and the animal fight scenes prove that the Huns demonstrated their mastery skills by melting the bronze and giving different figures (Davydova, 1985: 50).

The "overhang leather belt" fashion inherited from the Huns continued to use the Gok-Turks and other Turkish communities. The belt is undoubtedly the common accessory of the Turkish communities, other communities (China and Europe) through the Huns have adopted this kind of belt wearing habits (Diyarbakirli, 1972: 120).

### **Jewelry (Brooches, Beads) and the Indispensable Mirror**

Hun women wore trousers and robes to move comfortably on horseback. They wore earrings, tiaras and necklaces on this combination. In addition to these, they carried mirrors (made of white metal) like today's women (Dalan and Taşağıl, 2019: 53). The history of the mirror (12 cm) dates back to the I-III centuries BC, and it has heart-shaped leaf patterns and birds on these patterns and has a round shape. At the same time, another mirror was discovered (Davidova, 1985: 52). Various minerals have been widely used in Trans-Baikal or neighboring areas for jewelry and ornaments. Yet it is

made of imported materials, namely turquoise (Central Asian origin), glass (bead) and precious stones such as Mother of Pearl.

The beads or necklaces found in tombs in Ivolga are made of fluorite crystal and bone, limestone and are extraordinarily diverse. They wore smooth beads in cylindrical and round cuts. The necklaces are of the same materials, threaded on parallel threads and strung from round, cylindrical crystal glass beads. Necklaces made of fluorite crystal, barrel-shaped and conical, triangle-shaped are used. Ivolga burials (100-190) have a large collection of beads. It shows that women of all ages wear beads. The Hun women demonstrate their handiwork in beadwork because they embroidered many beads on the headgear and belts. In addition, single girls wore necklaces, which are often strung in threads to cover their breasts ( Davydova, 1985: 53-54).

Tie pins, brooch (brooch), are accessories that have a special place and deep meaning in Turkish people's. The origin of the word brooch is French, it is known as "tie pin" or "gul yaka" in Turkish. A bone brooch was discovered in one of the Ivolga tombs. Holes are drilled for attaching this ornamental pin to its back, giving a fancy, slightly rounded shape, and thick lines on its surface. Huns obtained a lot of clothing by keeping the smooth state of the bone and cutting it. The Huns carried their culture to a wide geography extending to the Idil River, reaching the borders of Central Asia and China.

### **Conclusion**

In the study, the main clothes of the Huns and how they were colored, metal and bone work were mentioned. For a Hun who makes it easier to ride a horse and is constantly in motion, his outfit is designed according to these situations. It was necessary to have practical and portable items in the steppe. Although the material findings belonging to the Huns in general belong to the nobility, the Huns may have worn clothes made of felt and wool, more plain weaving in a similar style. Because every Hun can't wear silk. Silk is visible in archaeological textiles worn by the nobility. Egypt and Greece, dominated settled life, but their clothing consisted of one piece. The clothes of the Huns are extremely artistic despite the harsh conditions of the

geography they live in and the nomadic life. They embroidered the leather on applique, hard and thin felt. They decorated the inside of the tent with colorful felt, carpets and wood carved figures. They got dyes from plants that grow in the vast steppe. Turkish people's dress colorfully in the modern age and the different meanings of colors are inherited from the Hun era. Its arrival on the stage of history and its spread to the East and West by dispersing caused the Hun clothing culture. The Gokturks continued the culture they inherited from the Huns. Then the Khazars carried it to the Byzantine palace. Today, animal motif patterns and the use of the same cuts are indicative of Hun traces. Regardless of which geography we live in, the Hun style is the common heritage of all Turkish nationals.

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## ART OF BONE COMBS IN ŞANLIURFA

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### **Abstract**

With the first traces of life in the universe, humankind strived to supply the necessary tools and equipment in line with their own needs and was required to decorate every area, tools and equipment used in his life, thus initiating the birth process of handicrafts. Using his skills and intelligence, he can change his living area, clothes, bowl / pot, comb, buckle etc. They have produced handicraft products in many areas where we will reproduce examples. Using the vegetable and animal fibers, leather, bones, horns, teeth and precious stones he found around him, he added his feelings and thoughts to his adventure to satisfy his needs and turned it into art.

People who became more socialized with the transition from nomadic society to settled order started to meet their own needs and the people around them. In line with his experiences in a particular subject, he specialized in a branch and thus professional branches were formed.

This study includes information about comb making, which has been defeated by technology in recent years. At the same time, it was a popular profession in the Şanlıurfa region in the past years, bone comb making and what happened during the bone comb making process. In this context, using descriptive research and semi-structured interview methods, the promotion of the art of comb making, which is a handicraft that is gradually disappearing, is important in terms of its transmission to future generations, its sustainability, recording and increasing awareness.

**Keywords:** Şanlıurfa, traditional handicraft, comb making, bone comb.



## Introduction

Handicraft products form an integral part of cultural life. The handicraft concept covers a wide area based on hand labor in an important area of art activities. For this reason, it has always been difficult to make an exact definition. In essence, handicrafts can be defined as using animal, herbal products and their residues as raw materials to meet the basic needs of people, making use of all kinds of materials found in nature as raw materials, using simple tools and equipment but requiring a lot of effort, labor and creative power (Yazıcıoğlu, Erdoğan ve Söylemezoğlu, 2002).

Handicrafts have first started to be made with primitive tools to meet the basic needs of people, which have been repeated in historical time, and have become a work of art by coming together with the tastes and emotions of people as a result of the changes that have taken place with the advancement and development of technology (Doğan, 1999).

Handicrafts from the past to the present have an important value in meeting the needs of the people living in the region by processing the raw materials found in the region, and at the same time keeping the traditions and customs alive and reflecting in this context. Many vocational courses and schools have been opened to serve this purpose. An example of these is the revival of handicrafts such as cloth weaving, rug, furry, felt, copper, wood, saddlery, comb making, rug making, carpet weaving, abaculture, which are about to disappear in Şanlıurfa, and to teach many handicrafts. Courses are organized by establishing the Traditional Handicrafts Research and Development Training Center.

Combing is one of the forgotten arts that are tried to be kept alive in these courses. Until 50-60 years ago, the profession of comb making, which is one of the traditional handicrafts in Şanlıurfa, was produced in nearly 20 workshops located between Hoca Abdülvahit Mosque and Eski Arasa Bath. With the development of technology and industry, plastic combs are easy to reach and cheaper to produce. People have preferred plastic combs, which are not very beneficial for human health, instead of bone and wooden combs.

In this study, the art of comb making, which is tried to be kept alive in Rızvaniye Madrasah, is a handicraft about to disappear, is important in

transferring the knowledge of the last master in Şanlıurfa. He took part in the making of this art, and recording it. In this study, necessary literature was scanned and scientific data related to the subject were examined. In addition to the scientific and visual materials, books, journals, theses, newspapers and documentaries discussed in this context, some of the places mentioned in the subject were examined and necessary notes were taken.

## 1. THE LOCATION AND HISTORY OF ŞANLIURFA



Şanlıurfa Map

Şanlıurfa is located at 37.8 North latitude and 38.46 East longitude. There is a meridian difference of 2 degrees 30 minutes between Aşağı Hümerra Village located in the east of Ceylanpınar and Halfeti District in the West. This corresponds to a 10-minute time difference. The average altitude of the province of Şanlıurfa is 518 m. It is surrounded by the provinces of Mardin in the East of Şanlıurfa Province, Gaziantep in the west, Adıyaman in the Northwest and Diyarbakır in the Northeast. To the South lies the Syrian border, which the Ankara Treaty drew in 1926. Because of Şanlıurfa's characteristics indicated by the geographical location, long-term links with other states and countries of Turkey is one of the provinces could set up the interaction. In the first and middle ages, Mesopotamia, one of the old civilization centers, and some roads between the Arab countries and Europe passed through Şanlıurfa Province. Şanlıurfa province is located on the southern skirts of the central part of the Southeast Taurus Mountains. Mountains and high hills in the North of Şanlıurfa Province generally descend towards the South. The great plains in Şanlıurfa are located in the Southern

half. Row hills are very common, including the plains of Suruç, Harran and Viranşehir, lined up from west to east. Şanlıurfa has a surface area of 18.584 km, which looks like a hexagon with its edges extended towards the west (<http://www.cografya.gen.tr/tr/sanliurfa/>).

Şanlıurfa has been under the sovereignty of Ebla, Akkad, Babylon, Hittite, Hurri, Mitanni, Aramaic, Assyrian, Persian, Macedonian and Roman since the early ages, lived the invasion and destruction of the Sassanids, Goths and Mongols, was built in the Byzantine period, Seljuks, It constantly changed hands between the Crusaders and the Muslim states. Thus, Urfa, which has met many cultures throughout its history, came under the rule of the Ottoman state in 1516. It was occupied by the British before 1919, then by the French, and gained its independence on April 11, 1920 and became a province in 1924 after the proclamation of the Republic. During the War of Independence, its name was changed to "Şanlıurfa" in 1984 due to its people's heroism ([www.abuzerakbiyik.com.tr](http://www.abuzerakbiyik.com.tr)).

## 2. TRADITIONAL HANDICRAFT MADE IN ŞANLIURFA

Şanlıurfa has hosted many civilizations due to its historical texture. For this reason, civilizations that have lived in a cultural sense have caused the diversification of living conditions in this geography and provided an environment for the diversification of handicrafts.

In Şanlıurfa, before Islam, mosaic art, fresco art, sculpture and stone carving were intensely made. The presence of mosaics in many architectural structures and tomb floors from centuries ago in the Şanlıurfa region, and many sculptures and stone carvings in the architectural remains unearthed in the excavations are proof that the civilization that has taken Şanlıurfa homeland has been dealing with traditional handicrafts since the past.

Şanlıurfa is among our cities with a great variety of traditional handicrafts. These arts; culha weaving, rug weaving, column weaving, Karakeçi rug weaving, sacking (saddle making-palan making), felt making, abaculture, kazaz (silk embroidery), wood carving, rosary work, stonework, silver working, jewelery, comb making, coppersmithing, fence knitting, We can list many historical professions such as blacksmithing, furry, saddlery, tanning, hosiery, hemp making, pavilion (edemaking - shoe making), wrought

ironworking, tin making, pottery, fragrance work, calligraphy, handcraft decoration art.

Today, many of these arts are disappearing due to technological developments and the Industrial Revolution's changing conditions, while some handicrafts fight to survive with their last representatives.

Some of the traditional handicrafts in Şanlıurfa from past to present are as follows; Woven weaving, felt making, coppersmith (silk embroidery), coppersmith, comb making, wood carving, rosary work, furry, silverwork, stone carving, saddle making, calligraphy, wrought ironwork, jewelery, Karakeçi rug weaving. These arts continued with the master-apprentice relationship. Masters dealing with traditional handicrafts are decreasing daily as the demand for these arts decreases and some are disappearing day by day. The number of masters dealing with traditional handicrafts is decreasing day by day. They are waiting for the days when they will disappear with some of the last representatives of traditional handicrafts.

Due to the high demand for traditional handicrafts in Şanlıurfa and living conditions in the past, the number of masters dealing with some arts is quite high. These arts even have their markets. For example, Furrier inn in Şanlıurfa, Kazaz Bazaar, Jewelery Bazaar, Prayer Beads Bazaar, etc. The presence of inns and bazaars, known for arts, proves that these arts are made intensely.

With the time-changing industry and modernization effort, many masters' products were produced in factories in a short time and at a more affordable price, and the masters who were engaged in this art faced the loss of their old value in the face of industrialization. Although some traditional handicraft masters continued to deal with their arts, some masters started to deal with other works and caused these ancient arts to be forgotten. This centre aims to teach the traditional handicrafts that have been and are being made in Şanlıurfa from past to present to future generations. While some of these traditional handicrafts survived until today, some traditional handicrafts have been forgotten because they did not see the required value. The production of some traditional handicrafts had stopped for a long time and years later, some of these traditional handicrafts had started to be made again.

The Governorship of Şanlıurfa carried out a joint project in 2010 with Gazi University Vocational Education Faculty teachers. As a result of this work, they established the Şanlıurfa Traditional Handicrafts Center (GESEM) by gathering the traditional handicrafts that have not been continued for many years and the traditional handicrafts the region, which are still being produced, under one roof. Combing, cloth weaving and silk embroidery, which were reconstructed in the region within the scope of the project of reviving traditional handicrafts unique to Şanlıurfa by Şanlıurfa Traditional Handicrafts Center (GESEM), which also operates under the governorship of Şanlıurfa, were the arts. These arts have been forgotten since there were no masters who have been dealing with these traditional handicrafts for years in Şanlıurfa. These arts were started to be made again through the governorship and projects were carried out to teach this art to future generations. The masters operating in this center were later moved to the courtyard of the Rızvaniye Madrasa with the decision of the governorship.

### **3. ŞANLIURFA CULTURE AND ART RESEARCH FOUNDATION RIZVANIYE - BALIKLIGÖL HANDICRAFT CENTER**

Located in the courtyard of the Rızvaniye Madrasa Rızvaniye Mosque (Zulumiye Mosque-Center) Located on the northern edge of Halil-ur Rahman Lake, the mosque is located in the Byzantine era. It was built in 1716 by Rızvan Ahmet Pasha, the Governor of Raqqa, in place of the St. Thomas Church (<http://www.cografya.gen.tr>). Although the mosque has seen restoration works, it still fulfills its old task. Today, people who visit Balıklıgöl use Rızvaniye Mosque as a place of worship.

The rooms in the courtyard of the Rızvaniye Madrasa, which were used to train students in the madrasah, have now been allocated to the traditional handicraft masters. They moved from the Traditional Handicraft Center to the courtyard of the Rızvaniye Madrasa. To raise awareness to visitors from other cities and countries for touristic trips to Şanlıurfa and local people living in Şanlıurfa, to introduce traditional handicrafts made in the region in the past, to increase their awareness, to make art lovers come together and to transfer this art to future generations. The traditional handicrafts of Şanlıurfa, which were moved to the courtyard of the Rızvaniye Madrasa by the Sanliurfa Culture and Art Research Foundation (ŞURKAV), to

continue the courses in the quality of calligraphy, furry, comb making and bone comb, rosary, felt making, silk emroidery, silver embroidery and some ney from artistic courses, philography, calligraphy, painting, etc. To provide the teaching of the courses, a room has been designed for each traditional handicraft master to practice his art.

While the courses continue actively here, the products produced by our masters and their apprentices have been displayed and sold like an open air museum. Local and foreign tourists who come to Balıklıgöl Rızvaniye Madrasa both get to know and get information about these traditional handicrafts and also have the opportunity to buy handcrafted products made of local handicrafts they like.

#### **4. COMB ART IN TURKEY**

People who make and sell combs are called combmen. The art of comb in Turkey was formerly a professional group performed in many cities and towns. We can understand that it is one of the most popular professions, mostly because young girls decorate their dowry, it is among the indispensable, and that men always have combs in their pockets in the past. One of the most valuable gifts bought for the lover or friend is the mirror and the comb, inseparable. It is known that comb motif is widely used in carpet and rug weaving besides being indispensable for only dowry. Comb design, hand design and finger designs are mentioned together in many places. The meaning of the comb design is generally associated with birth and marriage. While the comb design describes the desire of the young girl to marry and the birth, it also carries the meanings of protection against evil eyes. Since people transferred their feelings, desires and dreams to textiles in ancient times, these designs became a kind of non-verbal communication language. If the young girl weaved a comb design on the carpet or rug she weaved, it is considered that she gave the message to her family that she wants to get married now.

Many of the historical professions that have cultural and artistic value in Turkish handicrafts have disappeared for various reasons, and very few are trying to continue with great sacrifices. Today, there are many reasons why these types of professions, which are carried out within the

framework of the master-apprentice relationship, are faced with almost extinction problems, and besides these reasons, the scientific / technological developments in the world and the increase in migration from the village to the city. However, the widespread use of mass-produced products to meet the increasing needs due to the continuous population growth and the material and spiritual impact of the concept of fashion on humanity has also negatively affected the production and consumption of traditional professions and local products. Comb profession in Turkey is negatively affected by this situation and also experiencing industrialization.

Since there was not a wide variety of combs in Turkey, bone and wooden combs were used. While it was a popular profession in the past, it was one of the many professions that faced extinction today, with the effect of the developing and changing technology due to the industrial revolution, and the replacement of bone and wooden combs on the shelves. Some of the provinces that are actively doing this business in our country now; İstanbul, Denizli, Aydın, Sivas, and Şanlıurfa. These artists will perhaps be the last representatives of art.

In recent years, the abandoned village life in Turkey and intensive livestock and agricultural activities with the life experience of migration to the cities has decreased day by day. With the end of the years when livestock activities were intense, some problems began to be experienced in animal production. With such problems, several difficulties have begun to be experienced in providing horns and bones in animal wastes due to the low animal production. To find new solutions to these problems, animal waste trials obtained from different animals have been made. As an alternative to camel, ram's horn, water buffalo bones and horns, some masters have started to try to make comb from mountain goat, ox and cow bones and horns. But the most precious were the combs made of camel bone and ram's horn.

In Denizli and Sivas provinces, some of the ram's horn is used to make comb, while some of it is processed as a knife handle. Since the horns of the rams in the Şanlıurfa region are different from other regions and small in size, bone comb production is continued by procuring rams from Denizli through the Şanlıurfa governorate.

Due to the difference in raw materials used between the regions, differences are observed in the bone comb and wooden comb obtained. The products obtained with the skill of the master and the quality of the material used continue to be useful for many years to satisfy the buyers both visually and in terms of usage.

## 5. THE ART OF COMB IN ŞANLIURFA

Combing, one of the traditional handicrafts of Şanlıurfa, has been performed in 20 workplaces in the bazaar between the Old Arasa Bath and Hoca Abdülvahit Mosque until 50-60 years ago (Kürkçüoğlu & Kürkçüoğlu, 2011: 105). Before 30-40 years before the art of carding lost its importance in Şanlıurfa, the most well-known masters who dealt with traditional handicrafts were Tarakçı Bakır, Tarakçı Mehmet, Tarakçı Imam and then Şih Müslüm Özbal ([www.abuzerakbiyik.com.tr](http://www.abuzerakbiyik.com.tr)). This art has been performed in Sanliurfa for many years and they have been recognized and remembered by their environment with the art they have made. After these masters, there is nobody left dealing with the art of comb making in Şanlıurfa for many years. The last master of this art, which lost its importance with the production of plastic combs in factories as a result of industrialization, is Mahmut Çaycı in Rızvaniye - Balıklıgöl Handicraft Center organized by the Şanlıurfa Province Culture and Art Research Foundation.

Mahmut Çaycı, who performs this art today; He says "The habit of using wooden and bone comb prevents dandruff, loss and lice in the hair, even bone comb is keratin, and just as human nails do not affect the scalp negatively, the bone comb is equivalent to it".

In the past, comb masters from Sanliurfa made it from camel's leg bone, pear, good grade walnut and annep tree. Since the white camel's bone looks like ivory, it is harder and more durable than wooden combs, so the combs made of camel bone were preferred. When camel bone and tree were not available, it was sometimes used to comb from water buffalo horn. However, water buffalo horn is not preferred much because it is not resistant to hot water and bends quickly. This bone was also used for the "Kohl in" used by combers to draw on the eye, the "Circumcision Pin" used by barbers



during circumcision, and making inlays on the pistol grip. Prayer bead artists also used camel bone to make prayer beads ([ekitap.kulturturizm.gov.tr](http://ekitap.kulturturizm.gov.tr)).

In ancient times, Şanlıurfa and its surroundings were on important trade routes such as the Silk Road, and at the same time, these caravans used camels to carry their cargo, etc. It has been quite easy to find camel bones because camel breeding and production is quite high for various reasons. The Silk Road, etc., due to the increase in the use of vehicles for transportation over time, and the trade through shipping and cargo companies. Trade routes have lost their former importance, and at the same time, the absence of bone combing in Şanlıurfa for many years and the disappearance of demand for camel bone, and the preference of old camel bone in bone comb production, etc. Due to the decline in interest and demand for camels and camel bones has become very difficult to find.

Currently, camel breeding and breeders are not encountered in the city center of Şanlıurfa. Still, in Şanlıurfa's Siverek district, and rarely in Harran district and villages, camel breeders are encountered. It is rare for camel breeders to have a few camels in their hands, because camel breeding takes very long months and growing is difficult, and also because the public does not demand camel meat as much as before.

Since there is no camel cut in Şanlıurfa today, it is very difficult to find camel bone. For these reasons, it is not possible to make comb from camel bone. Comb master Mahmut Çaycı, located in Şanlıurfa, makes combs mostly from ram horns supplied from Denizli and boxwood from Trabzon.

## **2.1. Types of Comb Formerly Made in Şanlıurfa**

The comb types made by comb masters in Şanlıurfa Province in the past and today are listed below.

**1. Female Comb:** 9x7.5 cm. in size and its teeth open to the long side. It is made of two, three or four pieces of bone, depending on the width of the comb.

- a. Two side teeth,
- b. Sparse on one side, dense toothed on one side,

- c. One side is tightly threaded,
- d. It has four different types, one side of which is sparse toothed.

**2. Beard Comb:** 6x6.5 cm. It is made of a single piece of bone in size and has dense teeth on one side and these teeth are opened to the long side. It is used in beard combing.

**3. Male Comb:** 10x4.5 cm. in size and made of two pieces of bone. Single sided and fine tooth (ekitap.kulturturizm.gov.tr).

In Şanlıurfa, comb masters worked hard and turned the ram's horn and bones, which they had processed for months, into various combs. The reason for this is that the comb has always been a personal item and has created the necessity for each individual to have their comb. The comb masters have produced combs according to everyone's personal preference. There is a gender difference in the combs made by the masters. Since the physical needs of men and women are different from each other, the combs they need also differ. Another noticeable detail at the same time is the variety in women's combs. The curiosity of women in decorating and at the same time due to the different hair structures, caused the need for comb to be different. For this reason, masters have produced various combs to meet every need in line with personal demands.

## 2.2. Making Bone Comb From Ram Horn

Comb master Mahmut Çaycı, who is located in Şanlıurfa, described the stages of making a comb from ram horn as follows: " The ram horn is boiled in the boiler in the first place. After boiling in the boiler, the bone marrow is emptied, and the bone marrow is left to dry after it is emptied, the drying process takes about 1 year to 2 years. The ram horn needs to dry, if it does not dry, it may break or crack while processing. When fully dried, it does not break or crack, and it is easily turned into a comb. After the horns are completely dry, they are taken and kept on fire in the stove and softened. After the softening process is finished, the surrounding area is heated (photo 1). After the heating process, the thin sides are removed and the thick sides are pressed (photo 2). After the press process, it is made flat and thrown into the water. It is then shocked because it cracks when it is made hot. After this process, the bone is taken and sanded on the machine (photo 3). After the

sanding process, it is made into a comb according to the width and paint given by the horn (photo 4). Open the teeth one by one according to the decided width and height (photo 5). After opening the teeth, it is sanded again, after the sanding is completed, the hand process is started. It is sanded by hand until the grit is removed by hand. Finally, the polish is shot (photo 6). It is made ready for use. The construction phase of about a bone comb takes between 1,5 and 2 hours. Each horn has its habit and water will be made according to its height. You can neither lengthen nor shorten or expand it, it gives the desired size. As for their color, take out a thousand colors (photo 7). The formation of these colors is one of my favorite aspects of bone comb. The colors are very original and beautiful. When we comb the teeth, we do not make the teeth sharp, we open the teeth to make a message to the scalp. When it is too sharp, it damages the skin. It should feel soft when it touches the skin that will be very soft (*Combing and tailoring artist Mahmut Çaycı, registered with the Ministry of Culture, personal communication, 17.07.2020*).” He completed his words with these sentences.

Gazelle, goat horn and buffalo horn are applied in the same way as the ram horn. However, the ram horn is preferred more because it is found more easily today.

The explanation of the bone comb construction stages in ram's horn with photographs is given below.



**Photo 1:** Heating (personal archive)



**Photo 2:** Press (personal archive)



**Photo 3:** Sanding (personal archive)



**Photo 4:** Shaping (personal archive)



**Photo 5:** Opening the teeth



**Photo 6:** Polishing (personal archive)

Ram horn is made in two stages. In the first stage, half of the horn is used as a knife handle in Denizli. Bone comb is made by bringing the remaining part to Şanlıurfa through the governorship. The knives of Denizli and Sivas are very famous. In these provinces, the handles of the knives are made of bone. Knife handles are not made from bone in the Şanlıurfa region. In Şanlıurfa, ram's horn is used only for comb making.



**Photo 7:** Combs of various colors



**Photo 8:** Transformation of the horn into a comb

Today, there are not many types of comb in Şanlıurfa. The combs made are often referred to as bath combs (Photo 9). Comb master Mahmut Çaycı has started to make eye and eyebrow comb, which was made in the past, which is not made today. But it has not been serialized yet (Photo 10).



**Photo 9:** Bath comb (personal archive)



**Photo 10:** Eyebrow and eye comb

### 2.3. Comb Making From Camel Bone

Combers purchased the leg bones of the slaughtered camel in Şanlıurfa. Old camels were preferred more for this job. Because camel bones were seen as large and high quality. The weak and young camel's bone is small and poor quality, so it is not preferred. With the help of adze, the rough sides of the bone are corrected first and the meat on it is scraped. The camel bone consists of 3 parts. Then it is divided into pieces and the buttonhole is cleaned. Properly cut bones are rested in water for 1 week in summer and 15 - 20 days in winter. At this stage, the bone marrow releases blood and sediment into the water. The bones are removed from the water, attached to the wood vise and processed into pieces with a fine toothed "hand saw" (file). Later, these parts are drilled from the sides with a fine hand drill and they are attached by placing thin nails in these holes, nails are nailed to strengthen the sides, after the nail is nailed, the iron is pulled on it, after the iron is removed, those nails disappear and then the teeth are opened thinly with a hand saw. Depending on the variety, a comb length is obtained from one, two, three or four pieces of bone. An adhesive material is also used to connect the parts side by side. The attached bones are put back in the vise and the teeth of the comb are opened with a specially made fine toothed hand saw. Decorations are made by opening lines on the comb with the sharp edge of the file (Kürkçüoğlu & Kürkçüoğlu, 2011: 106).



**Photo 11:** Comb samples made of camel bone and drive shaft types found in Şanlıurfa City Museum (personal archive)

Since there is no camel cut in Şanlıurfa in recent years, camel bone comb is not made anymore. Rather, ram's horn is preferred.

Cut, file, fine hand drill with movable wooden handle, test, wood vise, sanding machine, press are tools used in combing.



**Photo 12:** Bone comb master Mahmut Çaycı (personal archive)

### **Bone Comb Master Mahmut Çaycı**

*“Mahmut Çaycı was born in 1979 in Hilvan. He started his business life at the age of 10. He started with the tailoring profession and wanted to go and learn the job of the bone comb master, who was in his side shops, but*

*he continued to work as a tailor because the bone comb master closed his shop. He worked as a tailor for about 20 years. In 2013, it started to sew local folklore clothes in Şanlıurfa Traditional Handicrafts Center (GESEM). He continued his tailoring profession for 4-5 years in this center. While working in the Sanliurfa Traditional Handicrafts Center, the profession of combing is not practiced in Şanlıurfa. That is why the governor of Şanlıurfa at that time contacted the comb master in Denizli. A bone comb master named Aziz Merttürk came to Şanlıurfa and started teaching this profession. Unfortunately, the person who received the combing training decided not to do this profession after 6 months. In this way, the person doing the bone comb profession did not stay at the Şanlıurfa Traditional Crafts Center. Harran University Social Sciences Vocational School lecturer S. Sabri Kürkçüoğlu and Mahmut Çaycı met one day, the combing profession was absent from GESEM for a long time and I told this to Mahmut Çaycı S. Sabri Kürkçüoğlu, who is interested in the combing profession. He said, "There is nobody, I said I can do it too", "Are you doing it?" "He took my arm and brought me together with my teacher in Denizli." Said. The master in Denizli returned to Şanlıurfa and gave training for about 1 year. After this training, Mahmut Çaycı, a teacher trained in Denizli, started to work as a comb master and stated that he was happy to do his favorite profession.*

Mahmut Çaycı, who is currently registered with the Ministry of Culture in Şanlıurfa, continues his art of combing.

## **CONCLUSION**

Traditional handicrafts, an important part of our cultural and national identity, are decreasing day by day. Even some of our arts are faced with extinction, thus posing a serious threat such as our traditional arts disappearing from the universe. Our traditional handicrafts, which are an integral part of our culture, which has gained value with its unique features, require us to give more importance than ever to the responsibility of preserving. In short, the protection of our intangible cultural heritage will be possible by making it sustainable. It should not be abandoned to its fate, just like an inheritance consumed unconsciously, quickly destroyed and new generations cannot be transferred. It is necessary to protect our cultural

values and arts and move them organised with R & D studies to transfer them to future generations.

In the regions where comb-making, one of the traditional handicrafts, continues, official and private institutions and organizations should visit and promote it through the media. All kinds of professional work required to find customers and markets by supporting people who make a living with this profession should be carried out by the relevant institutions and organizations. New studies should be done to revive the master-apprentice tradition, and solutions should be developed for this problem. Young people should love these arts and encourage them by providing new job opportunities. An environment should be provided to establish handicraft workshops and workshops in the center and districts of Sanliurfa. By contacting the enterprises in the tourism regions and the companies coming to the region for tourism, the necessary work should be started to ensure the sales of the works made there and to visit and promote these centers. A website for the marketing and sales of traditional Turkish handicraft products should be prepared, exhibitions and fairs, festivals and programs should be organized to offer producers domestic / foreign sales and promotion opportunities. An environment should be created for people engaged in handicraft to gather together and get together. It should be ensured that new generations and people are interested in this field by organizing competitions with prizes that make it attractive. The Ministry of Culture and Tourism and related private arts organizations should cooperate, establish other associations such as GESEM and ŞURKAV foundations related to the conservation, promotion and dissemination of traditional handicrafts, and the active use of these associations should be provided.

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## **REFLECTION OF CGI ANIMATION TECHNOLOGY ON THE VISUAL AESTHETIC TRANSFORMATION OF TURKISH TELEVISION PRODUCTION**

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### **Abstract**

Nowadays, it is seen that the media has made great progress with technological developments. Today, this digital technology, which is constantly growing like a living organism and rapidly surrounds people and makes them dependent on it, has also surrounded and transformed the mass media. CGI animation technology constitutes an important part of this great advance in the media field. It has led to the predominant use of CGI animation technology in the program content production forms of television broadcasting, which has survived from traditional mass media tools in the media and continues its effectiveness. This study determines that global communities surrounded by digital technologies are subjected to simulation of computer-generated imaginations in television programs and reconstruct reality in perception.

The digitalization process, which manifests itself in all areas of life, has a very high impact in media, especially where works of visual culture such as cinema, television and advertising are produced. The most decisive factor in transforming visual aesthetics produced in the digital environment into practice is CGI (computer generated imagery) animation technology. After it was first used in motion pictures in the 70's, it started to make itself felt especially on television in the following years. Until recently, CGI animation technology, which was used only in producing generics for certain programs on television, nowadays finds itself in the content of almost all television productions, but at a high or low rate.

Like the world, in Turkish television broadcasting, CGI animation technology has recently been highly preferred in all television channels operating at national and local levels. Similar to the high visual aesthetics developed Western countries have achieved by using CGI animation technology in television productions, works of the same visual richness and quality can now be produced in Turkish television broadcasting. In this study, a research has been carried out to reveal the details of the application forms of CGI animation technology, which is behind the scenes of this progress graphic experienced in Turkish television productions recently and how it can create a high visual aesthetics in television productions. In the research, in line with this stated purpose, examples of CGI animation technology in Turkish television productions are included, and it is analyzed by descriptive method and meaningful results are achieved.

**Keywords:** Digital, CGI, Animation, Visual Aesthetic, Television

## **INTRODUCTION**

Today, it is seen that the media has made great progress with digital developments and can reach large masses. In the recent past, the direct transmission process of visual, auditory and written information from different sources to the passive communities as the subject of the mass media itself; With digitalization, human communities have access to this information from a single source, with the possibility of rapid technological convergence. The bond that these media tools establish in interaction with people has left the visuals produced with digital technologies to quickly find place in the media field and be accepted by the consumer. Digitalization actively uses CGI animation technology in motion picture production as a determining factor in the continuity of visual culture as the dynamite element of the rapidly globalizing world.

In the last quarter of the 20th century, when electronic communication tools progressed at an unbelievable speed, it is seen that digital technology has spread to all areas of life in a wide range. While digital technology has brought new forms to today's dominant mass media, it has increased the number of channels where digital technology will be used in visual media. Digital media sector, which is the dominant visual and audio industry worldwide; has become an indispensable actor of social life with television, cinema, internet, commercial applications and digital platforms.

Especially with game and software technologies, animation has also developed and the sector has grown significantly. CGI animation technology with this digital development; Today, it can find a place in many sectors such as architecture, medicine, defense, advanced technology, media, entertainment, food, textile, health, education.

Television broadcasting, especially news, competition, sports, cartoons, etc. The study needs to explain that CGI animation technology has been widely used in the production of the programs by supporting the findings from the research. Because the areas in which this technology is used in the research are used not only with the media but also in many different fields, research on television-specific programs is limited. Another important reason determining the importance and limitations of the study is that television was chosen because it is the most used and effective media tool accessible to everyone from 7 to 70. In this context, whether or not this technology brings about a digital transformation in other fields will not be discussed.

The research started with creating the concepts, themes and categories about the problem itself with the descriptive analysis method in the scanning model following the qualitative research method. Various scientific sources were used as data collection techniques for the research model based on literature review. The themes were described following the research purpose and to explain the problem itself. In the fourth part of the research, original and in-depth detailed information has been obtained through examples of how CGI animation technology can be transformed into an aesthetic achievement in Turkish television programs broadcasting on a national basis.

Today, it is seen that the visual aesthetics formed by the use of CGI animation technology in television programs have turned into a kind of show of dynamic and moving graphic elements rather than the approach of fixed photographic elements that emphasize realism. The priorities brought about by the innovative nature of graphic software technologies, which vary from year to year and show an acceleration of development, have revealed an important reality in terms of the necessity of always turning to different aesthetic views in the production line of television productions.

## **1. CGI ANIMATION TECHNOLOGY AND THEORETICAL FOUNDATIONS**

Today, it is a known fact that the media has made great progress with digital developments and can reach large masses. The process of conveying the message from different sources of information, visual, auditory and written, to the passive communities, in which the mass media itself has taken place as a subject in the recent past; Today, it has evolved into a very different dimension with the possibility of technological convergence. The bond that these media tools establish in interaction with people has led to the fact that the images produced by digital technologies quickly find their place in the media field and are accepted by the consumer. In this fast digitalization network, the elements that are decisive in ensuring the continuity of the common visual culture in the globalizing world are produced in the digital environment and can reach unlimited users.

The term computer animation is another term used to describe the concept of CGI animation. Computer generated animations; Transforming the technologies developed for CGI animation technology into a form that can be used by individual users from year to year and that the computer equipment has sufficient configuration; It has brought even individual artists and small companies to the point where they can produce professional quality films, television programs, video games and artistic works from home computers.

The technology that emerges at the beginning of the systems based on the production of a visual in digital environment is CGI (Computer Generated Imagery). This technology is actively used to create visuals in art, media, video games, movies, advertisements and television programs. Although the term "CGI" is predominantly used to denote three-dimensional (3D) computer graphics used to create special effects and scenes in television and movies, it is also used for two-dimensional (2D) computer graphics.

Systems such as CGI animation technology come to the fore more in line with the possibilities of digitalization and the forms of social taste in which visuality is brought to the fore in the world of digital culture that occurs worldwide. But the fundamental tragedy that this technological transformation has created in the human psyche has led to a form of perception in which the difference between the real and the virtual cannot

be fully interpreted. In this change in perception awareness between the real and the virtual, which has started to take effect rapidly since the early 2000s, the virtual world has become not an alternative to real life, but a complement to it today. In this process, the virtual world gives daily media users the chance to experience neither a completely real world nor a completely virtual created world (Coleman, 2011: 27).

The most important work to explain this world of images created by CGI animation technology virtually on theoretical grounds, the famous French thinker Jean Baudrillard has revealed through the concept of simulation. Baudrillard explains the definition of simulation in his work "Simulacries and Simulation" as follows: "To conceal (dissimilar) is to pretend not to have what is possessed; to simulate is to pretend to have something that is not. The first is to have an entity (which is not present here) and the other. However, this event is more complicated than it seems to be. Simulating is not pretending to be "feindre" or concealing (not being here at the moment) does not harm the principle of dissimilar reality. In other words, there is always a distinct difference between them and reality that is tried to be hidden. However, the simulation tries to eliminate the difference between this "reality" and "false" and "reality" and "imaginary" (Baudrillard, 2013: 16).

Simulation tries to imitate the phenomena of the real existing world. It includes models based on mathematics and physics. The behaviors of a system in a period are conveyed by copying one-to-one, in a compressed or extended period (Hégron, Palamidese & Thalmann, 1989: 04). On the other hand, simulation tries to replicate a natural action or the dynamic science and its effects in the exact or closest reality. For this reason, it is in the class with the highest accuracy and reliability. Comparing the results of a real action or object with the results of the simulations, realistic results should be possible (Webster, 2012: 32).

## **2. HISTORICAL EVOLUTION OF CGI ANIMATION TECHNOLOGY**

The development of the camera that enables the recording of the image and the discovery of celluloid, the basic material of the film to which the camera is sensitive, by George Eastman, brought the completion of the

technological components for the recording and production of the animation. The first animation examples in the optical theater as entertainment led to a settled cultural demand. The production of animated films shaped by this demand has started to produce an industry-based mass production, which has enabled the consumer mass to develop naturally.

After the Second World War, the electronic tools developed by NASA (American Space and Aviation Department) for space activities started to be presented to consumers as technological products of the information age, especially in the 1960s. Computers, one of these products originally designed as a computing function, have become an indispensable part of daily life with innovative features open to technological developments. With the superior efforts of engineers and mathematicians, this technological product reinforces the continuity of the culture industry with its wide range of possibilities that include different options and enable them to work in coordination with each other. The fact that the images obtained by many designers, especially the directors who shoot live action movies with their newly developed graphic software, can be easily obtained with the keys of the computer, has revealed a digital revolution in itself.

Electronic devices developed by the US Department of Space and Aviation for space activities after the Second World War made significant contributions to the development of computers as the technological products of the information age in the 1960s. Important advances have been made on the development of computers in scientific research at the University of Utah in the United States. In 1961, for the first time, technical experts such as James and John Whitney could create the abstract images required for their films on these prototypes of computers through the mainframe (mainframe). The development of computers with a truly effective user graphical interface was made in 1968 by the efforts of Douglas Engelbart at the Stanford Research Institute. As a result of these efforts, a more comfortable working environment has been provided in directing the operations in the computer with the device called mouse connected to the computer. In the early 1970s, with the efforts of researchers at Xerox's Palo Alto Research Center and elsewhere, the mouse was supported by technical additions to the mouse, and a more user-friendly interface was attempted for the computer. In the 1970s, with the development of word processors, the main field of activity of computers, exciting options were offered to the

user by diversifying them. At the end of the 1970s, CBS (Columbia Broadcasting System) company realised the very expensive technology for the digital editing of videotape during its cost period. The first digital audio tape was offered for sale by Lexicon company in 1971 (Monaco, 2007: 491).

Ivan Sutherland from the University of Utah and his friend Davis Evans, famous for his interactive digital graphics work, founded "Evans & Sutherland". This company, the US Department of Defense and other research funds, which closely follow the technological products produced by the Company, also provided great support to the company. During this period of important studies in CGI at the University of Utah, it has been the area of interest of many enthusiastic doctoral students, especially in many fields (Akleman, 2010: 8).

The three-dimensional hand work performed by Edwin Catmull in the computer environment in 1974 was an important achievement in obtaining the first three-dimensional (3D) image in the period. It is observed that by giving movement to this three-dimensional hand model, which is dressed with a two-dimensional coated picture, the traces of the reflex of 3D animation production approaching realism are maintained.

In the famous American film production company, it has been used in the creation of visual effects. "Futureworld" (1976), "Alien" (1979), "The Black Hole" (1979) were pioneering films in terms of containing 3D images produced in digital environment. However, although many film companies have used this technology to create digital effects, they have not made an effective and continuous effort as the Lucas Film founded by the famous director George Lucas and San Rafael. George Lucas' approach that supports artists and scientists in creating CGI visuals can be seen in the work of the "Industrial Light & Magic" (ILM) studio established to produce digital visuals within Lucas Film. Lucas to reach the first successful examples from the studio "Star Wars: The Death Star Sequence" (1977) can be seen from the application of the science fiction movie. The company "Industrial Light & Magic" increased its success in the film by recruiting computer experts such as Edwin Catmull, Rob Cook, and Loren Carpenter. They were the most important scientists in creating CGI visuals for the series of films called "Star Trek" (Young and Simon, 2009: 176).



In the 80's, CGI animation technology was used extensively in some "live action" movies. In the movie "Looker" (1981), Cindy's character is a fully digitally produced human character. In the movie "Tron" (1982), the Disney company first featured 3D tools in a cartoon with intensive light effects. The spaceships and real-world objects from the movie "The Last Starfighter" (1984) are made using integrad CGI technique.

The "Pixar" unit, which started its activities in 1979 for digital visual analysis within Lucas Film, was the first 3D short animated film "The Adventures of André and Wally B." with the efforts of John Lasseter. He left Disney in 1984 (The Adventures of André and Wally B.). Steve Jobs paved the way for the official birth of "Pixar" by purchasing this episode from George Lucas in 1986. The same year, for the second time, "Luxo Jr.", a two-minute Pixar project by John Lasseter. He made the 3D animation movie named. The desk lamp character in this movie has been the logo of the Pixar company. Pixar's film "Tin Toy" (1988) received the "Best Animated Short Film" Oscar statuette and received the award for a 3D animated short film for the first time. While working at Pixar, John Lasseter and his team made many 3D animated short animation films until 1995. However, none of Pixar's work has been known as "Toy Story", the first feature-length 3D animated film created in 1995 with 3D digital animation technology possibilities. This film, realized by Pixar, was crowned with the "Special Achievement Award" by the Academy and paved the way for realising three-dimensional animated films (Kalkan, 2014: 11).

After the success of the movie "Toy Story", Pixar launched its second movie "A Bug's Life" in 1998 as a joint project with Disney. New techniques, especially light, lighting, coating, painting, etc. It is seen that it has achieved successful results in matters. The "Ants" 3D animated movie, directed by Eric Darnell and Tim Johnson, released the same year, is the second feature-length 3D animated film. The software developed by PDI (Pasific Data Images) company played a major role in the film's production process. Especially the creation of very detailed models produced by anatomy-based software and the systems that provide the lighting of the surface options of these models in harmony with each other increased the strong effect in the film (w3.gazi.edu.tr, 2020).

In the 90s, three-dimensional digital animation technology presented the most appropriate results for the directors' visual effects and CGI characters in many films. In the movie "Terminator 2" (1991) by the famous director James Cameron, he made scenes that revealed many visual effects' magic for his period with computers with only specially produced digital software. Realistic results have been achieved with the scenes in which the character in the film, which portrays a robot character, is composited with a 3D character model created in a CGI environment. The fact that visual effects produce photorealistic digital results in solid, liquid and gaseous element transitions has been an example for the period's films. The famous director Steven Spielberg's "Jurassic Park" (1993), on the other hand, increased the audience's appreciation with the results of the scenes in which photorealistic dinosaurs were combined with live images in CGI environment for dinosaur scenes. More effective software has been created by investigating technical regulations that provoke this level of appreciation and provide more innovative and realistic results. These softwares are Maya, Softimage 3D, After Effects, Power Animator, Commotion, FormZ, Electric Image, Mojo, Matador Photoshop, and RenderMan programs and form the backbone of CGI technologies (design.osu.edu, 2020).

With the virtual camera system in the serial films that started with the movie "The Matrix" directed by the Wachowski Brothers in 1999; It provided a brand new experience to the audience, supported by the "follow-mo" technique, where the cameras placed on a certain axis line can reach a 360-degree instant visual of all the movements of the actors. It is possible to see the background of this farsightedness in the film in the traces of the "bullet-time" effect, which enables the ritualization of the moment by eliminating the notion of time encountered in two-dimensional anime cartoons in the Far East (Sönmez, 2003: 137-138).

Motion capture technology used in the production of 3D animated films in the 2000s has attracted many animation film directors; It has also been used in films by directors who shoot "live action" movies. One of the most successful examples of this, "The Lord of the Rings", shot by Peter Jackson in 2001, provided strong evidence of motion capture technology. The fact that the character of "Gollum" in the film was rendered in a realistic anatomical structure in harmony with the live actors as a CGI character model has been effective in many other directors using motion capture

technology in their films. These include "I, Robot" (2004), "The Polar Express" (2004), "Happy Feet" (2006), "King Kong" (2005), "Monster House" (2006), "Barnyard" (2006) movies can be shown (Jones and Oliff, 2007: 178). In 2009, the famous director James Cameron's "Avatar" movie, live shots obtained with the large-scale depth effect of IMAX 3D cameras, the perfect harmony of the performance capture technology with the characters created in the CGI environment are an important detail for the future of 3D animated films.

### **3. CGI ANIMATION TECHNOLOGY PRODUCTION TECHNIQUES**

There are some basic principles of this profession from the past to the present that animators should stand in front of while making an animated film. Even though these principles are not perceived as certain rules for animators, they come out of the filter of general experiences that they accept as common. There are twelve basic animation principles in forming these principles, which are the framework of the classical animation language, especially of which Disney holds its patent. Based on these principles, Frank Thomas and Ollie Johnston, who are the master animators of Disney, mention in their book "Disney Animation: The Illusion of Life" that the most famous cartoons of the period were made in Disney studios. It is possible to collect these twelve basic animation principles under certain headings, which are valid not only for the classical animation technique but also for other animation techniques:

- ✓ Squash and Stretch
- ✓ Anticipation
- ✓ Staging
- ✓ Straight Ahead and Pose to Pose
- ✓ Follow Through & Overlapping Action
- ✓ Slow In, Slow Out
- ✓ Arcs
- ✓ Secondary Action
- ✓ Timing

- ✓ Exaggeration
- ✓ Solid Drawing
- ✓ Appeal

Beyond traditional and stop motion animation techniques, CGI animation, also known as computer animation techniques, comes to the fore in the media with its strengths that reduce the cost and duration of film production. The technical difficulties of obtaining realistic results in other techniques, the fact that the computer provides realistic results to the user as soon as possible, has brought computer animation one step to the fore. CGI animation offers advanced application examples with methods diversified by different styles, including "Two Dimensional" (2D) and "Three Dimensional" (3D) animation technique.

### **3.1. Two Dimensional (2D) Animation Techniques**

Two-dimensional (2D) animation technique, as a continuation of traditional animation techniques, is a technique that can make animation with the help of graphic software suitable for computer image (image) or vector-based work. In the 60s, when the computer met the consumer, other traditional techniques, especially the flood animation technique, continued their old working methods. Because the graphics software of the computers did not have a very user-friendly interface for animators. The layers with mostly drawings could be recorded with video camera technology and then transferred to computers and simple assemblies could be edited. In the 1980s, especially with the emergence of computers with Macintosh based operating systems and the laying of solid foundations of graphic software required for animation, a more efficient work opportunity was offered for animators.

Traditional cartoons involve producing animated scenes in the coordinate plane that creates the X (width) and Y (height) axes in digital software that allows them to be created in two dimensions on the computer. However, the visuals encountered in two-dimensional animation films presented a linear design form that does not evoke depth to the audience. In the past, the numerical software used only by mathematicians, engineers and computer experts, was made suitable for the animation sector according

to the flood animation technique performed by hand drawing, allowing the audience to encounter more realistic and aesthetic visuals.

Today, many computer programs allow for faster and aesthetic creation of two-dimensional animation. Among these programs, Adobe firm's Photoshop, Flash, After Effects software; Manga Studio, Anime Studio, Motion Artist, Poser software of Smith Micro; Story Board Pro, Animate Pro, Harmony Stand-Alone software of Toon Boom Studio; Celsys company's RETAS! Pro HD, Comic Studio, IllustStudio, Clip Studio Paint are the leading softwares. With these graphic softwares, it has become possible to solve a film's generics, visual effects, and animations in post-production studios.

### **3.2. Three Dimensional (3D) Animation Techniques**

With the development of the computer in the 60's, the foundations of three-dimensional (3D) digital graphics technology were also laid in the same period. The directors of the period were able to take advantage of the vast possibilities of this technology to create special effects in their real-shot films. However, making a three-dimensional animated film took too much time under the conditions of that period. It brought along economic burdens for the producers and the uncertainty of financial expenses. Fortunately, since the 1980s, with digital developments, new high memory cards that can process data faster by the computer and user-friendly graphic interfaces have provided unique animators with filmmaking opportunities. It has gained the appreciation of the audience with feature films since the 90's. When it comes to today, it is seen that this technology will not lose its weight in the future with its most advanced and innovative digital graphics software.

Three-dimensional digital graphics software does not only provide the necessary digital solutions for the cinema and television field. It also plays a pioneering role in the development and diversification of many arts branches. This technology, which progresses in harmony with the information sector, has a feature that forces animators to follow the technological developments closely while pushing the limits of their creativity. Achieving this by raising the audience's appreciation in 3D animated films has made the animators make different evaluations in the relationship module they have established with the audience.

Especially animated film directors have moved away from the traditional approach targeting a narrow audience of children while making three-dimensional films. Producing their films with the self-confidence provided by the three-dimensional animation technique, the directors approached the audience with stories and expressions that include the adult audience. They put them into a new form in animated films. Thus, narrowing the scissors between three-dimensional animation films and real-shot films ensures that the audience's expectations are met at the same rate.

It is possible to notice the traces of traditional cell animation and stop motion techniques in three-dimensional animation techniques. With this feature, it is seen that three-dimensional animated films are based on certain basic principles as the inheritor of a tradition from past to present. Conventional cartoons involve producing animated scenes on the coordinate plane that creates the X (width) and Y (height) axes in digital software that allows them to be created in two dimensions on the computer. For the viewer to perceive these realistic three-dimensional visual images in an animated film, it is necessary to produce a film in the plane of coordinates including the X, Y and Z axes. EXPERT ENGINEERS ADDED the Z (depth) axis in 3D programs has been added to the programs by expert engineers due to a geometric analysis prepared to add depth to the object produced in the computer's existing X and Y axes.

Today, certain programs are used in animation films produced with three-dimensional graphics software. Among these used programs, the most popular programs are 3D Studio Max, Maya and Cinema4D. Other 3D programs used are: Zbursh, SoftImage XSI, Modo, Rhino, Vue, SketchUp, Real Flow, Lightwave, Houdini, Body Paint, Amorphium, DAZ Studio, Art of Illusion, Alice, Clara. io, Poser, Ray Dream Studio, Bryce, Shade 3D, Carrara, Blender, Source Filmmaker, TrueSpace, MikuMikuDance, Electric Image Animation System, Muvizu, iClone.

The three-dimensional animation technique offers the viewer brand new experiences with images obtained with motion capture technology and stereoscopic 3D cameras. Motion capture technology was initially used in the defense industry and medicine. It is an advanced technique that involves transforming the reactions of real persons into numerical data by transferring them to the computer through sensors placed especially in the

joint areas of the body. By adapting the digital data realized by this technique to virtual characters in three-dimensional digital graphic software, the way is opened to produce realistic results for animation.

The importance of this technology is especially used extensively in determining the movements of CGI characters placed in real shot movies. Nowadays, the production time of the film is shortened by using this technique in three-dimensional animated films. In the 2004 film "The Polar Express", all the characters, especially the leading characters, were transferred to the three-dimensional animation film by using this technology by taking the movements and gestures of the real actors as reference. For a viewer to experience a stereoscopic 3D movie, the cameras used in the production of the film draw attention. The movie "Avatar" by American director James Cameron, who recently presented both motion capture and stereoscopic 3D experience to the audience and inspired the realization of similar examples in the future, is exemplary.

#### **4. USE OF CGI ANIMATION TECHNOLOGY IN TV PRODUCTION**

The graphic animations on televisions prepared with traditional animation techniques made a difference with the CGI animation technology used in the content of all programs, especially the logo of the thematic music channel "MTV" in the 80s and later. Opening, closing, credits, generation bands, windows, transition applications between programs other than the channel's logo. The computer animation techniques developed were quickly adopted and embraced by the audience. Colorfulness, striking elements and contrast lines in the graphic animations used by the channel, whose target audience is young people, lead to the conclusion that an extraordinary visual style is followed. Motion graphics examples used in television channels of the period have cold and hard lines as a visual indication of a distance between the viewer and the television channel itself.

Realizing the positive effect of the entertaining function of the television on the audience, this innovative approach of the MTV channel and similar channels spread thoroughly in the 90s and diversified the solutions of today's television channels to meet the visual expectations of the audience. Today, it is ensured that the animation needs are met, especially with 3D and

2D motion graphics, with certain software (3ds Max, Maya, After Effects, Cinema 4d, Photoshop, Softimage, Lightwave, Avid, Premiere, Edius, Flash, etc.) preferred by channels in their corporate graphic animation analysis.

In addition to the production of the corporate motion graphics of the channel, the CGI animation technology on television, especially cartoons, advertisements, television programs, competitions, news, documentaries, serials and so on. It is used extensively in program types. It is generally preferred in the use of visual effects and animations with CGI characters in TV series. It is seen that especially the producers of the serials, who perform a fast and serial production, produce solutions with the visuals produced by digital graphic software in creating the scenes in the movie that require high costs. In addition, the use of animations produced by digital graphic software is mostly chosen today in the generics of the series.

CGI animation technology draws a rapidly rising graphic today with the diversity of business lines serving in different fields on the production line. From architecture to many branches of engineering; from medicine to many branches of art; CGI animation technology, which creates wide application possibilities in many different fields from cinema to television, exhibits an interdisciplinary feature. These digital images, which are transferred from media channels to reinforce the three-dimensional depth perception of this feature, brought along a brand new habit in the audience's perception. This habit is not a copy of the truth, but a simulation based on reality with its expressive power. The media branch where these habits are felt most strongly today is undoubtedly seen in CGI applications in television programs.

It can be assumed that CGI animation technology, which has rapidly increased its functional importance as a technical visual analysis in television, may bring about several changes starting from the early childhood audience groups to the viewing habits of future generations. The most important of these factors is that the perception differences between real and virtual images have been removed. Another important reason that reveals this result is that the audience is surrounded by visual information produced in this digital environment and experience it. Providing an aesthetic visual expression of a CGI image recorded in a digital environment as photo-realistic in the audience's memory increases the expectations of the audience for



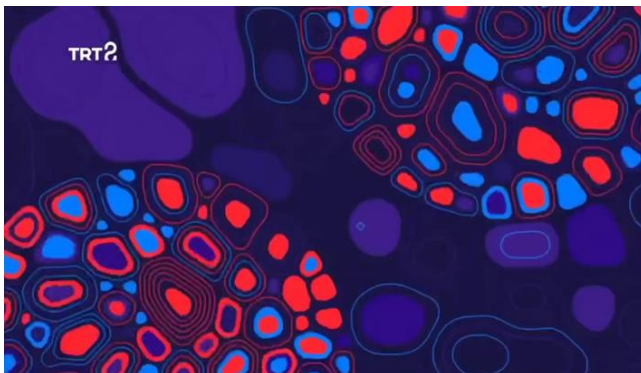
watching television; has revealed the necessity of continuous development of technology. In addition to the production of 3D digital animation technology on television, the corporate broadcast promotion graphics of the channel, commercials, especially cartoons, television programs, competitions, news, documentaries, series, etc. It is used extensively in program types.

#### 4.1. Usage in TV Corporate Publication Promotion

Preparing promotional graphic visuals on the corporate identities of the channels in CGI environment is important in showing the innovative face of the channel that follows up-to-date technologies. Parallel to the broadcast stream, an animated presentation is made using the theme of each program together with the logo of the channel. It has become essential to prefer three-dimensional computer animations to fit these logo-based visuals into a dynamic body. The animations are repeated using these visuals to promote all the programs' day and time in the broadcast stream.

The same visuals are seen in the corporate promotion together with the logo of the channel at the beginning and end of the commercial films prepared for television to be placed within the duration of the programs or at the transition intervals to other programs. For example, continue to broadcast as Turkey's culture and arts channel TRT 2 channel, especially two-dimensional graphics modern fed by the traditional arts such as preferred marbling art of animation and comes to the forefront with innovative style.

**Image 1: Use of CGI Animation in Corporate Broadcast Promotion on TRT 2 Channel**



Resources: [www.youtube.com](http://www.youtube.com) (Access Date: 12.04.2021)

## 4.2. Usage in TV News Programs

Starting from the opening graphics of the news on television, the side screens of the spot headlines are used to visualise the news in the newsletter with a stronger effect, effective images in multi-screen transitions, kj band images, separator transition images etc. The use of CGI animation in editing has a very important place. Weather, sports, money situation etc.

Animators use CGI graphic animation software in promotion units to prepare continuously updated visual graphics for other news categories. In addition, digital graphics are animated in the program to prepare rich generics and trailers based on the subject in political discussion programs. For example, it constitutes Turkey's most watched news-themed channel with "Habertürk" channel used by the three-dimensional models while moving particle simulations with a dynamic body, particularly on creating red and blue colors of the opposition contrast balancing style.

**Image 2: Using CGI Animation in Habertürk Channel**



Resources: [www.youtube.com](http://www.youtube.com) (Access Date: 12.04.2021)

## 4.3. Usage in TV Series

Practical solutions for creating animation frames with visual effects and CGI characters in TV series are with digital graphic software. Series producers, who perform fast and serial production, can produce solutions with visuals prepared with CGI animation technology to create scenes in the movie that require high costs. In addition, today it is mostly supported by matte painting applications in CGI environment, which facilitates the space

arrangement of historical series. Thus, it avoids the preparation of decors that can cause very high costs and labor.

Nowadays, the use of animations produced with two and three dimensional graphic software in the generics of all series is leading the television. The preparation of animated generics designed on the computer following the theme by the animators in harmony with the soundtracks has become a subject that keeps the audience's desire to follow the series alive. The number of samples as recently as intense in Turkey rapidly increasing number of historical periods is witnessed to CGI animation technology. TRT 1 channel broadcast on Turkey's one of the most watched series of the "Resurrection Ertugrul" array of blue / greenbox, matte painting, matchmoving, crowded dublicatio's, mainly given to the successful use of the very popular visual effects, such as digital compositing.

### Image 3: Using CGI Animation in Diriliş Ertuğrul Series



[www.foreignpolicy.com](http://www.foreignpolicy.com) (Access Date: 12.04.2021)

#### 4.4. Usage in TV Advertisements

Advertisements broadcast on television are undoubtedly designed to create a demand for a recommended product following the tastes and needs of the consumer. The power of CGI animation in visual communication is one of the most important tools that serve this function of advertising. All of the television commercials designed as animated films can now be prepared and turned into films quickly. Thus, at the same time as the live commercials, a fully animated commercial is delivered to the audience. In addition, it is seen that in the "pack shots" at the end of the film strategically, in the

advertisements, the moving images prepared mainly on the computer are used to convey the message to the audience in a stronger and faster way. CGI animation images in the form of "presents-presented" are used extensively to advertise television program sponsors.

For example, when we look at commercial films in which CGI animation technology is used today, we come across cgi animation characters that the consumer appreciates. Turkcell company is one of Turkey's largest telecommunications company, on social media networks that form inspired by the popular emoji characters "Emocan" awareness in recent years with three-dimensional animated characters called seems to be in a higher level transport efforts. Emocan characters, stylized with cute expressions in a way that appeals to the eyes of the consumer, were assigned different personality traits with names such as "Zeki", "Pamuk", "Racon", "Sefa", "Organik", "Tists", thus gaining a characteristic appearance.

**Image 4: Use of CGI Animation in Turkcell TV Ads**



Resources: [www.emocan.com.tr](http://www.emocan.com.tr) (Access Date: 12.04.2021)

#### **4.5. Use in TV Documentary Programs**

The use of animation prepared in the CGI environment in documentaries on television, especially in history, health, technology, architecture, etc. The informatics information described in the documentary films in which the theme-titled shootings are included greatly contributes to the transfer of the information to the audience by enriching it visually. It is

possible to obtain realistic results with virtual visuals prepared in a digital environment to animate a movie's scene, which is impossible to shoot and prepare a video in real terms. For example, information can be transferred by giving movements to the models prepared on the computer to visualise the earth's formation. Thus, the cost of the project is reduced with fast and precise solutions. It is seen that documentary films are transformed by the reflex of conveying the truth to the audience in its simplest form without disturbing the nature of CGI animations during the post-production phase by producing infographics with rich content that supports it.

Turkey's most watched documentary channel with the TRT Documentary channel, especially in science and the release of information about technology "Home Halim Science" documentary series that depicts the content on history with the "Turning Points of World History" documentary series on the transferred information visualized in the common 2D and 3D animation visual to It is seen that the expression is enriched by giving place.

**Image 5: Using CGI Animation in the Documentary  
"Turning Points in World History"**



Resources: [www.youtube.com](http://www.youtube.com) (Access Date: 12.04.2021)

#### **4.6. Use in TV Sports Programs**

It is seen that the visuals prepared in CGI graphic programs in sports programs on television are prepared to increase the sense of curiosity and excitement of the audience. The colorful, dynamic and vivid graphic animation frames have a supportive feature for the audience to comprehend better the rules and procedures of the game regarding a sports competition.

The motion graphics updated on the television screen solved this problem, as it would not always be easy to do while watching a quantitative and qualitative instantaneous inference of scores. A Spor Channel on one Turkey's most watched sports-themed sports channels likewise frequently to transfer the details of a match played with sprite is witnessed that referenced.

**Image 6: Use of CGI Animation in Football Matches on A Spor Channel**



Resources: [www.pinterest.com](http://www.pinterest.com) (Access Date: 12.04.2021)

#### 4.7. Usage in TV Competition and Entertainment Programs

Competition and entertainment programs on television, similar to sports programs, make use of visuals prepared in computer environment to visualize information about both entertainment and competition. It differs in competitions that measure physical strength and endurance with motion graphics and animations to measure knowledge according to the types of competitions. For example, while visuals in a quiz show can be described with a more static view, CGI animation technology is used in a competition based on physical activity, prepared by placing a dynamic body integrated with the competitor. Many CGI animation techniques are mixed in the content arrangement of the entertainment programs in their format, and the reactions of the program's target audience are kept alive.

TV 8 channel presents one of Turkey's most watched game show "Survivor" and "O Ses Türkiye" until the program of the visualization of the information provided in the program of the generic predominantly in many parts of the 3D animation is seen that place frequently in the use of visuals.

**Image 7: Use of CGI Animation in the "Survivor" Competition Program**



Resources: [www.pinterest.com](http://www.pinterest.com) (Access Date: 12.04.2021)

#### **4.8. Use in TV Children's Programs**

It is seen that the functional importance of television for the entertainment needs of people is an undeniable fact today. Cartoons are the most effective programs that constitute children's television watching habits, especially in the developmental age. It is seen that the viewing rates are effective in determining the broadcast content of the programs of the television channels, and it is seen that cartoons are prepared at times that children can watch. Other than that, the rapid spread of thematic channels for children worldwide since the 2000s in Turkey has led to the increasing number of thematic children's channels. When the bride today is located in Turkey include children this thematic channels: TRT Kids, Disney Channel, Cartoon Network, Minika Goa, Minika children, Max TV, Kidz / Animex TV, Planet Kids.

Cartoons, which were technically prepared with two-dimensional traditional animation techniques until recently, have been left to animations prepared in computer environment for the children. Technically, CGI animation works, which do not have a cartoon feature, are currently evaluated under the title of the cartoon program theme embedded in the program broadcast band of many television channels.

Nevertheless, it is seen that programs are tried to be based on the theme of children or animation in many channels. Animation films, predominantly used in children's programs, are prepared in two-dimensional and three-dimensional digital media and create serials. In these animated films, which have content prepared following the mental perception of the child viewer, the story is conveyed with interesting and fantastic elements rather than ordinary characters in the design of the characters. In addition, it is found that stories consisting of animal characters are especially preferred in these animated films.

Visuals in live shots prepared in virtual studios prepared for children's programs can be cleaned from green background in a computer environment and any image desired to be seen in the background can be placed. Art management can be easily created with CGI visuals created in digital environment without any additional expense for the program. the most watched children's channel TRT Kids channel in Turkey in almost all programs 3D and 2D animation techniques giving the place often comes to the fore. Which is Turkey's most-watched animated series "Rafadan Tayfa" design of the characters in the film and animation in particular child audience to win the admiration of the masses stylized forms of expression and dynamic expression is frequently given.

**Image 8: Use of CGI Animation in the "Rafadan Tayfa" Cartoon Series**



Resources: [www.trthaber.com](http://www.trthaber.com) (Access Date: 12.04.2021)

## CONCLUSION

Media, the biggest carrier medium of visual culture today, is undergoing a rapid transformation with the distance it has covered with its



digital technological development. It is of great importance that animation film producers, who serve many areas in the trivet of these transformations, abandon their traditional habits and adapt with a brand new technology. The practice of recreating reality in a virtual environment with digital graphics software developed by computer experts, engineers and mathematicians has brought to light the CGI animation technology, which is the simulators of the simulation universe, as put forward by Jean Baudrillard.

In the same way that the effect of realism in the art of painting lost its magic with the discovery of photography and left itself to the search for expressing itself in different forms, animation has undergone a rapid transformation through similar processes. While some problems arising from the complex structure of the computer in the early days forced CGI animation films, these problems came to an end with the emergence of user-friendly computer systems since the 1980s. It has been frequently used in visual effects and visualization of CGI characters in real shot films.

CGI technology's determination of a new route to the idea that creative minds can create something that is a common denominator even virtually, has increased its influence in many different sectors as a strong carrier of the concept of innovation, the dynamite element the millennium age. Now, with the images prepared in digital graphic programs, the periodization of a project in detail and the results of future solutions are predicted. Its innovative and energetic aspect has brought the continuous up-to-dateness of this technique in application forms where visual culture is rapidly consumed.

The demand for similar consumption patterns of today's communities tired of information technologies, which Manuel Castells defined with the concept of network society, shows itself in the interest in television programs prepared with CGI animation technology. It is seen that this information society, which is uniformized in the globalizing world, is guided by similar aesthetic motifs in the context of digital siege. It is possible to say that CGI animation technology, which has been widely used in television broadcasting, has multi-dimensional and rich visual designs in directing the audience's choices in various television programs.

Today, the use of CGI animation technology is increasing rapidly in maintaining its functional importance as a technical visual analysis in

television broadcasting. Getting a habit of early childhood audience groups with 3D and 2D animated films broadcast on television is a determining factor in shaping future generations' preference of watching programs. It offers an enjoyable experience with its high technology that constantly renews itself and carries many aesthetically pleasing features in the determination of cgi animation productions' viewing preferences. Especially in an image produced photo-realistically in 3D environment, creating the illusion of reality in the viewer's mind and presenting this virtual visual to the audience with a unique charm has made it easier for the television watching habit to evolve into a very different dimension.

The fact that cgi animation technology determines a new way to the idea that creative minds can create something from nothing in the virtual has strengthened its influence in television productions as a strong carrier of today's reality, the concept of innovation. Now, with the visuals prepared with graphic software, the product of CGI animation technology, the detailing of a television program and the results of the future-oriented project-related solutions are predicted in advance. Its innovative aspect allows the content of television programs where visual culture is rapidly consumed to be updated and revolutionized within itself.

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**FROM CULTURAL MEMORY TO THE SILVER SCREEN: THE TRACES  
OF ORAL NARRAIVES IN TURKISH CINEMA**

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**Abstract**

Turks have produced important works in various branches of science and art since their appearance on the stage of history and it is possible to say that these works have been influential on the history of science and art. Like every society, Turkish society has also experienced an oral culture period. Communication was verbal in this period when there was no writing or even the idea of writing. The point that distinguishes Turkish society from other societies is that it has produced many works in this period. The oral culture period lasted for centuries until the discovery of the writing, and the works of this period took a deep place in the memory of the societies. It is possible to trace these characteristics, whose foundations were laid in this period, in the written culture and electronic culture periods following the oral culture period.

Turkish cinema is also one of the fields where many social, political, national, religious, and cultural features of the Turkish society are reflected. Every creation / product formed by a society carries some traces from that society's cultural memory. It is possible to see the effects and traces of the oral culture period in Turkish cinema. It can be asserted that the foundation of "Yeşilçam Cinema", which is a special period for the Turkish cinema, is based on the oral culture period. The Turkish narrative tradition has taken shape and progressed in this direction with the products of oral culture period. The main and common features of the products of this period have yielded into a narrative tradition. This tradition did not lose its effect completely in the written culture and then the electronic culture periods, and it survived by being reconstructed and adapted in both cultural periods. The effect of oral cultural environments on the construction of written works, the presence of these elements on the screen, which is a visual communication

medium, and the penetration of Turkish narrative tradition in almost every cultural environment indicate the rootedness of our tradition.

In this study, the features of the oral culture period in Turkish cinema will be traced based on the cinema film productions in which Turkish culture is considered dominantly. First, the oral culture period and its characteristics will be emphasized, and then Turkish cinema will be summarized with its brief history. Next, how and to what extent cinema, which is an art for more than a hundred years in our country, was influenced by oral culture and how it shaped the narrative structure of Turkish cinema will be covered.

**Keywords:** *Turkish culture, Turkish cinema, Turkish literature, Oral culture.*

### **Introduction**

Like every society until the discovery of writing, Turkish society has also experienced verbal period and produced outputs following the conditions of this period. Dursun Yıldırım takes "verbalism" as the basis for classifying the cultural elements of Turkish society and divides Turkish culture into two groups: verbal and written. He classifies verbal culture outputs whose "materials based on entirely verbal; partially verbal or completely non-verbal" and shows proverbs, riddles, stories and legends, folk songs and tales among the outputs whose materials entirely based on "verbal" (Yıldırım, 1998: 41). On the other hand, Walter Ong (2012: 18-23) called this period "*primary verbal culture*", where verbalism and verbal communication is at the forefront, and provided only by verbally. Centuries after the verbal culture period, with the opening of Müteferrika Printing House for 1728-29, "*written culture era*" started (Çobanoğlu, 2000: 142), but the effects of verbally culture period not disappeared. The written culture period is when "verbal" materials are recorded and transcribed in various ways under the existing conditions. In the following period, with the use of gramophone in our country in the 1900's the transition to '*electronic culture media*' took place. Then, with developing technology, it has come to the present day by discovery of radio, record and turntable, television and, over time the internet (Çobanoğlu, 2000: 152-153). Each culture media influenced and shaped the previous one; so it is impossible to say that verbal and written

periods have disappeared when the transition from the oral culture period to the written culture period; from the written culture period to the electronic culture media period.

Verbal period outputs formed and guided by word and speech, and preservation of them over time to pass down from generation to generation, needed cultural memory. Every output and innovation created by cultural periods following the verbal culture period bears this cultural memory. However, verbal culture outputs come to the written period, and then today's electronic age has become possible thanks to the main features of the elements of the period. Dursun Yıldırım (1998:41) identified these features as being verbal, having a tradition of its own, having the ability to create versions, being considered commonly-held output, being connected to the co-creator and capable of becoming stereotyped. Bilgen Aydın Sevim (2016:36) indicates that Turkish culture come to the fore basically with verbal culture and switched to the electronic culture media without success in the written period. However, if the period of written culture had lasted for many years and used effectively, it is clear that verbal culture will affect the subsequent cultural periods. Within the framework of the study, verbal outputs based on narratives such as myths, fairy tales, legends and folktales, anecdotes, riddles and demonstration-based outputs such as Hacivat-Karagöz, Ortaoyunu (eulogy show in Ottoman culture and entertainment life), theatrical village play primarily transcribed following the requirements of the written culture period; have found a place in the radio, the television and the internet media organs. However, as can be seen below, each form of these outputs which printed in the written culture period that produced for centuries in the verbal period, and then recreated in a way in electronic culture media, has taken place in the memory of the society and has survived until today by gaining strength from cultural memory (collective memory).

Including the oral culture period and its outputs, the cultural memory is defined by Jan Assmann (2015: 26-27) as follows: "*By cultural memory is meant the external dimension of human memory. When memory is mentioned, an inner fact usually comes to mind and the place of this is the individual's brain that is, memory is thought to be related to brain physiology, neurology and psychology, but it has nothing to do with historical cultural accumulation. However, what determines the content of this memory, how it will be organized and how long will be reserved; are the the conditions of the*

*social and cultural context rather than individual's capacity and orientation."* As it is seen, cultural memory is more social than individual phenomenon and the memory of societies includes all kinds of verbal, written or applied activities, traditions and customs.

In this study, within the framework of the above mentioned, it will be emphasized on verbal culture period, which is a part of the cultural memory (storage) of Turkish society and, the reflection of its outputs such as myths, fairy tales, legends, folktales, Hacivat-Karagöz, Ortaoyunu, village theatrical games on today's cultural memory and; how can these outputs be sustained in the seventh art cinema.

### **Turkish Cinema History and Effect of Verbal Culture to Cinema**

Cinema that began its adventure on the white screen with the discovery of the Lumiere Brothers in Paris on 28 December 1895 (Özcan, 2013: 30) was brought to our country just one year after its discovery (Özcan, 2019: 55). However, the situations of country's political, economic and so; prevented the cinema from coming to the fore, its spread and development compared to other countries; In other words, the first Turkish movie was made only on 14 November 1914 (Tilgen, 2009: 115). Moreover, cinema has developed and existed for many years under the influence of theater. This theatrical influence in the art of cinema has manifested itself in the scenarios, directors, screenwriters and actors for many years. Understanding that cinema is an art and industry field, independent of theater took time due to the country's political, economic, etc. conditions. In this period, which was about the 1950s cinema (Özön, 2013: 156) weakened the influence of theater with almost all of its components, such as director, scriptwriter, actor, who have received cinema education and; the age of filmmakers began. Thus, the necessary importance to cinema began to be given following the conditions of the period by being aware of the developments technically, the ground has been prepared for it to become an industry. These developments increased the number of motion pictures. cinema festivals were organized and over time, Turkish cinema started to draw attention of the world. Unfortunately, Turkish cinema has not yet reached the point where it will compete with the world's leading cinemas. Various reasons are underlying this. However, especially in the period called Yeşilçam period, films were

made in the direction of a certain narrative structure and performed filmmaking. In the history of Turkish cinema, there has not been a period other than the Yeşilçam period that stands out with its specific features.

In the first years of its invention as a technique and art, cinema was influenced by previous technological developments and artistic formations as in every branch of art. As much as possible, every new invention (discovery) has been affected by other branches of art and developments of its age. Gülay Er Pasin (2016: 303) states that cinema is the art branch in which this interaction experienced most clearly and, is a component of art branches such as painting, photography, theater, architecture, music, novels and comics but established the maximum interaction with the literature. Indeed, the early years of cinema globally and Turkey screenwriters have frequently referred to literary works. Andre Bazin (2013: 63) expresses this situation as follows: *“When we look at the history of cinema, the most interesting thing we encounter is that; it is the inheritor of the literature and theater branches. The starting material of the cinema is based on novels and or interpretations ”.*

The close relationship between cinema and literature -although there are differences, especially in technical matters- is due to the similar points found between these two branches of art. Narration-based literature and demonstration-based cinema are similar in the same issues that, they both initially trying to convey a subject which is mostly a person needing elements such as hero-space-time while conveying this subject; transmitted by a narrator; a reflection of the society in which they were born; having a message to the audiences they appeal to and convey this message in an attractive/convincing/interesting way of expression. The similar point of literature and cinema that forms the basis of our work is that they are the output of a narrative tradition.

These common points of cinema and literature have manifested themselves in Turkish cinema history and the world. In the early years of cinema, literature has been the most important resource in searching for subject and scenario. A literary work and a script text have different structural features due to their unique characteristics. Using a literary work for the art of cinema, remarkably transforming a literary work into a script text requires a certain stage and process.



"The process of putting a text not prepared for cinema into a format that can be filmed," can be defined as "adaptation"(Ufuk, 1956: 3). There are different methods of adaptation. A work of literature is not often directly transferred to the script. This is also a method, but different methods such as simplification, addition, subtraction and detailing are used when adapting (Yıldırım, 2010: 37-39). A literary work can sometimes be a direct source for a movie or a source only as a subject. On the other hand, only a certain part of a literary work can be transferred to a movie.

Turkish cinema's reference to literary works took place in 1919, five years after the first motion picture production. The first literary adaptation of Turkish cinema is Hüseyin Rahmi Gürpınar's work titled "Mürebbiye" and was transferred to the film with the same name (Odabaş, 1998: 208). In the following years, film productions have been realized, consisting of scenarios composed of the modern literary works such as novels, tales, dramas and the verbal period outputs based on folk culture such as fairy tales, epics, legends, folk tales.

The ongoing examples of folk literature having a large corpus in Turkish literature, producing outputs from the oral culture period, continue to produce outputs today; and it is one of the sources used by senarists and directors since the beginning of Turkish cinema. The prominent sample texts of both oral and written culture period; sometimes like tales and legends, and sometimes like epics and folk tales, find also a place in the electronic culture media we are in. As can be seen below, this place finding appears sometimes directly in the form of scripting works and transferring them to film and, sometimes as a motif used in various channels of electronic culture media. Thus, the existence and sustainability of these outputs is ensured whose foundation was laid in the verbal cultural period and which are the carriers of the culture. It is ensured to continue vitality of traditions and the verbal outputs of traditions that are in the society's memory but are about to be forgotten in current life by re-creating and updating to appeal to today's people in each new transfer environment.

Cinema, one of today's electronic culture media and one of the most effective communication organs, is unthinkable to act independently from society. Indeed, the narrative tradition of Turkish cinema influenced by the verbal culture tradition that predates generations. Cultural memory of

society has become evident in almost every field of art. Since Turkish cinema reflects this cultural memory from a different extension, it has been inevitable for the Turkish nation to reflect its narrative tradition. Again, for the same reason, re-editing and re-animation of these outputs in new cultural media that are placed in the cultural memory, gained acceptance by the public. When we generalize cinema and television, we can base William Miller's (2012: 29-30) statement that "*The pleasure that a story can give us is a happiness deeply rooted in our cultural traditions. Today, cinema and television constitute our main story media.*" in which he meant that electronic cultural media has replaced the narrative tradition and succeeds by feeding on cultural memory.

Turkish cinema has been nourished by verbal tradition, but has not been able to form a cinematic language that became popular throughout the world. However, when we look at the history of cinema, during the Yeşilçam period seen a consensus on both the narrative structure and the issues such as image and transference. Yeşilçam cinema has a unique narrative structure and tradition, and verbal culture outputs do not only shape this narrative tradition. Turkish narrative tradition precisely influenced Turkish cinema; but Yeşilçam cinema has formed a narrative style by being influenced by various components such as the mentality of Turkish society, social events experienced and its reaction to these events, its position in the historical process. The narrative as mentioned earlier structure evaluated over Yeşilçam taking its name from the street where the filmmakers are. Teksoy (2007:27) period movies are the basis of Turkish cinema between the years 1960 and 1975. It is possible to list the points where Turkish cinema fed on tradition as follows:

First of all, Turkish culture bears the traces of the nomadic lifestyle. The nomadic lifestyle does not have a semantic infrastructure in Turkish cinema and; it is reflected in Turkish cinema, as cause-effect relationships without a semantic background and frequent use of coincidence factors. On the other hand, visual elements were also tried to be conveyed to the audience without going into details (Buğdaylı, 2015: 99). That's not true to look for the underlying reason only in the nomadic lifestyle. Since Turkish cinema could not be industrialized for many years, it could not produce successful movies in terms of image techniques for many years. Turkish culture is a culture dominated by a mystical understanding in addition to a

nomadic lifestyle. The reflection of this on the cinema is that the narration is abstracted from time and space. Turkish culture, of course, has a real understanding of time and place. With the influence of cultural codes, interpreting the objects and the philosophical thinking it approaches reflected cinema in this way (Özçınar, 2009: 106). Having an incident is more important than where and when it happened and one of the most prominent features of the films of this period is that the event is prioritized.

In Turkish cinema, especially in Yeşilçam period cinema, it does not matter when or where the events occurred. The fact to be highlighted is the event itself. Time or space does not change the course of events. Therefore, in the movies of this period there are sudden changes in time and place that are not possible in real life (Sözen, 2009: 135). This feature in cinema is also present in Turkish oral culture. For example, there is a very wide frame of space in folk tales and while the narrative takes place in China, suddenly it can be transported to Siberia or India. Neither in the verbal period, nor in the cinema, the audience or the listener will not find these transitions very odd because the important thing is the event itself.

Mustafa Sözen (2009: 134) states that the Turkish narrative tradition has the characteristics of the Eastern narrative tradition and expresses that the features mentioned above reflect this tradition on the cinema. According to him, the causality relationship in the narrative tradition of Western societies has left its place to sudden interventions and surprises in Eastern societies. Coincidences are often featured in Turkish cinema, especially in Yeşilçam cinema, and these coincidences are not odd.

Turkish cinema is inspired by folk narratives, which are the elements of oral culture tradition, in terms of narration and transmission. Turkish cinema has formed its narrative structure based on verbal cultural outputs such as myths, fairy tales and folk tales and show oriented folk theaters such as Karagöz Hacıvat and Ortaoyunu. The common narrative structure of these outputs found its place in Turkish cinema as follows:

1. A man meets a young girl and often falls in love at first sight.
2. Intrigue, coincidence, socio-economic conditions, etc. lovers fall apart for reasons.

3. A thousand misfortunes happen to lovers, they dragged into various relationships, but they always try to get together.

4. Either misfortunes get better and they get married or die (Abisel, 1994: 92).

It is possible to say that Turkish cinema, especially Yeşilçam cinema, is based on this narrative structure. Almost all of the films of this period, especially those about love, followed this narrative line. Although this structure is present in other prose examples, the fiction of folk tales about love is exactly like this. This narrative structure is also integrated with the melodrama genre and mostly the prominent movies of the period have been of this genre.

Some of the prominent characteristics of the melodrama genre of Turkish cinema influenced by Karagöz. Yeşilçam cinema, from Karagöz, one of the examples of folk theater has taken features including imitation of dialects close to comedy genre such as narrative with lots of surprises, conflicts remaining at individual level rather than social level, narrative structure such as introduction-body-conclusion, a sharp separation of good and bad characters, emphasis on sound rather than image (Arslantepe, 2005: 148).

Music and narrative structure, music is also under the headings where our cinema includes cultural elements. It is not possible to think of world cinema and Turkish cinema separately from music. We cannot think of Turkish verbal, especially anonymous verbal culture outputs, independent of music. Music, in the oral culture period, which made the narration effective and more entertaining; ensured the durability of the products for many years, has continued its influence in Turkish cinema. Considering the history of cinema, although there are various ideas about the effective use of music, it is among the components of cinema and Turkish cinema brought music to cinema with the synergy of verbal culture period. So much so that, especially in the 1970s, there was a movie boom with lots of songs.

### **Exemplary Film Productions Dealing With Cultural Factors in Turkish Cinema**

When looking at application examples and film productions, it is seen that verbal culture outputs affect Turkish cinema in different ways.

Sometimes these texts were used directly as a script source for a movie, in other words, the written examples of the verbal culture period were completely and directly scripted with the method of adaptation. Sometimes these products are simplified and combined with other texts and transferred to film. In addition, these texts containing the factors such as cultural background, narrative structure, hero structure, musical element, shaping dialogues influenced Turkish cinema in such matters. On the other hand, the verbal culture period outputs such as Karagöz-Hacivat, Ortaoyunu or theatrical village play impact Turkish cinema's narrative and editing structure and tried to be sustained by directly scripted or animated in electronic culture media.

When the history of Turkish cinema is examined, it is seen that the components of Turkish folk culture are widely included. It is a way both to endear cinema by its audience and ensure the sustainability of the elements of tradition. Interest in movies to popular culture and the oral stage output produced by the public seen since the early years of cinema. Foremost among our verbal culture outputs are the myths that are search for origin and the result of primitive man's efforts to make sense of the world. When we think every society has a mythical era and surviving works of this period formed the basis of societies' mentality, myths will become prominent. Today, many countries standing out with the cinema industry succeed by using the motifs of their mythic periods in motion pictures. Andre Bazin (2013: 67) with his statement of, "*The films started to be produced in series are reproduced in a popular technique and style from the old fairy tale and story forms*" means that today, not only the Turkish society, but also the societies in which cinema is active supported by their traditional narrative examples. Turkish culture also lived through the mythical period and has been able to carry many myth texts to the present day. Finding these texts in today's communication and cultural environments and surviving will help the Turkish nation strengthen its bond with the past. In this respect, Turkish cinema also produced movies in which mythical elements came to the fore, although not directly transferring myth texts to the film. Films telling the misadventures of Tarkan, Battal Gazi, Kara Murat, Malkoçoğlu was created based on the roots of Turkishness and Islam (Esen, 2010: 160). Examples of these films are as follows: Battal Gazi Coming in 1995; Malkoçoğlu in 1996; In 1967, Battal Gazi Akbulut against Malkoçoğlu and Karaoğlan and Malkoçoğlu

Against the Kings; Malkoçoğlu Black Pirate, Steppe Falcon, Tark-Han in 1968; In 1969, Tarkan, Malkoçoğlu Cem Sultan, Malkoçoğlu Akıncılar Arrive; Tarkan in 1970: Silver Saddle; Battal Gazi Epic, Tarkan Viking Blood, Malkoçoğlu Death bouncers in 1971; The Revenge of Battal Gazi in 1972, Malkoçoğlu Mr. Wolf; Battal Gazi is Coming: Get out of the way in 1973, Tarkan: Strong Hero; Son of Battal Gazi in 1974. Mythological elements in these films recently, begun to take place in cartoon productions. TRT production in 2011, in cartoon Cille which carries the archaic meaning in matters such as the establishment of the plot; the background of the names given to the heroes; the objects used in the cartoon; benefited from mythological texts and the element of Turkishness has been highlighted (Fedakar, 2011: 117).

Turkish culture is rich enough in mythological elements, but considering the history of Turkish cinema, it will be seen that this accumulation has not been adequately transferred to cinema. Especially rich myth texts combined with today's image technologies will fulfill the science fiction and fantasy genre film productions; it is necessary to connect today's people with their past and ensure the sustainability of cultural elements that have existed since the mythic period. Tales are one of the genres that contain the extraordinary features of the verbal cultural period outputs and can be a source for films to be made in the fantastic genre; on the other hand, because of their ability to appeal to children, they can reach more audiences. The adventure of fairy tales in electronic media has been more diverse than myths. Tales, as a result of their structural features, took place directly on radio programs or television in the past, and continue to occur today. Fairy tales serve as a source for the movie and its scripting started in 1948 with the movie Keloğlan. It was followed by the films Keloğlan in 1965; In 1971 Keloğlan, Keloğlan Among Us, Keloğlan and the Seven Dwarfs; Ali Baba and the Forty Robbers in 1971; Keloğlan and Cankız in 1972; Keloğlan at Work in 1975 and Keloğlan New Story in 2018. As can be seen, mostly Keloğlan character among the characters in Turkish fairy tales has been transferred to the motion picture.

On the other hand, in 2017, Anadolu Tales was produced, focusing on fairy tales, narrators, and the tradition of telling stories. Since fairy tales also appeal to children, they have been a source for cartoon scenarios. As an example to these; besides, Anatolian Tales in 1999 and Story Farm

productions in 2000; a cartoon series called Keloğlan broadcasted by TRT between 2008-2016.

Legends are among the verbal cultural outputs used by screenwriters in Turkish cinema. They result from their interpretation of the unknown, have an important place in Turkish culture, and are interpreted in different ways in cinema. Legends were either transferred directly to the script or their motifs were recreated in productions such as television series. Movies based on legends like Empty Cradle-I in 1951; Fallowdeer in 1958; Empty Cradle II in 1968; Wrath of Mount Ararat in 1973; Legend of Mount Ararat in 1975; Hasan Choked in 1990; Shahmaran in 1993; and television series such as Heart Eye and Secrets Gate produced in the 2000s; are example of legend based productions. Through these series, legends of the past have been revived and new legends have been created to contribute to verbal culture. Again, it is possible to add the films made based on the mythological elements mentioned above. It is a common situation that various legends developed and narrated around names such as Malkoçoğlu and Tarkan. They have been glorified in our history and these legends animated in cinema.

Epics are among the oral cultural products that Turkish cinema and performing arts affected by both style and expression. There are examples of transferring an epic directly to a movie in the cinema or on television and combining different epic pieces presented to the audience. Especially after the 2000s, there has been an increase in the number of productions that bring historical and cultural elements to the fore and present them without ignoring the historical reality of certain periods of Turkish history. Especially in the TV series industry, it can be said that historical periods and cultural elements presented to today's audience. As an example of these productions, Magnificent Century (2011-2014); Magnificent Century Kösem (2015-2017); Resurrection Ertuğrul (2014-2019); Capital-city(Payitaht) Abdülhamit (2017- continues); Foundation Osman (2019-Continues); Awakening Great Seljuk (2020- Continues) can be shown. In these productions based on a historical period, it was necessary to construct the time of events in their conditions and in a convincing way, by bringing the cultural structure and oral cultural products of that period to the screen. For example, in the TV series Resurrection Ertuğrul (Diriliş Ertuğrul) a fiction was created with the contribution of important cultural elements such as Dada Gorgud (Dede Korkut) Epic, Oğuz Kağan Epic, Derivation (Türeyiş) Epic, Orhan

Monuments (Baki Nalcioğlu, 2016:62). In this way, it was possible to display the periods to be animated with all kinds of elements and to provide historical reality.

Dede Korkut Stories, which is the product of the transition period from epic to folk story and is a transmitter of Turkish culture in many aspects, attracted the attention of the screenwriters and were updated and transferred to new electronic culture media such as motion pictures or cartoons. For example, in 2017, the Dede Korkut Stories were updated and scripted with *Salur Kazan Forced Hero; Crazy (Deli) Dumrul; Bamsı Beyrek*. In addition, Dede Korkut Stories was also the source of the cartoon with the same name produced by TRT in 2014. This text, which is one of the most important parts of Turkish culture, was arranged following the world of emotions and ideas of children and reached a wide audience thanks to the possibilities of technology.

Folk tales are also among the oral culture products adapted for the movie, sometimes directly, sometimes by choosing some of the motifs. They are poetry-prose mixed verbal culture outputs. In many aspects, such as subject, plot, time and space, dialogues, music, narrative style, narrative time are suitable for scripts and adaptations for cinema. The points mentioned here have often attracted the attention of the screenwriters and made it easier for them to find a subject. In particular, the narrative structure and plot of folk tales about love greatly influenced Turkish cinema, particularly Yeşilçam cinema built on this narrative structure. In addition, heroic folk tales, especially Köroğlu Stories, found a place in cinema and television, which are new cultural environments. *Kerem and Aslı* in 1942; *Köroğlu* in 1945; *Tahir and Zühre, Arzu and Kamber* in 1952; *Köroğlu* in 1953; In 1961 *Türkan Sultan, Sepetçioğlu; Köroğlu King of the Mountains* in 1963; *Ferhat and Şirin* in 1967; 1968 *Köroğlu; Ferhat and Şirin, Yusuf and Züleyha* in 1970; *Kerem and Aslı* in 1971; *Leyla and Mecnun, Tahir and Zühre, Arzu and Kamber* in 1972; *Crazy (Deli) Yusuf* in 1975; *Ferhat and Şirin: A Love Story* in 1978; *Leyla and Mecnun* in 1982 are the productions whose scenarios are based on folk stories.

The use and reinterpretation of verbal culture in Turkish cinema or electronic culture media is not limited to these examples. In addition to verbal products such as myths, fairy tales, legends or folk tales; cultural



elements such as Hacivat Karagöz, which is one of the performance arts of the verbal culture period and loved and praised by the public; or verbal cultural elements such as chansonettes, folk songs, riddles, which we classify as anonymous folk products, were also used in Turkish cinema as a motif or directly. As an example, Nasreddin Hodja; On the one hand, a wise type that has become a public figure has also taken place in our culture as an anecdote character and has found a place in cartoons, television commercials or movies today. The character of Nasreddin Hodja filmed for the first time in the history of Turkish cinema in 1940 under the name Nasreddin Hodja Wedding; afterwards, Nasreddin Hodja and Timurlenk in 1954; Nasreddin Hodja in 1965; Nasreddin Hodja in 1971; followed by productions. Apart from these, Nasreddin Hodja took on a cartoon character and met with the producers Nasreddin Hodja and Şeker (Sugar) Hodja. Yunus Emre, who is an important part of our folk and Sufi culture, and his life also has been the source of productions such as motion pictures or television series in various periods. In addition to the movies named; The Epic of Yunus Emre in 1973; Yunus Emre, Conqueror of Hearts in 1974; Yunus Emre in 1986; Yunus Emre, Voice of Love in 2014; with the Yunus Emre Journey of Love television series In 2015, was addressed to adults and Yunus Emre was included in the world of children with his animated films called "Yunus Emre". Apart from these, the lives of Aşık Veysel, Karacaoğlan, Dadaloğlu, Pir Sultan Abdal, Battal Gazi, Hacı Bektaş Veli and Hacı Bayram-ı Veli, one of the important names of folk culture, have also been the subject of cinema films.

In Turkish cinema, there has been a concentration on the heroes in the verbal outputs and on the people who lived and influenced the life of the society. Nebi Özdemir (2012: 300-301) states that there are characters that attract great attention by the public in some television series that are set up on any plot, without being affected by oral cultural products. As an example of these, he shows Aynalı Tahir, the protagonist of the TV series Aynalı Tahir and Yusuf Miroğlu, the leading actor of the series called Deli Yurek (Crazy Heart) started to be broadcasted in 1998 and states that they are a continuation of names such as Dede Korkut, Köroğlu, Oğuz Kağan and Bamsı Beyrek. On the other hand, according to Hande Birkalan (2000: 47) the character of İnek (Cow) Şaban, created by Kemal Sunal, is one of the important actor types of Turkish cinema, undertook the pure and clean side

of Keloğlan unique to fairy tales, Nasreddin Hodja's wit and Koroğlu's revolt against the injustices in the social order.

Apart from these, the leading genres of demonstration-based art in Turkish culture such as Karagöz Hacıvat, Ortaoyunu, Meddah, theatrical village plays have productions that sometimes act as a narrative structure, sometimes with the use of some motifs among them, and sometimes directly in the form of animations in electronic culture media. Such movies can be cited as examples: New Karagöz in 1933; Live Karagöz in 1954; Hacıvat Karagöz with Bloody Nigar in 1995; The World of Karagöz in 1972, and Why Was Hacıvat Karagöz Killed? in 2006. Apart from these movies, cartoon versions of Karagöz and Hacıvat shadow puppetry were made. In addition to this, its permanence and introducing the folk theater to the new generations ensured in the television programs prepared by living Karagöz players and public storytellers. On the other hand, Hacıvat Karagöz comes up with various advertisements, especially during Ramadan every year.

In addition to these, anonymous elements of the verbal culture such as Turkish poem (chansonette), riddle, and folk songs were also used in Turkish televisions to ensure that the audience, especially in advertisements, to feel sympathy to the products marketed. Besides advertising productions that use fairy tales and riddles especially in the promotion of children's products; Most of the products that appeal to adults include melodious products of anonymous folk poetry such as folk song Turkish poem (chansonette). Music is used by making new compositions describing the characteristics of the product or company intended to be promoted on a folk song that has a place in the public's cultural memory and ensures that the audience is attracted to the product and feels close. On the other hand, cultural elements of the verbal culture period are also carried to advertisements on television screens during national and religious holidays.

As can be seen above, Turkish culture has affected the cinema, but this effect was not sufficient and Turkish cinema could not show the expected development and progress. For us to have a cinema that affects the world cinema and will make more talk of its name, it is necessary to "*produce syntheses by applying to the international structures of cinema without ignoring its social cosmology, life imagination, meaning maps and interpretation policies*" (Sözen, 2007: 55-56). Although Yeşilçam cinema has

been criticized, it transferred our narrative tradition to the cinema with very realistic methods. However, it could not survive for many years. In particular, criticisms such as being a "cliché" in its period made it difficult for Yeşilçam cinema to survive. However, the success of the nations that are world leaders in cinema lies in their nourishment on traditions (Yıldız, 2012: 43). Turkish cinema did not develop a common cinema language in the years following the Yeşilçam period.

### **Conclusion**

Considering today's cultural environments, it is possible to say that many of the characteristics of the verbal culture period, in which Turkish culture came to the fore, find their counterparts more easily in electronic culture media compared to the written culture environment. Because the tradition of performance, which is a feature of verbal culture media outputs, cannot be properly expressed in written culture. Since electronic culture media are audio and video media, it was easier for the products of the verbal culture period to find a place in these communication media. The most important point here is the characteristics of cultural media. As mentioned above, verbal culture period outputs found their place in cinema, one of the electronic culture media for various reasons. This invention was a periodic approach, but the verbal tradition has been reflected in the cinema since the arrival of cinema in our country. Today, this interaction in various dimensions continues, albeit limited. However, the dimensions of this influence have been different in each period. The existence of cultural outputs in the cinema and the degree of influence of culture on cinema should be kept separate. When the history of Turkish cinema is examined, it is seen that cultural elements are not enough to create a cinema language in our country. The Yeşilçam Period has emerged as a period in which cinema was heavily nourished by verbal culture. However, this period also ended due to heavy criticism; it remained only in cinema history books because of the negations made and remembered with its stereotyped narrations.

It was unthinkable that Turkish cinema, in particular Yeşilçam, would not be affected by the oral culture period, which was the beginning of its own culture, and many other societal developments. Considering that directors, screenwriters, and producers working in Turkish cinema are members of the

same culture and each individual is the carrier of the cultural memory, cinema is expected to be nourished by culture. However, cinema, a technical art, does not end up only by providing the subject to be told. Unless it combines the cultural elements that it handles, influences or founded on with the developing technologies of the age and presents them to the audience, the effective presentation of cultural elements will not be realized.

Generally speaking, verbal culture helped Turkish cinema initially overcome the lack of script and respond to their search for a subject. Apart from these, the verbal tradition was reflected in the cinema, especially in establishing the narrative structure, plot progress, and characters/heroes. While this is sometimes done to ensure the continuity of culture, sometimes it happened spontaneously because the members of the tradition and the cinema are the bearers of the common cultural memory. Mythological elements born from the beliefs of primitive times, the extraordinary fascination of fairy tales, the unknowns in legends, the epic style of a nation whose history is full of heroism, and folk tales, one of the best examples of the love subject on which the world built, have been reinterpreted and updated in Turkish cinema.

The reflection of our cultural heritage on cinema has benefited cinema and the productions that highlight cultural elements have reached a high audience. However, this effort, especially during the Yeşilçam period, has lost its effect since the following years. The prominence of the Yeşilçam period is because the names of the cinema dealing with this period tried to create a common cinema language and were successful. It is difficult to say that today's Turkish cinema has a common cinematic language. This will only happen if our cultural knowledge is updated and presented in almost every field possible in the cinema. Thus, our traditional narratives will be transferred from the society's memory to the screens and Turkish cinema will make its voice heard in the world.

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## THE ART OF WOOD

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### **Abstract**

In ancient times, wooden items were used without iron, aluminum, and rubber household items. Wooden items have a positive impact on health, as well as beautiful examples of folk art. In modern times, unfortunately, wooden goods are replaced by more iron, aluminum and plastic goods. That is why masters who make different things from the wood are also diminishing. Ultimately, our ethnography and art are facing serious losses in this area. Although it is not possible to prevent the disappearance of such items, it is still our priority to gather and publish information about the objects, as well as themselves and the way they are prepared. Creating small shops that make up these items, teaching young masters the rules for preparing these items, and opening them to foreigners and domestic tourists can also bring benefits and preserve these types of art from defiance. Taking all these into account, we visited the northern regions of Azerbaijan and started collecting information about wooden art samples.

It should be noted that in these regions, especially in Sheki district, the wooden art was quite broad. Therefore, it is expedient to take the collection work in this region. We also met with the masters who prepared some items and we could write a lot of them. But, unfortunately, we only managed to name a large number of wooden items. Today, these masters are not alive and have no pictures. Information about them is only in the memory of older people. We tried to register the principles of every home appliance with all its details. The vast majority of the information we collect is about household items used in the household and a small part is about the things used in the field. This information includes information on the preparation of the ancient musical instrument tambur in this region.

**Keywords:** *Wooden, Dambur, Bucket, Dakga, Saddle.*

## Introduction

As can be seen from our article the art of wood has existed in Azerbaijan since ancient times. However, the places where this art is more widespread are the areas where settlement took place earlier. We also observe the widespread use of the art of wood in areas inhabited by populations.

Except for a few of the examples we discuss in the article, none are used in our everyday lives. That is why most of the masters who prepare them are no longer engaged in this work. For this reason, our conversations with them are interrupted. At first, they smile sadly because we remember the work. They give detailed information about the preparation of the item and sometimes they remember the masters of the past. Unfortunately, most of them did not keep anything in their homes at the time. The reason was that the items they had previously made for their homes were worn out, broken and thrown away and then they did not need to repair new ones because there was no demand. The vast majority of artisans who made these things in time are no longer alive. Today they and their crafts live in the memories.

**Items made of wood.** The history of the art of wood in Azerbaijan is very old. “The presence of forests in our territories created conditions for the art of woodworking to be formed since the Bronze Age” (Azerbaijani Ethnography, 2007: 8).

As mentioned above, wooden items can be divided into several groups; 1) Household items, 2) tools used in the farm, 3) musical instruments.

Wooden items used in the house include cradles, scoop, spoons, ture (measuring vessel holding eight kilograms to measure wheat), churn (a container in which cream is stirred or shaken to make butter), galakh (a cylindrical wooden object), duvakh (it is cut from 4 cm thick boards with a diameter according to the user's wishes), rolling-pin, salt bowl, etc., household items include saddles, pitchfork (fork), etc., and musical instruments include damburs, trumpets, tar, etc.

**The cradle** is usually made of all trees except walnut and oak. There are two types of cradles: simple cradles and carpenter's cradles. *Simple cradle* is made in the form of bed. Above the cradle is a tree, called a bridge.



The bridge is responsible for carrying the crib and keeping the cover covering the child's face. The bridge connects two ends of the cradle, the heads are made of ordinary round wood with a curved head. The heads are placed to move the cradle and hold the bridge.

A light and thin box board is placed in the middle of the crib bed, but not nailed. On the side boards of the cradle (side) there is a place to place the box boards. It is possible to change the position of the boards according to the child's height. Slightly lower than the middle, the planks are round.

Four dadakhs (feet) are placed below the body of the cradle. The dadakhs (feet) are paired and a small arched tree joins the two heads. This is for rocking the cradle comfortably.

Carpenter's cradle is also made as a simple cradle. But the difference is that no nails or tacks are used in the carpenter's cradle. This cradle is made of wood carvings. That is, the trees are combined so that there is no need for nails or tacks. Another difference is in the head of the cradle. The heads of a simple cradle are made of ordinary wooden arches. The heads of the carpenter's cradle are made of arched armature (Suleymanova Leman, 2003: 133-135).

The tools used to make **scoop and spoons** are: a large ax, a medium-sized ax (which is slightly smaller than a large ax), a hook, an adze (hoe), a curve, a sledgehammer, a curved knife, a piece of glass, glass paper.

The best scoop and spoons are mostly made of wet pear wood. At this time, both ordinary pear tree and birch tree can be used. Beech and alder are also suitable for making wooden spoons and scoop. Pear tree is preferred because it is fragile and easy to work with and wet pear tree is also well polished. To make a wooden spoon or bucket, the wood is first cut. In this case, it is necessary to make sure that the tops of the trees do not split (it must remain smooth). Then the tree is carefully cut through the chuy (Chuy means "a nail made of wood and nailed to a hole"). In this case, try to separate the wood from the cracked parts. The rough parts of yarma<sup>2</sup> are repaired with a medium-sized ax. Then it is rolled and made thinner with a hook. The inside of it is removed with an adze (hoe). In this case, starting

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<sup>2</sup> Yarma – In the Goynuk villages of Sheki, pieces of firewood are called yarma.

from the part of the spoon intended for the side of the head, then the operation of expulsion to the place of holding the hand is continued. Care should be taken when removing the inside of the spoon, the inside of the spoon should not be too rough or thin. Then the inner edges are smoothed with a curved knife. The inside is smoothed with a curved tool. The position of the inner side towards both the mouth and the hand holding side is flattened in two directions at the same time. Then the middle part is flattened. The outside of the spoon and the handle are smoothed with a *siyirga* (tool to remove excess hair from the twisted rope). The outside of the spoon and the handle are finally smoothed with either a broken mirror or glass paper.

There are several types of wooden spoons, which can be grouped as follows:

*A very large scoop.* This scoop is made for assembly. The capacity is large.

*Baby<sup>3</sup> scoop.* This scoop is a bit small. The end of the handle for hanging (this part is called the scoop handle) is made a place to hang. The baby scoop is more used for stirring *dovga* (*Dovga* is a national meal of Azerbaijani cuisine a soup traditionally made from plain yoghurt and herbs), it is also used to cook a variety of juicy dishes.

*Medium-sized spoons.* Such spoons are used to mix food.

*A small spoon.* This spoon is used to collect *nehre* (butter) It is preferred to use a wooden spoon because it does not stick to butter.

In the past, small spoons were made in the region. These spoons were called *oshere spoons* among the people. They were leaf-shaped. These spoons were decorated with many ornaments. According to the speakers, in the 1960s and 1970s, different types of pilaf were cooked at home every night. During these years, paddy cultivation was widespread in the region and pilaf was made from this rice. Both the pilaf and the decoction of this rice were very tasty. They also drank the decoction of pilaf and *dovga* with

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<sup>3</sup> Baby – small

an oshere spoon. Later, paddy cultivation was abolished and local rice was replaced by store-bought rice.

Recently, there is a great demand for *wooden spoons that fit in the mouth of the jar*. Because metal spoons crack the jars, they prefer to remove the acids with a wooden spoon.

Another wooden spoon was used to scrape the bottom of the tiyan (pot) after emptying it. It was popularly called a "*spoon to lick the bottom of the pot*." According to the narrators, in the past, children licked the bottom of mulberry molasses and jams. Wherever the neighbor baked molasses or jam, all the children of the neighbor would gather there. Sometimes molasses was cooked very late at night.

Nevertheless, the children did not sleep, eagerly waiting for the moment when they would lick the bottom of the pot. Not every family had a spoon used to scrape the bottom of the pot, so gikhmig<sup>4</sup> (wood chips) was also used for this purpose. Children who do not have a spoon also scratch and lick the bottom of the pot with a gikhmig.

**Galakh** is a cylindrical wooden object. There were three types of galakh.

*Galakh for using in the food industry.* This type of galakh was used in more shops. It is made of pear or beech wood. It is used to take granular products such as: powdered sugar, rice, sugar, etc. out of the bag. The part of the galakh used to hold the hand is 10 cm long from the back and cut according to the hand. A small ledge is placed at the end so that it does not slip when caught. The front part is semi-cylindrical and 20-25 cm long. The radius of the galakh would be 10 cm and the diameter would be 20 cm.

*Galakh for mixing while cooking tomatoes, pickles, salads, etc.* The wooden scoop used to mix the bottom of the pot is called galakh. The galakh has a long handle and is made in the shape of a shovel. It is mainly used to mix with tomato, aji<sup>5</sup>, povedla<sup>6</sup>. When the mass in the pot begins to boil, it jumps to the edges and the handle of the galakh is straightened to prevent it

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<sup>4</sup> Gikhmig – a thin, small piece that separates when chopping wood

<sup>5</sup> Aji – acid made from cherries or plums

<sup>6</sup> Povedla – jam

from burning. The galakh is used to stand at a distance and mix tomatoes, aji (acid made from cherries or plums) and jams. Any wood material can make these galakhes, but it is preferable to use pear and beech trees. A tree 1 meter 20 cm long is taken. The mouthpiece is 25 cm long and 20 cm wide. The handle of the galakh is adjusted to fit the hand.

*Galakh for shovel.* This galakh is mainly used in paddy farming. To make it, 1 meter 50 cm long board is taken. The iron is cut accordingly. Blacksmiths make iron shovel. It is 15-17 cm wide according to the customer's requirements. It is made of wood 3-4 cm thick. One side of the back of the iron part is cut 10-12 cm from the front part. A protrusion 1-1.5 cm long is placed to prevent the foot from slipping. 5 cm is taken from that part. If the galakh is used by a left-handed person, he turns it upside down and puts it on the iron. There is no change.

The galakh was also used in mills.

To make the **mardana**, it is cut from 4 cm thick boards with a diameter according to the user's wishes. The mardana is usually round in shape. The cut part is fastened to the top of the base, the surface should be smooth. To do this, the surface of the mardana is completely smoothed. Mardana is also called **duvakh**.

**Rolling-pin** is a wooden object used to spread dough. The length of the axis can be 70 cm-1 meter.

**Pots for storing flour.** This is called a flour box in the region. The box is made of linden to store it. The trees are cut down. Linden wood is fragrant, does not crack and because of its smoothness, this wood is mostly used in the manufacture of wooden items. These boxes are also made of poplar wood. But poplar rots quickly and smells bad. That is why it is not used much.

**Ture.** In the past, it was called ture used to store grain and rice and other food products. The species was mostly made of linden. The linden tree was cut down and dried when water fell on the tree<sup>7</sup>. There can't be a worm on the tree cutting at this time. Trees with a diameter of 60-70 cm were usually considered suitable for making the ture. After drying, the inside of the tree was carved. More skilled artisans painted various carvings on the

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<sup>7</sup> When water fell on the tree – early spring

ture. At that time, the images of some of the products to be kept inside the ture were engraved in the form of carvings. The height of the finished species would be about 1 meter, 1 meter 20 cm, 1 meter 30 cm. They also put a lid on the mouth of the ture. Dried barley, wheat, paddy and corn would be poured into it. The advantage of the ture was that the grain and stored food did not lose their quality. Sometimes the product could be stored for four or five years. Especially in times of famine, the role of the ture was irreplaceable. This pot not only kept the product dry, but also protected it from rodents.

Because of its large and round shape, people in the village of Bash Goy nuk in Sheki were nicknamed "ture" after eating a lot and having bloated stomachs. For example, Ture Salam.

**Dakga** is a measuring bowl. Dakga is also called wooden bowl. Dakga weighs four to six pounds. Occasionally there was a five-pound dakga. Dakga is made in a long, cylindrical, with a lid, with handles on the sides. This pot had a long tree like a rolling-bin. This wood is used to fill the dakga. The same rolling-bin-shaped tree could be replaced with a slat. Dakga looked like a modern coal vessel. According to older narrators, dakga used to be carved out of wood and made of iron. More millers would use this bowl. All the people of the region brought grain to the mill to grind. After grinding the grain, the miller would receive a shahad (a tax for milling). The process of grinding the grain and taking a certain amount of it from the owner was called shahad (a tax of milling). To do this, first the wheat was weighed with a wooden bowl, and then it was agreed for shahad (a tax for milling). Often, each miller would have their shahad (a tax of milling). The owner of the grain knew the shahad (a tax of milling) before coming to the mill. After the miller's shahad (a tax of milling) was given, the owner of the grain would take the milled product home. Both wheat and shahad (a tax of milling) were measured in dakga.

**Nehre** is made of linden, because it is soft and easy to cut. In addition, linden has a special, beautiful smell. There are two types of linden trees: female and male. They look at the hardness of a tree to see if it is male or female. If the tree is hard, it is considered male, if it is soft, it is considered female. Nehre is made by female linden. In addition, the tree on which the nehre is made must be knotless. The tree on which the nehre will be made is

cut down mainly in the fall, when the leaves have fallen and the tree has stopped growing. After the tree is cut down, they start carving it wet. During the preparation of the nehre, the tree's bark is shaved and kept 1.2 cm thick. Therefore, it is kept thin so that after the butter accumulates and the buttermilk is poured aside, the inside of the nehre dries quickly and does not give moisture. If the tree of the nehre is thick, it will not dry out. The length of the nehre is 1.50-1 m or 70 cm, the diameter is 35-40 cm, then it is cut. A place is prepared to put a rope on both heads. When the nehre is shaved, a protrusion is placed at the edges to pass the rope. These protrusions are 10 cm wide. A 2-3 cm hook is made to tie the rope. The inside of the tree is removed with a spatula until it is 2 cm thick and then smoothed. A 10-12 cm diameter hole is drilled at the top of the nehre. The mouth is shaved like a cant<sup>8</sup>. After the nehre is carved, it is left to dry. The edges of the dry tree begin to shrink. After squeezing the edges of the tree, lids are made of lime. The heads of the nehre open a nest at a depth of 0.5 cm from 2 cm inside. Two 1.5 cm thick round lids are made and put into the socket. As the head of the carved tree is left open, it is fastened with these lids. A ring 3-5 cm wide is made according to each end. These rings are slowly, pounded, but carefully passed over the head of the nehre. It takes four or five days to prepare and complete the nehre. When overworked, the head of the nehre can rot. Then they cut off their heads and put them back. This makes the nehre long-lived. Large nehres are called alkhut.

The roofs of ancient houses used to be made of lamps. The lamp is the name given to a ceiling made of thin wood. Two curved steel loops were attached to the lamp. The nehre would hang from these loops with a rope and shake. In modern times, nehres are hung from the beams of the attic with open sides. Or steel hooks are hung from the ceiling of the attic with open sides. Two ropes were hung from the loops to be passed to the ledges at the head of the nehre. When the nehre was shaken, a wet towel was placed on the border to avoid throwing out the yoghurt. It is said that butter and buttermilk shaken in such nehres are tastier. Wooden nehres are still used today. Older people have said that the iron and plasma nehres are different, so it is not advisable to use these nehres.

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<sup>8</sup> Cant – hut or border

While collecting material, we also recorded information about former nehre masters. Dagar Ooshu<sup>9</sup>, Gariv oglu Albeyin and Teacher Jamal were mentioned among the masters who made a famous nehre in Bash Goynuk village of Sheki.

The wooden pitchfork (fork) were made of linden. Lime products do not crack and last longer. Wooden pitchfork (fork) were also used to harvest paddy and threshing.

**Threshing board.** It is spinning the horse in the threshing board. The threshing board is made of stump. The stump is split and the front part is straightened to make it easier to attach the horse or calf. They make a hole in the bottom of the threshing board and lay a stone.

**Galtakh** is a piece of wood that is placed on the back of a donkey.

**A saddle** is a seat-shaped object made of wood and fastened to the horse's back with a strap. According to the sources, the saddle has been used in Azerbaijan since ancient times (Azerbaijani Ethnography, 2007: 296). They did not sit on the naked horse's back, they used a saddle. Elm was used to make the saddle. Elm does not crack because it is a solid tree. First, two combs 70-70 cm long, 7 cm thick and 20 cm wide are cut. Both sides of their heads are oval. The outside of the shaved heads is made by cutting to the side, to the outside. Then the outer part of the comb is also crescent-shaped. Then both ends of the two planks are rounded so that the horse's back is not cut. The stone of the saddle are round and welded on the lower part of the iron. This semicircle extends from top to bottom, where two irons are welded and three holes are drilled. It is fastened to the board with a nut through the hole. The finished saddle looks like a ski.

**Dambur**<sup>10</sup> (Dambur is a regional name of tambur used in the region) Mulberry wood is mainly used in the manufacture of damburs. The mulberry tree that has been planted is called *chalga* in the region. Both the fruit and the stem of the *chalga* are larger. Masters differ on the choice of wood.

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<sup>9</sup> Dagar Ooshu – Dagar is a nickname attached to small people. But Ooshu is an abbreviated form of the name used in the region.

<sup>10</sup> For more information, see: Vagifgizi (Suleymanova) Leman. Dambur performance and hayla (Hayla is a bayati (quatrain) sung with a tambur) creativity. Baku, "Elm ve tehsil", 2020, 264 pages.

According to S.Mahir, chalga is more suitable for making damburs. According to Muradov Abdulali, dambur is better prepared from black mulberry. But only if there is a black birch tree that bears fruit. There are two types of mulberry (A mulberry tree planted mainly to feed on leaf cocoons): cocoons grown to give leaves to cocoons and fruit cocoons.

The leaf-shaped shoot blooms, but doesn't bear fruit. He is called a male mulberry in this region. When making a dambur from ten, the sound is not loud. But the sound of a fruiting black mulberry tree is loud. When doing this work, professionals pay a lot of attention to the choice of wood. If there is no mulberry tree, chestnut, apricot, ash, linden, pear, catalba<sup>11</sup> or walnut can also be used. However, some damburists say that linden is a soft wood, so it is easier to carve. If the dambur is made of linden, it will be very light and long-lasting. The life of such damburs are at least a hundred or two hundred years. The sound of a linden dambur is soft. Although a mulberry dambur is better, it is more difficult to work with because it is solid. The dambur made of mulberry sounds like a saz (a musical instrument). According to the masters, the walnut tree also sounds good. The black part of the walnut tree is used to make the dambur. It is even possible to determine whether the dambur is new or old by its color. The darker the color of the instrument, the older it is. The unanimous opinion of all damburists and masters is that damburs made of mulberry wood are better (Vagifgizi, 2020: 15-16).

Old trees are selected to make musical instruments. According to the masters, the older the tree, the easier it is to work with. Old wood is both fragile and has less knot. Artisans prefer that the wood on which they make musical instruments be knotted. It is said that the sound of the knot is muffled, preventing it from coming out well.

The patterns on the dambur are the product of the masters' imagination. When the dambur was ready, the masters decorated certain parts of the dambur with pearls. In the past, there were pearls on the buttons of gowns and fans used by women and the masters cut them and put them on the dambur and tar (a musical instrument).

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<sup>11</sup> Catalba – is a tree with large leaves. It has long, black bean-like fruits.



According to M.Abdulali, the mulberry tree is cut after October-November to make a dambur and remains in January and February. It should be finished before the heat subsides. The tree should be cut in winter as much as possible, it can explode in the heat (Vagifgizi (Suleymanova) Leman, 2020: 19).

**Tar** (a musical instrument). Besides damburs, M.Abdulali also makes and sells tar. He remembers the first time he made tar: He was forced to sell his father's forty-year-old tar out of necessity. Once, when he went to the workshop, he took a mulberry tree, put it on a bench and turned it into a square stump. Those who work in the workshop laugh at the fact that we have been working for four years to make tar and no one with any experience can do it. However, these words do not discourage M.Abdulali at all. M.Abdulali, guided by the principle "When you start to do something, the work itself shows the way to the owner", takes a pencil, takes another meter and draws the shape of a tar. Since he has no tools at home, he has to make his first tar in the workshop. But need forces him to sell this tar as well.

Large-grained tar is made from at least sixty to seventy-year-old trees. The size of the tar's body was twenty-two centimeters and that of the dambur was eleven or twelve centimeters. As for the child's height, it is taller on the tar and lower on the dambur. Depending on the size, several damburs can be made from one stump. According to M.Abdulali, sometimes sixteen or twenty damburs can come out of an old tree. It is possible to burn four pieces of tar from the same tree. The tree should be divided in such a way that the central part is not used. When the core part falls into the tool, it looks like a crack and a hole can be drilled where the core ball falls. He says he can make a tar when he works non-stop for a week (Vagifgizi, 2020: 20-21).

While collecting material in the area, we also received some information about dambur and trumpets and pipes and trumpets. Mehdiyev Afgan Jangioglu said that carpenters mostly use walnut roots to make pipes. The tube made from the root of the walnut tree does not crack is long-lasting and has a clear sound. The pipe is also made of reed, but the pipe made of reed does not affect a tool made of walnut root. When he blew his pipe, he first dipped the instrument in water. He explained that this action was that the water loses all the voids of the pipe and the sound is better received.

According to M.Afgan, the masters consider it reasonable to make the trumpet fifty centimeters above the root of the apricot tree. Trumpets made of apricots are both long-lived and sound good (Vagifgizi, 2020: 24).

### **Conclusion**

Some of these items are still made today. But it is not common compared to the previous period. However, these items are not made in the same way as before, but are adapted to the requirements of the time. For example, the dambur we are talking about is a two-stringed musical instrument, but it is possible to observe that modern dambur sometimes are made as a three-stringed. Interestingly, the sources say that the tanbur is a three-stringed musical instrument. "The tanbur, a three-stringed instrument, resembles a kind of saz" (Azerbaijani Ethnography, Volume III, 2007: 234). In addition, modern damburs are equipped with additional slots for sound amplification. This is to make the sound of the dambur louder at weddings.

Some items, such as duvakh, rolling-pin and scoop are made by craftsmen in the villages and put on the market. It is true that these items are not as neat and patterned as those made by former craftsmen, but in any case, it shows that the art is not completely gone. Let us also consider that the main goal of these craftsmen is not to create perfect works of art, but to provide for themselves. Sometimes we see factory-made samples of this type of item in the markets. The plant samples are not made in Azerbaijan, but are mostly imported and exported to local markets. These products cannot replace local products. As they are covered with chemical paints, they cannot be considered healthy.

As you can see, wooden items were once widespread in our lives. These items were more suitable for health. In addition, each item could be considered a perfect work of art. The vast majority of these items have disappeared from our lives due to the demands of the time and a small number are about to leave. The younger generation, especially children growing up in cities, not only do not recognize these objects, they do not even know their names. Although this is very unfortunate, we can't do anything. If we just gather knowledge about these things and pass it on to the younger generation, I think we will be profitable again in a sense.

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9. Salamov Suleyman Gulmammad oglu. He was born in 1965 in Bash Goynuk village. He has secondary education. He works on a farm.
10. Suleymanova Parvana Vagif gizi. He was born in 1978 in Balakan region. He lives in Bash Goynuk village of Sheki region. He has higher education. He works as a teacher.
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**ONE CULTURE TWO LANGUAGES: TURKISH-BOSNIAN**

**"CULTURAL BRIDGE ESTABLISHED WITH THE WORKS OF ŞAKIR BAYHAN"<sup>12</sup>**

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**Abstract**

*Ottoman Empire has existed as a magnificent Ottoman - Turkish civilization on three continents, Europe, Asia and Africa between the 13th and 19th centuries. In this world empire, cultural and civilization works, whose influence are even felt today, were emerged. Language has an important place in forming this cultural richness that is passed down from generation to generation. When this effect is examined on the axis of the Balkans, when the Ottoman Empire dominated the Balkan geography, it is seen that Turkish significantly affected the languages of the nations in the region. Many words from Turkish entered the Balkan languages. Bosnian is one of the most affected Turkish among the Balkan languages and has the most word transition. Today, words that pass from Turkish in the Bosnian language are frequently used in daily life. In the sense that cultures are kept alive in different geographies, thus building a bridge between places and times, it must be converted into written texts for the languages used to survive. Dictionaries prepared in this direction cover an important area in the permanence of languages. In this context, in this study, the works of Şakir Bayhan, who provided an important cultural service with the dictionaries he prepared on the Former Yugoslav languages, Serbian - Croatian and especially the Bosnian language, will be examined.*

**Keywords:** Culture, Language, Turkish, Bosnian, Şakir Bayhan.

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<sup>12</sup> Turkish version of the present study was presented at the International Turkish Culture and Art Symposium on 29-30 October 2020 in Etimesgut/Ankara/Turkey and it was published in the Turkish proceedings book.

## Introduction

Language is one of the most important tools that create human beings. Wittgenstein's (2013: 133 & 5.6) expression of "The limits of my language mark the limits of my world" can be explained as "Only through the mediation of language one can understand and make sense of oneself and existing ones." (Coşkun, 2014). This inference strikingly emphasizes the importance of language in human life. The importance of language, which is one of the basic elements of human existence, is undeniable for societies. "Language is not just a tool by which we convey our thoughts or a tool with which we paint what exists with it, or a game that we can give up when we are bored, but a creative and productive activity through which we find our identity and personality, and are existentially attached in an innate level." (Coşkun, 2014). When it is accepted that language is an instinct that has existed since the creation of human beings; it seems to be a unique tool for organizing our thoughts, sharing our ideas and dreams, using concepts, discussing with evidence, transferring knowledge to the origin of human culture (Lestienne, 2020, VIII). "A nation's history, geography, religious values, folklore, music, art, literature, science, world view and all common values that make it a nation symbolize by flowing through the filter of centuries, and flow into the treasure of language. Thus, language becomes the mirror of social structure and culture" (Barin, 2004).

In this respect, when it comes to the Turkish language and Turkish cultural history, the "Ottoman" period covers an important time. Between *13th and 19th* centuries Ottoman Empire existed as a magnificent Ottoman-Turkish civilization in the world with its 8 million square meter area. The Ottoman Empire, a world empire with 38 states within the borders of Europe, Asia and Africa on three continents, has produced cultural and civilization works that are felt today (Şapolyo, 1971: 26). When this effect is examined on the axis of the Balkans in the context of our topic, It can be expressed in Todorova's (2017: 72) words as "It is meaningless to look for the Ottoman legacy in the Balkans. The Balkans itself is an Ottoman legacy. " On the other hand, Ortaylı stated the effect in question by informing that the word "Balkan" is Turkish and expressed the importance of the Ottoman presence

in the Balkans with the following words<sup>13</sup>: “To reveal the Balkan problem, it is necessary first to understand the Balkan history. 'Balkan' is a name given by the Turks. Before the Ottoman Empire, the Roman Empire was the absolute and sole ruler of the Balkan Region. The Eastern Roman Empire, which continued to dominate after the Great Roman Empire, could not maintain order in this region. The real architect of this region is the Ottoman Empire.”

When the Ottoman Empire dominated the Balkan geography, it is seen that Turkish significantly affected the languages of the nations in the region, and many words from Turkish entered the Balkan languages. Bosnian is one of the most affected Turkish among the Balkan languages and has the most word transition. Today, words that have passed from Turkish into the Bosnian language are frequently used in daily life. In the sense that cultures are kept alive in different geographies, thus building a bridge between places and times, it is imperative that the languages used to be transformed into written texts to ensure their survival. Making and writing a dictionary among studies on language, one of the most effective tools of cultural transfer, emerges as a special field. Dictionaries prepared in this direction cover an important area in the permanence of languages. The dictionary expressing the thought and cultural accumulation of a society can be defined as follows: "A dictionary is a reference book that compiles the basic vocabulary of one or more languages for general or special purposes, lists the meaning, explanation, pronunciation and spelling in alphabetical order, shows the semantic relationship they establish with other form units based on independent form units and their different uses " (Kahraman, 2016: 3290). In the context of the importance of the meaning of the definition of the dictionary, this study has been carried out to reveal the works of Şakir Bayhan, who has provided an important cultural service with the dictionaries he prepared on the Old Yugoslav languages Serbian - Croatian and especially the Bosnian language, this study is important as no study has been presented on this subject before.

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<sup>13</sup>İlber Ortaylı attended the conference on "Balkan Problems" held in Tekirdağ Namık Kemal University in 2014 as a speaker.

<http://bhi.nku.edu.tr/haberler/BalkanSorunsal%C4%B1KonuluKonferansD%C3%BCzenlendi/s/8274> (Date of access: October 2020)

When it comes to intercultural communication, dictionaries act as a mirror of a nation's culture, as a tool that reflects the national characteristics and lifestyle of the nation (Kulamshaeva, 2017: 79). "The works that give words meanings, explain, describe or give their equivalents in another language by giving alphabetical order of all words and phrases of a language or special words in a certain field or words and phrases used in a certain period are called dictionaries. In the old language, dictionaries are called 'kamus' or 'lügat' in the old language " (Kahraman, 2016: 3290). "The term dictionary was first used in the world in 1225 by John Garland. Several important etymological dictionaries have been written before this century Lexicography has a long history in the Eastern world. In the western world, the development of lexicography took place in the following centuries and after the eastern development" (Doulatabadi, 2017: 272).

In general, the function of the dictionary is to increase the users' proficiency in both native language and foreign languages. In addition to giving information about the shape, meaning, function, and usage of words, we can see that the dictionary writers play a guiding role in the correct use of language (Çetinkaya, 2017). Dictionaries are one of the most valuable resources for seeing and knowing the worldview, lifestyle, traditions and customs of all people's and nations. As a historical record, dictionaries are the greatest witnesses of the past and the greatest word treasures. It is an inexhaustible treasure and the most comprehensive field of research for every language. Dictionaries are the most valuable source for tracing sociocultural change and development in the lives of all nations (Kahraman, 2016: 3289). "A person learning another language is also faced with the society's cultural background speaking that language. To use the language learned correctly, a person must correctly grasp what the word in question evokes in the society of the target language, and its connotations besides its concrete meaning. In this context, besides monolingual, encyclopedic and ethnographic dictionaries, bilingual dictionaries also have a great role, especially for those who are new to the language "(Kulamshaeva, 2017).

"Creating a dictionary is the most important part of lexicography. The main thing in lexicography is to create a source work to be used in linguistic works and actions. Lexicography is a tradition that requires patience and a long-term study of searching, scanning, compiling and planning. The dictionaries that emerged from these studies are an author's work and the

cultural memory. Dictionaries built on the building blocks of the language, words, and words have a very important place in the material and spiritual life of the nations" (Kahraman, 2016: 3296). In this context, there is a tight link between language and culture. This inseparable relationship is explained by Kaplan (1983: 186) as follows: "Since language is the foundation of culture, everything verbal and written that a nation expresses with language falls under the concept of culture." Kaplan (1983: 186) expressed that Ziya Gökalp also regarded language as the basic element of culture. " He is right in this view. Because language is the container of feelings and thoughts. The whole treasure of feelings and thoughts of a nation is poured into the language container or mold and is transferred from place to place, from generation to generation with this language container. Writing is a part of language to record the voice of the language, but culture can spread through a nation by words.

This study consists of three parts and, is based on the thesis that the works created in the language field can create a cultural bridge. In the first section titled "Migration in the Balkans and the Journey of Languages", the issue of immigration affecting the formation process of the cultural structure in the Balkans and how this process proceeds with languages is discussed. However, since the structure of the geography mentioned above and the cultural content formed by migration in this context require a more comprehensive study, the subject matter has been tried to be explained within a framework that enables the study subject's essence to be understood. In light of the knowledge that Bosnian is the most affected by the Turkish language in the Balkans, the second part of this study "One Culture Two Languages: Turkish- Bosnian", contains information about how and in what condition these elements managed to reach the present day. In the third and last part of this study, information about the life and works of Şakir Bayhan, the main actor of our subject and who has provided an important cultural service with his dictionaries, is included.

### **1. Migration and Journey of Languages in the Balkans**

Turkey is located in a position that can be seen as a bridge in terms of geography and mobility of the human communities. "Turkey as we know of largely formed by the migrations starting from Central Asia in the 8th and 9th centuries. Although Central Asian migrations decreased over time, they



continued until the 16th century " (Karpat, 2013: 11). The Oghuzs (Seljuks), who migrated from Central Asia to Anatolia and then to Balkans, did not fight with the local people. They lived with the indigenous people by establishing separate camps or mingling with them through marriage and conversion. As a result, they created a new society, especially towns and cities (Karpat, 2013: 12).

As a result of these migrations, the languages used in societies have also taken their share, especially "The Turkish language which has been in contact with many languages because of its history dating back to ancient times and its spread into large geography. Turkey has taken place in these relationships both as a donor and as a recipient language. " (Kırbaç, 2013 ). "If the languages that the Turkish language has affected the most and which have many elements from the Turkish vocabulary are listed, Balkan languages come first. Bosnian, Serbian, Croatian, Albanian, Bulgarian, Romanian and Greek acquired many Turkish words and elements under Turkish rule in the Ottoman period" (Kırbaç, 2013: 897). However, one of the famous language researchers, Slâvist F. Miklosich, in his work on the effects of Turkish on Eastern and South-Eastern European languages, mentioned Turkish tribes such as Pechenegs and Kuman, and stated that the influence of Turkish on the Balkan languages goes much earlier than the Ottoman period (Kırbaç, 2013: 899).

In Turkish society, migrations had their main effects in the Ottoman period. Over time, the Ottoman administration, which retained its political power and decision-making authority, did not approach the living people in an intrusive manner, even though the differences in religion and language were the strongest factors that separate societies from each other. The Ottomans did not take an oppressive attitude towards adopting their religion and language, Islam and Turkish. With this approach, the newly formed society was able to live in peace despite these important differences. It is worth mentioning the following important point regarding the migration between Anatolia and the Balkans. There were many internal migrations from Anatolia to Balkans during the Ottoman period between the 14th and 16th centuries. Still, even though the internal migration of small groups continued, the migrations gradually decreased in the following years. As a result, there were no major migrations in the region during the five hundred years of the Ottoman period. Thanks to this partial demographic stability, the

Ottoman culture and administration found the opportunity to settle firmly, and the Ottomans expanded their identity and civilization in Rumelia and Anatolia (Karpat, 2013: 12). One of the most important examples of this rooting is the word "Balkan", which gives the region its name. The word Balkan is a Turkish word meaning "forested mountain". This word is also used for other mountain formations, however, it has also been the mountain ranges stretching from one end of Bulgaria to the other. In addition to names such as "Turkey's European territory", "Rumeli" and "Southeast Europe", the name "Balkan" has been used for the whole peninsula (Todorova, 2017: 71-72).

Stating the importance of the Balkans for Turks at the point reached as a result of the political events experienced, Ortaylı stated that the Turks lost their "homeland" in the Balkans at the end of the Second Balkan Wars, and gave the information that many positive and negative changes took place in Turkish history as a result of this event. Ortaylı explained this situation as "In addition to the experiencing bloody wars, immigrants from Balkans brought modern agriculture with them to Turkey. For the first time, the races met. This event underlies the most important economic developments of the Abdülhamit II. Period".

After the collapse of the Austro-Hungarian Empire, which was defeated in the First World War due to the political events in the Balkans, the first Yugoslavia was established on February 12, 1918. However, unfortunately, the life of I. Yugoslavia did not last long and It was dismantled again on 8 July 1941 during World War II. After World War II in 1945. With the re-establishment of Yugoslavia, the peace process that would last until 1991 started (Alkan, 1995: 21-24).

Looking at the mobility in the region, it was seen that thousands of immigrants came to Anatolia from both the Balkans and the Caucasus as the Ottoman Empire had to withdraw from these regions in the last years of the XIX. century. Immigration of those coming from the Balkans started in the last quarter of the XIX century and continued until the last quarter of the twentieth century (Kırbaç, 2012). "It is a fact that between 1952 and 1965, approximately 390,000 Turks and Albanians living in Yugoslavia lost their Yugoslavian citizenship. As evidence of this, the data from the census held in 1965 in Turkey can be displayed" (Tekin, 2018: 259).

"Free Immigration Agreement" was signed in 1953, during the Yugoslav President Josip Broz Tito's visit to Turkey. Within the framework of this agreement, a "free-immigrant" visa is granted to those who are ethnic or cultural Turk or adopted Turkishness. It may have relatives or acquaintances who will support them in Turkey (Tekin, 2018: 258). "Due to the Free Immigration Agreement (1953), third-migration craze from Macedonia to Turkey started. In the Republic period, 305.158 people from 77.431 families have migrated from Yugoslavia to Turkey. Until 1950, 14,494 people from these families were then resettled by the state. Rest of the families that come to Turkey with free immigration status usually settled in Istanbul, Bursa, Izmir, Manisa and other provinces" (Tekin 2018: 258). "After 1953, Yugoslavian immigrants living in Turkey who wanted to bring other Yugoslavians to Turkey had to file a petition with the names of Yugoslavians wanting to migrate as a free immigrant to the closest Land and Housing Affairs General Directorate or the Governorship. In the petition, a condition committed had the free immigrants from Yugoslavia declare that they will meet their eating and drinking needs on their own, and do not ask for government help under any condition." (Tekin, 2018: 258). During this period, the migration of the upper-level Yugoslav Muslims ended in the mid-1950s. The migration of the lower level immigrants ended in 1966 due to decreased waves of immigration over time (Tekin, 2018: 259).

When examining how the languages were affected during the formation process of these political developments in the Balkans, it is seen that in the period before the dissolution of Yugoslavia (1992-1995), Bosnian was not accepted as an official language in the Former Yugoslavia and Serbian-Croatian was accepted as the official language. Serbian-Croatian or Croatian-Serbian were used in the two world wars as the common language of Serbs, Croats, Bosnians and Montenegrins (Kirbaç, 2013: 902). With the dissolution of Yugoslavia and the last war (1992-1995), three different standard languages emerged in the regions mentioned above. One of them was Bosnian and new grammar books, dictionaries and a spelling guide were written for Bosnian. With these studies, it is seen that the most important feature that distinguishes Bosnian from Serbian and Croatian is Arabic, Persian and Turkish origin words that entered Bosnian through Turkish in the Ottoman period. 'Turcizmi' is used for all words passed from Turkish to Serbian, Croatian and Bosnian. This term is used for Turkish origin and Arabic,

Persian, Latin and Greek words that originated in these languages through borrowing. Instead of Turcizmi, 'Orientalism' has also been used (Kırbaç, 2013: 902).

## **2. One Culture Two Languages: Turkish - Bosnian**

We have stated that among the Balkan languages, Bosnian is one of the languages that has borrowed the most words from Turkish. The arrival of the Huns into the region in the IX. Century was followed by the migration of other Turkish tribes in the following centuries, and Avars, Bulgarians, Vardar Turks, Pechenegs, Uzlar and Cumans-Kipchaks came to the peninsula from the north. Following the migrations from the north, Seljuk Turks from Anatolia in the XIII. Century and Ottoman Turks from the 14th century started to come to the region and the Balkans became the homeland of the Turks. " (Aridemir and Uğur, 2019: 1051). Turkish culture has been adopted so easily that it can survive for many years is also related to the Turks who came to the region before the Ottomans. Some Kipchak and Oghuz Turkish tribes, who settled in the region in different periods since the Huns, formed various cultural layers (Gökdağ: 2013:2).

When it comes to the Ottoman period in the Balkans, it is seen that many students were sent to Istanbul to be trained as clergymen after the Ottomans took the region under their sovereignty. These people, educated in Istanbul, used the Turkish words they learned in madrasah, school and religious schools or in the books they wrote on their return. This practice has also affected religious terminology, and most of the religious terminology consists of Turkish words. Turkish words have also started to be used frequently in daily life. On the other hand, in the tradition of folk poetry, another cultural element, collectors of folk poetry preserved the original form of Turkish words and consequently ensured the survival of Turkish words. Culturally, this situation played an important role in accepting Turkish words in society (Kırbaç, 2013: 902-903). Kırbaç (2013: 903) states that today Bosnian words from the Turkish language are frequently used in daily life:

"These words have no other equivalents in Bosnian: čekić-čekić (hammer), česma-çeşme (fountain), čizma-çizme (boots), kutija-kutu (box), limun-limon (lemon), rakija-raki (raki), pamuk-pamuk (cotton). Although some words have other equivalents in Bosnian, the ones taken from the Turkish language are preferred: čaršaf-plahta (bed sheet), čaršija-trg

(bazaar), jastuk-uzglavlje (pillow), jorgan-pokrivač (duvet), peškir-ručnik (peshkir, towel). On the other hand, some of the Turcizmi that had spread to every aspect of life either completely fell out of use, took their place in Bosnian as archaic words or became words used only by some segments. It is possible to give the following examples to these words: sofa, leđen-ležen (basin), barjak-bayrak (flag), mutvak-mutfak (kitchen), pendžer-pencere (window), mušema-mušamba (linoleum), taksirat, haber, fajda-fayda (benefit)”(Kırbaç, 2013: 903).

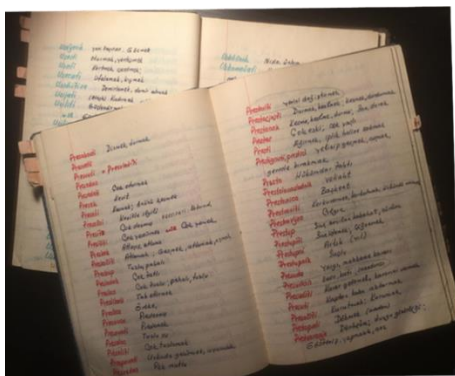
On the other hand, naming the Bosnian language has often brought Serbs, Croats and Bosnians against each other, and discussions continue on this issue. "According to the 65th article of the Constitution, the official languages of the Federation of Bosnia and Herzegovina are Bosnian, Croatian and Serbian. As the official alphabet, Latin and Cyrillic are of equal status. Other languages can be used as a communication and training tool. The Cyrillic alphabet was included in the Constitution for Serbs. Croats and Bosnians use the Latin alphabet. " (Gökdağ, 2012: 83). However, Serbs consider all three of these languages as dialects of Serbian. The attitude of Bosnians on this issue is that the same language is spoken throughout Bosnia. Therefore their language should be called "Bosanski" (Bosnian) to explain that the country is a whole. The Croats oppose this and call Bosnian "Bošnački" (Bosnian). The reason for the Croatians' objection to this situation is that the Croats in Bosnia oppose the idea that "they speak the same language as Bosnians" under the name of Bosanski (Gökdağ, 2012: 84).

### **3. Şakir Bayhan and His Works**

Şakir Bayhan was born on 4 October 1938 in Bijelo Polje (Akova), Montenegro, former Yugoslavia. After completing his high school education in Montenegro, Şakir Bayhan felt the effects of World War II and decided to emigrate to Turkey with his family from the former Yugoslavia in 1959. He graduated from Istanbul University Faculty of Forestry in 1969 as a Forestry Engineer MSc.



(Istanbul in 1963)



During his university years, he started researching former Yugoslav languages, which would form the foundations of his publications on the former Yugoslav languages (Bosnian, Serbian, Croatian) and continued his foreign languages during his military service in 1969-1970. Over the years, he prepared the Serbian-Croatian / Turkish dictionary, which consists of 15,000 words in handwriting, after a total of 9 years of work. Dictionaries, whose first studies were made with pen and notebook, have been transferred to the digital platform due to the author's ability to master the developing technology.



Serbian - Turkish / Turkish - Serbian Dictionary, 2004.

Serbian - Turkish / Turkish - Serbian Dictionary (Revised 2nd Edition), 2010.

Serbian - Turkish / Turkish - Serbian Dictionary (3. Edition), 2012.

Dictionaries have been prepared in two parts. It contains 34,500 words.



Bosnian-Turkish / Turkish-Bosnian Dictionary, 2006.

Bosnian - Turkish / Turkish - Bosnian Dictionary (2nd Edition), 2011.

It contains more than 45,000 headlines, explanatory examples, formulaic expressions and equivalents of idioms.

## Bosnian-Turkish Dictionary

(2015 and 2018 Turkish Language Association)



As a result of the author's years of work, the content and the publishing institution (the Turkish Language Institution) it is the work that the author defines as the apple of his eye. The number of entries interpreted in the dictionary is 60,400. The origin of the entries has been specified. Also, this work has been enriched by the abundant use of compound words,

compound verbs, idioms and phrases, word groups, folk language, slang expressions, proverbs, various professions and branches (science and technique, medicine, plant science, grammar, architecture, etc. "Bosnian is a language that has grammatical gender. Nouns, adjectives, sentences, phrases, plurals and pronouns in Bosnian are affected by this feature. " (Arslan, 2015). There is also information in the dictionary in which category the words are used in this sense.

### **Bosnian - Turkish Dictionary of Idioms (2018 Turkish Language Association)**



Şakir Bayhan's dictionary, published a short time before his death in Ankara on February 15, 2019, can also be called the distillation of his years-long work. "Not only words but also proverbs, idioms and sayings that reflect cultural accumulation make up the accumulation as mentioned earlier. Language is effective in the cultural integration of individuals as a means of

communication. In this respect, idioms are important materials that support and carry out the cultural dimension of the language. To use a language effectively, idioms must be learned and known" (Metem, 2014). Nearly 6,650 idioms, commonly used in today's Bosnian, are given with their Turkish equivalents in the book. Although the work was designed and prepared as a dictionary of idioms, 450 sayings commonly used in Bosnian were also included. While translating Bosnian idioms into Turkish and finding their semantic equivalent, the Turkish Dictionary (2011) was taken as a basis.

#### **Works in chronological order:**

- Hard Puzzles Book, 1999.
- Plant Names Book, Turkish - Latin / Latin - Turkish, 2003.
- Serbian - Turkish / Turkish - Serbian Dictionary, 2004.



- **Bosnian - Turkish / Turkish - Bosnian Dictionary, 2006.**
- Serbian - Turkish / Turkish - Serbian Dictionary (Revised 2nd Edition), 2010.
- **Bosnian - Turkish / Turkish - Bosnian Dictionary (2nd Edition), 2011.**
- Serbian - Turkish / Turkish - Serbian Dictionary (3. Edition), 2012.
- Bosnian - Turkish 2015, **Turkish Language Association.**
- Bosnian - Turkish 2018, **Turkish Language Association**, (Revised 2. Printing).
- Bosnian - Turkish Dictionary of Idioms, 2018, **Turkish Language Association.**

### **Conclusion**

The Balkan geography has attracted attention with its physical and demographic structure, containing interesting elements throughout history. Todorova (2020: 27) uses the following expressions while defining the Balkans: "A ghost wanders in Western culture. The ghost of the Balkans. All the powers formed a holy alliance to get rid of this ghost: Politicians and journalists, conservative academics and radical intellectuals, moralists of all kinds, genders and movements. Can one show a single group that is not condemned as 'Balkan' and 'balkanizer' by its opponents? ". One step beyond this understanding, the term Balkans and Balkanization assumes a negative meaning, especially during the Balkan wars of 1912-1913, to symbolize the process of disintegration of a state and political relations full of turmoil, as well as to describe the division of a geographical area between small units that are often hostile to each other (Todorova, 2020: 76-77).

After a long period of peace in the Balkans during the Ottoman period, a great political turmoil occurred. As a result of this, an important separation occurred especially in terms of religion and language in the process of disintegration that started in the Balkan peninsula, where there was a mosaic of nations (Gökdağ, 2012: 71). Because Bosnian was not accepted as an official language, especially in the former Yugoslavia, a very multi-lingual structure; The acceptance of Bosnian as the official language is

regarded as a very important turning point in the context of the registration of the existence of a nation and therefore a culture in history. As a result of the new political formation after the collapse of Yugoslavia, Bosnian was accepted as the official language and new grammar books, dictionaries and a spelling guide were written for Bosnian. With these studies, it is seen that the most important feature that distinguishes Bosnian from Serbian and Croatian is Arabic, Persian and Turkish origin words that entered Bosnian through Turkish in the Ottoman period. The term "Turcizmi" acts as an element that distinguishes Bosnian from other languages. Both Serbian-Turkish and Bosnian -Turkish dictionaries, which are accepted as another step of these studies and prepared by Şakir Bayhan, has fulfilled a historical task by underlining their separation from other languages once again with bold lines and reveal the historical influence of Turkish culture in the Balkans with written works.

Looking at the current situation, "In Bosnia-Herzegovina, where Turkish people have an effective cultural, historical and commercial communication, Turkish is taught as a second language in various levels from popular courses to academic environments. There is a need for results to be obtained by comparing the two languages in Turkish teaching studies in this country "(Arslan, 2015: 170). These published dictionaries are regarded as a unique resource in meeting a very important need within this framework.

Ultimately, "Lexicography is a tradition, a practice that requires a lot of patience and a long-term study of searching, scanning, compiling and planning. The dictionaries that emerged from these studies are an author's work and the cultural memory. Dictionaries built on words, which are the building blocks of the language, have a very important place in the material and spiritual life of the nations " (Kahraman, 2016: 3296).

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**PARTICIPATING DEMOCRACY PRACTICES IN LOCAL GOVERNMENTS: AN  
EVALUATION ON FACEBOOK AND TWITTER PRACTICES OF  
MUNICIPALITIES**

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**Abstract**

Although the concept of democracy generally reveals a normative approach in the sense of self-government of the people, it is seen that an understanding of democratic administration based on representation is dominant in practice. Representative democracy refers to the governance of the people through the representatives they elected based on the elections held at regular intervals. However, the gap between representative democracy and the normative paradigm has led to a crisis of legitimacy in representative democracy. The idea of participatory democracy has become widespread as a remedy to bring representative democracy closer to ideal democracy and get it out of its crisis. With the participatory democracy, it seems possible for the people to actively participate in and get involved in the order and actions of the administration, express their opinions, demands and criticisms via various mediums, beyond mere elections. Thus, in this study, social media environments/channels,, especially Facebook and Twitte, are

In this study, based on the idea of participatory democracy, the shares/posts of Çankaya Municipality, Etimesgut Municipality and Keçiören Municipality in the province of Ankara via their official Facebook and Twitter accounts during August 2020 are analyzed qualitatively and quantitatively through content analysis method. The aim is to analyze the social media usage practices of the aforementioned local governments, identify the current participation problems, and offer solutions to these problems.

**Keywords:** Democracy, Participatory democracy, Local government, Social media, Facebook, Twitter.

### **Introduction**

"Democracy", which has the meaning "the power of the people" (Sartori, 1987: 7) and is based on the principle of self-government of the people, based on the ideal of realizing social freedom and legal equality, It expresses the government regime based on the principle of participating in the state administration directly or through the representatives chosen by citizens who can exercise political rights (Türk Hukuk Kurumu, 1991: 66). As a matter of fact, with the concept of democracy, it is expressed that the people control the government directly or through the representatives they choose. The concept has changed and developed in the scope and application of the concept from the management approach in the Ancient Greek city-states, which are accepted as the first examples of direct democracy, to the present day. In Ancient Greek sites, the public gathered in certain squares and directly declared their opinions and decisions on important issues to the administrators. However, today, democracy is seen as the political system in which the people are positioned at the top of the government and indirectly use their authority through their deputies by regularly electing their representatives through free elections (Tunç, 2008: 1113-1116).

"Representative democracy" is the exercise of the sovereignty, ideally belonging to the nation, through the representatives elected by the nation. Representatives elected by the nation are authorized for a certain period, and elections held after the expiration of the period become an indispensable element of democracy. Although the participation of the people in the decisions of the administration is supported by rights such as petition, right to protest, meeting and march, citizens remain in a mostly passive position except for elections. This difference between the notion of democracy and its implementation has revealed the gap between true democracy and ideal democracy of democracy. Drawing attention to this difference, Sartori defines democracy in the axis of "normative" and "realist" democracy. Normative, that is, "ideal democracy", and realist, that is, "existing democracy", complement each other. As a result, democracy is also

the outcome of the struggle between these two (Sartori, 1987: 8). Therefore, there is the ideal democracy to be achieved on the one hand.

On the other hand, the real democracy that is influenced by ideal democracy also shapes ideal democracy. The struggle for democracy includes the effort to reach the ideal one. In this direction, many democracy models have been developed until today. One of them is the "participatory democracy" approach.

### **1. Representative Democracy Crisis and Participatory Solution**

Participatory democracy approach foresees active social participation as much as possible in administrative activities in the political, social and economic spheres. In participatory democracy, it aims to go beyond voting by increasing the political participation of individuals and express their opinions freely on issues that concern themselves and society and be included in the decisions taken (Demir, 2010: 606). Representative democracy, on the other hand, refers to a parliamentary structure consisting of elected parliamentarians/deputies representing a specific voter share, and passing bills based on the majority vote (Fuchs, 2007: 225). However, this system is criticized for reasons such as the contradiction it has with the definition of ideal democracy, the passive position of the citizens, and the tendency of the elected to individual interests rather than the benefit of society.

The main factor that reveals the participatory democracy theory is the democracy crisis experienced by the representative democracy approach. Indeed, the first and the most important criticism of representative democracy emphasises the paradox between popular sovereignty and representation. Regarding this, Rousseau (1999: 129; 2014: 43, 151) emphasized that the sovereignty, which means the execution of the general will, cannot be transferred to anyone else, and that only public can represent its sovereignty. According to him, "be that as it may, the moment that a people provides itself with representatives, it is no longer free; it is no longer exist". What Rousseau emphasized in general is that reducing democracy to only voting behavior makes the general will passivate, bringing about the destruction of the right to sovereignty.

Defending participatory democracy with the thesis of "strong democracy", Barber emphasizes that liberal democracy is truly liberal in human nature, knowledge and politics, but not democratic. He calls the liberal democracy approach "thin democracy" because of its openness to individual interests and privileges (Barber, 2003: 4). Therefore, the essence of democracy is hidden in "strong democracy" as a modern variant of it. His understanding of strong democracy, which unites by public interests through civic attitudes and participatory institutions, is based on the idea of a self-governing community of citizens united by common wisdom and mutual action. In this respect, it offers an alternative to "thin democracy", which is the democracy of elites by its nature, and the liberal, representative and instrumental understanding of democracy with other equivalents (Barber, 2003: 117).

Another criticism brought to the approach of representative democracy is that the sovereignty of the people is damaged because democracy serves the will of political and economic elites (Gencer Kasap, 2012: 31-32). In addition, political parties have oligarchic feature, even if they appear democratic by nature. Mills, representative of "the Power Elites" theory, expresses his criticism of the transformation in American understanding of modern democracy after World War Second through three key institutions. The first of these is the increasing corruption in the political order. The real policy made by the public or by the representatives of the public on alternative decisions on public issues has been discredited, and the policies carried out with political parties that establish connections between those in the decision-making authority and the public have lost their effect. The second institution is the business world that integrates with politics. Today, it is impossible to see business world and politics as two separate institutions. This situation undermines the understanding of democratic society in a real sense. The third and last institution is the militarization of the state, depending on the military structure whose sphere of influence has expanded (Mills, 1974: 382-383).

Michels also criticizes democracy through modern political parties. According to him, in today's political parties, the aristocracy penetrates the essence of democracy with all its elements and presents itself in a democratic disguise: "On the one side we have aristocracy in a democratic form, and on other democracy with an aristocratic content" (Michels, 1999: 50). In his



thesis "iron law of oligarchy", Michels expresses that no matter how political parties may seem as democratic, oligarchic understanding is inevitable and the interests of the elite minority will always be respected (Slattery, 2014: 65).

Castells also emphasizes that there is increasing discontent with parties and professional politicians in the public. Supporting his statements with a study conducted by the Times Mirror Center in 1994, Castells stated that the only clear finding obtained from the research is; people are now very disappointed with the current system and expect alternative solutions and suggestions. According to a nationwide survey of Harris in 1994, 84% of people in the current democratic system (it was 72% in 1980) believed that the government does not represent their interests, while 72% of them had the opinion that the government is in the service and direction of the interest groups (Castells, 2006: 514). Indeed, Baron d'Holbach justifies societies' lack of trust in corrupt politicians. He thinks that even in countries that boast of having the most freedom, those who represent the people often betray their interests and put their voters in the hands of those who want to upset them. In addition, he states that the public should not rely on such deputies/representatives and the authority of these deputies/representatives should be limited (Keane, 2010: 60).

Hardt and Negri also draw attention to the global dimension of the democracy crisis. Although the end of the Cold War is seen as the ultimate global victory of democracy, today it is seen that democracy is in a crisis everywhere in notion and practice. Even in the United States, which sees itself as the absolute knight of global democracy, electoral systems are being questioned, and democracy in many parts of the world remains just an image. Continuous global warfare is also undermining this thin democracy. Parallel to globalization, the problem of local and national representation has become more evident. Aside from the fact that the democratic patronage of the USA over other countries contradicts with the understanding of democratic representation, global institutions such as the World Bank and the IMF determine the policies of other countries with credit funding is also an obvious indicator of the representation crisis (Hardt and Negri, 2004: 247-288).

One way to salvation from the democracy crisis that the representative system fell into was adopting the "participatory democracy approach". Fuchs (2007: 227) defines the concept of "participation" as people designing and managing their social systems by themselves through technology, resources and organizational skills, and developing collective visions for a better future so that the created social systems can benefit from the intelligence of the community. According to him, decisions in a social system should be taken, prepared and enacted by all individuals and groups affected by the operation of the bottom-up system. Indeed, participatory systems are self-organizing and self-managing systems. Fuchs (2007: 227) lists why social participation is important and necessary as follows:

- "Participation is a human right.
- Participatory systems are more democratic and effective than heteronomous systems.
- Participation contributes to contentedness and happiness of human beings.
- Participation is a precondition for consensus.
- Participation creates respect for one another.
- Participation can ensure that people participate in social systems more effectively and at a deeper level of commitment.
- Participation allows synergies to arise from cooperation and joint knowledge production."

In this context, based on social participation, Barber saw strong democracy as the self-government of the people, not the government. Even if not in every event and situation, institutions that will increase the active participation of citizens should be supported and the active participation of citizens should be provided, especially when decisions are made on important matters or when an important authorization exercise is in question (Barber, 2003: 151). However, the most important threshold for the active participation of the public in the administration, in other words, for the ability for self-government is knowledge. A public administration whose people are uninformed or unable to access information cannot be more than a crude laugh or an introduction to a tragedy or both. Knowledge will always

rule ignorance: Therefore, a community that wants to govern itself must arm with itself with the power of knowledge (Madison, 2006: 308).

On the other hand, Barber did not base his expectation of strong democracy on the utopian idea that the people's self-government will solve all problems. He based his expectation of strong democracy on Machiavelli's idea that the majority might be just as wise as the princes. Theodore Roosevelt's proposition that when most ordinary people rule themselves, day by day, they will make fewer mistakes than a smaller group of people would do when trying to rule them (Barber , 2003: 151).

Robert Dahl's five criteria that an ideal democratic system must have emphasize social participation. These five criteria that Dahl put forward are; Effective participation, voting equality, enlightened understanding,c of the agenda, inclusion of adults.

Effective participation: Before a policy on an issue is adopted, all members should have equal opportunities to communicate their views to other members on what the policy should be.

Voting equality: When deciding on a policy, every member should have an equal opportunity to vote and all votes should be equal.

Enlightened understanding: Each member (citizen) should have equal opportunities to learn about the relevant alternative policy and its possible consequences within reasonable time limits.

Control of agenda: Members should have equal rights in determining and deciding on policies to be put on the agenda.

Inclusion of adults: All or at least most citizens should have equal rights offered by the first four criteria above.

The emphasis on participation in Dahl's criteria defines an ideal and perfect system in his expression. Although almost no one believes that a perfect system can be achieved in the real world, for Dahl, these criteria can lead society to solutions that bring it closer to ideal democracy (Dahl, 1998: 29, 37-38).

## **2. Social Media and Participatory Democracy**

The technological transformation experienced has integrated all other forms of communication in an interactive network. In other words, written, verbal, audio-visual media forms combined in the same environment/social media and created a new hypertext and meta-language. The integration of text, images and sounds within a global network, openly and free of charge, in a specified period has completely changed the dynamics of communication. De Kerckhove states that the radical transformation in communication dynamics based on the spread of the Internet has also changed the culture and communication styles of those connected to the network. Dyson also emphasizes that computer-mediated communication now includes all social activities as well as professional work. Politics is one of the areas where the use of new media has increased. Accordingly, politicians announce their activities and promises over the internet. People use the internet to make them heard in the local, national or global arena regarding social and environmental, local or universal problems (Castells, 2008: 440, 473, 481, 482-483). Today, social media, which have become widespread especially after Web 2.0, offer important opportunities for both politicians and citizens to communicate and make them heard.

In general, social media are web-based services that allow individuals to create open or partially open profiles within a limited system, share content through these profiles, view what others' share, and navigate between shares (Boyd and Ellison, 2007: 211). In social media environments, users create personal profiles and invite their friends and colleagues to access these profiles. These channels allow users to communicate via e-mail and instant messages (Kaplan and Haenlein, 2010: 63). In addition to the standard texts, the communication can produce visually and aurally rich multimedia content.

Social media environments allow for multiple use and virtual sharing and have a continuous update feature that allows instant posts to be viewed. In social media platforms, people express their opinions on all kinds of issues, and they can discuss these and the opinions of others (Vural and Bat, 2010: 3349). In this respect, social media environments can be seen as "huge open session mediums" that allow almost everyone to compare their thoughts and

get to know different ideas and ideologies. The intense interest in political debates makes it easier for politicians to meet their target audience through these social media. Similarly, in social media environments, users can convey their problems to politicians. They express their opinions and criticisms on current issues without the need for any intermediary person or institution. The most important feature of the internet and especially social media regarding democracy is facilitating horizontal communication by eliminating the vertical hierarchy (Dahlgren, 2013: 40).

Party representatives, especially the political power and local administrators, must constantly interact with the public to reach the electorate and consolidate the existing voters (Karaçor, 2009: 123). In this respect, social media offers important opportunities to those on the representation side. On the other hand, the society interacting directly and asynchronously with the rulers; that's to say society being able to express opinions, suggestions and criticisms about government's words, activities and actions proves the contribution of social media to democratic participation.

### **3. Method and Research Findings**

There is an increasing reality of internet and social media usage regarding users and time spent worldwide. According to the "Dijital 2020" report published by WeAreSocial and Hootsuite together, in the world there are more than 4.5 billion active internet users, or in other words, more than half of the world population is now social media users. According to the report, there are 3.96 billion social media users worldwide as of July 2020. Also, people on average spend 2 hours and 22 minutes of their day on social media platforms (Kemp, 2020). According to the report, there are 62.07 million Internet users in Turkey. The number of active users of social media in Turkey is 54 million, constituting 64% of the total population. In Turkey, people spend an average of 7 hours and 29 minutes per day on the Internet. 2 hours 51 minutes of this period is the time spent on social media. The most widely used social media platforms in Turkey respectively Youtube, Instagram, Whatsapp, Facebook and Twitter. There are 37 million Facebook users in Turkey which of 63.9% are men and 36.1% are women. And also, there are 11.8 million Twitter users in Turkey which of 78.4% of are men and 21.6% are women (Bayrak, 2020).

Based on these data, the social media posts/shares of Çankaya, Etimesgut and Keçiören municipalities of Ankara province in August 2020 via their official Facebook and Twitter accounts were analyzed quantitatively and qualitatively. These three municipalities were selected in the study because they are districts with large population density representing three different political parties in Ankara (Çankaya Municipality / Republican People's Party-CHP, Etimesgut Municipality / Nationalist Movement Party-MHP, Keçiören Municipality / Justice and Development Party- AK Parti). In addition, the study was limited to Facebook and Twitter accounts of municipalities as these are the social media platforms actively used by all three municipalities and sampled municipalities have the most followers in these social media platforms.

When we look at the Facebook pages of the municipalities, Etimesgut Municipality stands out as the first institution that created the Facebook account. The contact information and addresses of the municipality are included in the identity card/ web masthead of the page created on July 7, 2010. Keçiören Municipality created its Facebook account on 11 June 2011. In the "About" section, information about various historical background, touristic and social facilities of the district, and the contact information of the municipality are included. Contact information of Çankaya Municipality is given in the "About" section of Facebook account of Çankaya Municipality, which formed on December 9, 2011. Similarly, on the Twitter accounts of the municipalities, there is only contact information. In the table below (Table 1.), the population of the municipalities and the number of Facebook and Twitter followers are given.

<b>Population, Facebook and Twitter Profiles of Municipalities</b>			
<b>Municipality</b>	<b>2019 Population</b>	<b>Number of Facebook Followers</b>	<b>Number of Twitter Followers</b>
<b>Çankaya Municipality</b>	944.609	109.000	84.000
<b>Etimesgut Municipality</b>	587.052	24.000	8.600
<b>Keçiören Municipality</b>	939.161	59.000	43.500
<i>Table 1. Population, Facebook and Twitter follower numbers of three municipalities</i>			

It is seen that Çankaya, Etimesgut and Keçiören Municipalities actively use Facebook and Twitter social media accounts. More specifically, Çankaya Municipality has 109,000 Facebook and 84,000 Twitter followers. Etimesgut Municipality's Facebook account is followed by 24,000 followers and its Twitter account followed by 8,600 followers. Finally, Keçiören Municipality has 59.000 Facebook followers and 43.500 Twitter followers. The first thing to notice in this data is that the number of followers of Facebook accounts of all three municipalities is significantly higher than the number of followers of their Twitter accounts. Secondly, the striking point is the difference among the numbers of followers of the municipalities. Çankaya Municipality has nearly twice the number of followers of Keçiören Municipality on both Facebook and Twitter. What is striking here is that the number of followers of Etimesgut Municipality is quite low compared to the other two municipalities. Although the low population in Etimesgut Municipality is considered a reason for the low number of followers compared to other municipalities, this factor alone is insufficient to explain the difference.

The ratio of the number of Facebook and Twitter followers of municipalities to their population				
Municipality	Population / Number of Facebook Followers		Population / Number of Twitter Followers	
<b>Çankaya Municipality</b>	944.609/109.000	11,5 %	944.609/84,000	8,9 %
<b>Etimesgut Municipality</b>	587.052/24.000	4,1 %	587.052/8,600	1,5 %
<b>Keçiören Municipality</b>	939.161/59.000	6,3 %	939.161/43,500	4,6 %

*Table 2. Ratio of Facebook and Twitter followers of municipalities to their population*

According to the population profiles of the districts, Çankaya municipality ranks first with a population of 944,609 in 2019. Keçiören follows Çankaya with a population of 939.161. The population of Etimesgut is recorded as 587,052. When the population of the municipalities and the number of Facebook and Twitter followers are compared (Table 2.), it is seen that Çankaya Municipality is ahead in both Facebook (11.5%) and Twitter (8.9%). The ratio of the number of Facebook followers of Etimesgut Municipality to its total population was 4.1%, while the Twitter follower's rate remained at 1.5%. In Keçiören Municipality, these rates correspond to

6.3% on Facebook and 4.6% on Twitter. These rates are important in showing population-based quantitative participation in the administrative activities of municipalities as a local government through social media. As a matter of fact, what is expected from the administration in participatory democracy is to develop, provide and facilitate the qualitative and quantitative the mediums in which as many citizens as possible can participate in the administration and bring their opinions and criticisms on issues that concern themselves and their environment, and the administration offering citizens related opportunities.

<b>Posts/Sharings and Rates in August</b>						
<b>Municipality</b>	<b>Number of Facebook Sharings</b>	<b>Number of Twitter Sharings</b>	<b>Total</b>	<b>Facebook Sharing Rate</b>	<b>Twitter Sharing Rate</b>	<b>Total</b>
<b>Çankaya Municipality</b>	47	407	454	% 10,4	% 89,6	% 100
<b>Etimesgut Municipality</b>	32	26	58	% 55,2	% 44,8	% 100
<b>Keçiören Municipality</b>	98	432	530	% 18,5	% 81,5	% 100
<i>Table3.Number and rates of sharings/posts by municipalities on Facebook and Twitter accounts in August 2020</i>						

Considering the amount/number of sharing/posts made by the municipalities on their Facebook and Twitter accounts during August 2020 (Table 3.), it is seen that Çankaya Municipality made 47, Etimesgut Municipality made 32 and Keçiören Municipality made 98 posts via their Facebook accounts. When looking at the number of sharing/posts on their Twitter accounts, Çankaya Municipality made 407, Etimesgut Municipality made 26 and Keçiören Municipality made 432 sharing/posts. Accordingly, Keçiören (98) made sharing the most via Facebook account and Etimesgut Municipality made the least sharing via Facebook account (32). Çankaya Municipality's total Facebook sharing/posts number is 47. According to the table, Keçiören Municipality had the highest sharing/posts (432) on Twitter. Çankaya Municipality follows it with a small difference (407). Etimesgut Municipality made sharing in a relatively low number (26) compared with others.



On the other hand, Etimesgut Municipality only made more sharing on Facebook account than its Twitter account. Another point that draws attention here is that although the number of Facebook followers in all three municipalities is higher than the number of Twitter followers, -except for Etimesgut Municipality- they shared more via their Twitter accounts. Çankaya Municipality made only 10.4% via Facebook accounts of 454 sharing in both Twitter and Facebook accounts. While this ratio remains at 18.5% of Keçiören Municipality, 55.2% of the total sharing of Etimesgut Municipality is via Facebook posts.

Interaction numbers and rates of posts/sharing of municipality										
Municipality	Accounts/Platforms	Total Posts/ Sharing of Municipalities	Likes	share/retweet	Comment	Feedback	Total	Interaction Per Sharings	Facebook Rate of Interaction	Twitter Rate of Interaction
Çankaya Municipality	Facebook	47	4.704	398	293	24	5.419	115	6 %	94 %
	Twitter	407	75.361	7.590	2.065	87	85.103	209		
Etimesgut Municipality	Facebook	32	5.049	540	269	0	5.858	183	82 %	18 %
	Twitter	26	1.059	187	49	1	1.296	50		
Keçiören Municipality	Facebook	98	4.737	124	148	26	5.035	51	11 %	89 %
	Twitter	432	22.780	6.915	9.931	33	39.659	92		

*Table 4. Number of likes, comments, feedback and shares / retweets and interaction rates of posts made on Facebook and Twitter*

Considering the interaction ratios of the posts of the municipalities on Facebook and Twitter accounts (Table 4), a total of 47 content posts via Çankaya Municipality's Facebook account has 4.704 likes and those posts shared 398 times in total. These posts are received 24 feedback in total and they receive a total of 293 comments made by followers. An average of 115 interactions falls on each post on the Facebook account of Çankaya Municipality whose total number of interactions is 5,419. 407 posts by Çankaya Municipality, which uses its Twitter account much more actively, receive 75,361 likes and these posts are retweeted 7,590 times. 2,065 comments were made to the posts and the number of feedback to the posts made by municipality remained at 87. In its posts with 85,103 interactions,

the average number of interactions per post is 209. While Twitter's sharing/posts' rate is 94% in the total interaction of posts of the municipality, rate of Facebook's sharing is only at 6%.

Unlike the other two municipalities, Etimesgut Municipality shares more content/posts via Facebook than Twitter. A total of 32 Facebook posts of municipality receive 5.049 likes and these posts are shared 540 times. No feedback is made by municipality to 269 comments found in the posts/sharing. In the posts having 5,858 interactions, the average number of interactions per post is 183. According to the municipality's Twitter data, 26 content shares having 1,059 likes and these content shares are retweeted 187 times. These content shares, for which followers make total number of 49 comments, gets only one feedback made by municipality. In the contents with a total of 1,296 interactions, the average number of interactions per posts/tweets is counted as approximately 50. The rate of Facebook in the total interaction with the contents of the municipality is 82%, but rate of Twitter posts is only at 18%.

Keçiören Municipality, which uses Twitter more actively, shares 98 content via its Facebook account and its shared contents get 4,737 likes and is shared by 124 (times) unique users/followers. 148 comment are made to the posts of the municipality by followers and these posts get 26 feedbacks made by municipality. In posts having a total of 5.035 interactions, the number of interactions per sharing/posts is 51. 432 content shares are made via the municipality's Twitter account receive 22,780 likes and these content shares are retweeted 6,915 times. 9,931 comments are made to the posts by followers, and the number of feedback made to these comments by municipality is only 33. To the posts' having 39,659 interactions, the arithmetic mean of the interaction is 92. The rate of posts via Twitter account in the total interaction is 89% and the rate of Facebook's posts is 11%.

<b>Feedback Ratios by Municipality on Comments Made by Followers</b>				
<b>Municipality</b>	<b>Social media</b>	<b>Total number of comments</b>	<b>The total number of feedback made by municipality</b>	<b>Feedback ratio byMunicipalities to comments made by followers</b>
<b>Çankaya Municipality</b>	Facebook	293	24	8,2 %
	Twitter	2.065	87	4,2 %
<b>Etimesgut Municipality</b>	Facebook	269	0	0 %
	Twitter	49	1	2 %
<b>Keçiören Municipality</b>	Facebook	148	26	17,6 %
	Twitter	9.931	33	0.3 %

*Table 5. Feedback ratio by municipality to comments made by followers on content shared by municipalities*

People's written reporting of requests and complaints on social media is one of the most concrete indicators of democratic participation. Users do not have the authority to directly share content on an institution's Facebook and Twitter accounts, that is to say, they do not have the authority to make opinions, suggestions or criticisms via municipalities' Facebook and Twitter accounts. The only way to do this is to communicate through the institution's posts. In the study, since the comments made by followers to the posts shared by the 3 municipalities via their Facebook and Twitter accounts, and the feedback given by municipalities to comments made by followers are considered to be important in terms of democratic participation, the said ratios (subject) are considered separately from the above table (Table 5). Accordingly, the rate of feedback given by the municipality to comments made by followers to the shares of Çankaya Municipality is 8.2% on Facebook, while it is 4.2% on Twitter. Keçiören Municipality gives the highest rate of feedback with 17.6% on Facebook comments made by followers, on the contrary, rate of feedback of municipality is 0.3% on Twitter. Etimesgut Municipality, on the other hand, demonstrated a very low rate of feedback on both Facebook and Twitter to the comments. The feedback given by the municipality's Facebook account is both proportionally and numerically zero. The municipality's Twitter feedback rate is only 2%.

#### **4. Evaluation**

When the data obtained within the framework of the posts made by the municipalities via their Facebook and Twitter accounts are evaluated, it is seen that the posts are shared via each account are mostly standardized and stereotyped content production. In general, it can be seen that the shared content via social media accounts of Facebook and Twitter of municipalities is lacking in increasing participation. The said municipalities use social media platforms to celebrate religious and national days and announcing/sharing several services and activities rather than democratic participation. To exemplify the subject according to Etimesgut Municipality's posts, 18 of the 32 posts are shared via the municipality's Facebook account are about religious-national day celebrating, martyr-condolence messages and press news. In addition, social and cultural facilities and Covid-19 controls stand out with 5 shares in the posts. No posts about basic municipal services such as transportation and infrastructure are found on the

municipality's Facebook account. The posts shared via the municipality's Twitter account, on the other hand, have the same content as the posts on the Facebook account, although they are small in amount (26 shares). In the social media accounts of Çankaya and Keçiören municipalities, compared to Etimesgut municipality, it is seen that posts about transportation and infrastructure services such as paving and repairing of pavements are shared. Shares/posts that citizens can participate actively in municipal activities mainly involve transportation and infrastructure activities. However, the participation of the citizens here is mostly limited to announcing their problems about streets they live and pavement problems in their environments. Based on these data, it is possible to say that Facebook and Twitter accounts of municipalities serve as a board/channel for announcing municipal activities of municipalities rather than increasing participation of followers/people. However, these channels/social media are communication environments that allow instant exchange of ideas and participation of the maximum number of citizens. In this respect, Facebook and Twitter have the qualities that can be used effectively in all stages, from taking social decisions to implementation in business and service development and production of municipalities.

On the other hand, some problems prevent people from participation on Facebook and Twitter. For example, criticism or demands made by some citizens are subjected to censorship with the harsh reactions of other citizens and sometimes even more insulting comments. Another problem is that some citizens overestimate the municipal administration and do not hesitate to offend the demand and criticism by other citizens. In response to a citizen's complaint that his streets lived have not been maintained or neglected for months, another person's defense of the municipality in the form of "do not talk too much with that your tiny mind, the municipality will not be able to maintain everywhere immediately, either, be patient" is a good example for this subject. Related to this subject, Lelkes, Sood, and Iyengar (2017: 16-17) concluded that internet and social media algorithms have the potential to increase and deepen partisanship. In addition, organized or singular trolls of rival parties actively undermine the process of people's participation. In this study, under many shares/posts of the municipalities, the same baseless and completely disconnected comments and criticisms of these users are seen. This situation diverts the

focus on evaluating and discussing municipal activities and weakens people's participation by decreasing the quality.

Another problem that draws attention in the focus of municipalities is the lack of sufficient response (feedback) to the comments and demands of the citizens. Despite the comments made by people, the low rate of feedback is a concrete indicator of this problem. However, in the study, it is observed that the mayors of Çankaya and Keçiören municipalities respond to the problem or question personally under some of the posts of Çankaya and Keçiören Municipalities shared by. The involvement of the Mayors in the process increases the interest (participation) of the citizens and the citizens are more satisfied with mayors' direct contact with the problems/comments.

Since democratic participation implies the active and voluntary involvement of the maximum number of citizens directly in government activities and decision-making, municipalities' Facebook and Twitter accounts should be planned in a way that encourages people's participation. These accounts should be prevented from transforming into classical media tools dominated by municipalities' one-way communication. For this, municipalities should see these mediums (Twitter and Facebook) as an opportunity for large-scale assemblies and a higher quality service understanding, where the pulse of the society is measured, the demands, suggestions and complaints of the citizens are received/learned, evaluated and discussed, rather than a propaganda environment and notice board. For this reason, the content prepared and shared via these social media should be prepared in a format that encourages people's participation, other than just a media where there are announcements, congratulations and condolences. By sharing the plans and programs of municipalities and municipal councils with citizens, it can benefit from the citizens' knowledge, experience, and opinions in the steps/plans to be taken. In addition, only the municipalities sharing the content/posts via their social media accounts and preventing the followers via sharing contents/posts on these accounts also sterilizes participation. Instead, citizens can be actively involved in content production in these social media environments, making shares that will encourage participation, and brainstorming and discussions over these shares can lead to a new and rich service practice. Also, in this way, problems that are not noticed by the management at all can be discovered and resolved.

In this study, one of the positive actions observed during data collection is that the Mayors of Keçiören and Çankaya municipalities communicate with the citizens one-to-one, answer the citizens' questions, and offer solutions to their problems. This direct interaction mechanism is important in terms of the more active participation of the mayors in the process, increasing the participation of the citizens, and building a more superior communication environment. Moreover, related to this subject, the sincere interest of senior municipal administrators and employees via Facebook and Twitter (social media) with the citizens and their problems will contribute to the integration of the municipality and the people.

In addition, the municipality may utilize practices such as mini referendums and polls over with its followers regarding the encouragement of participation. In this way, on the one hand, the followers' active participation is increased/provided, on the other hand, the municipality can carry out its activities in parallel with the social inclination in an interaction and solidarity based on direct cooperation with the citizen. However, it should not be forgotten that such applications can always be abused. For example, some participants may sometimes encourage social media users to make preferences like their own preferences so that the results are as they wish. Even if it is impossible to eliminate abuse, municipalities can minimise speculative consequences by encouraging their followers' maximum participation.

### **Conclusion**

Participatory democracy approach, which is proposed as a solution to the crisis of representative democracy, builds its thesis on representative democracy. Participatory democracy approach, rather than being an alternative to representation, is based on the principle of voluntary participation of passive citizens in administrative activities by going beyond the understanding of just voting. Today, the transformation in information and communication technologies and the widespread internet network have the qualities to support and strengthen this participation. In this study, the position of social media in promoting/encouraging participation in local governments, especially Facebook and Twitter, was analyzed through the institutional accounts of Çankaya, Etimesgut and Keçiören municipalities. The study revealed that generally, all three municipalities did not take

adequate steps to support and develop a participatory democracy culture. The study also observed that citizens' understanding of participation is not yet at the desired level. However, with the right solutions and appropriate directions, citizens can become participatory individuals in the activities and operations of municipalities. Finally, from a technological deterministic point of view, the study neither suggests that social media is the most important way and style of participatory democracy nor offers an ideological claim that these media (social media) are the only fast and effective solution to problems.

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**A BRIDGE INSTALLED TO THE PAST:  
ULUCANLAR PRISON MUSEUM AS A MEMORY PLACE**

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**Abstract**

Just like individuals, it has a memory that preserves its past in their society. Societies form their imaginary imagination and transmit this image from generation to generation with the culture of remembering they create. With the disappearance of real memory environments, modern man establishes memory spaces to awaken memory and maintain the continuity of the past. One of the places that embodies the remembrance of the modern era is its museums. In the reconstruction of social memory, museums in general and Ulucanlar Prison Museum have a very important place for social memory.

**Keywords:** *Collective Memory Theory, Collective Memory Spaces, Museum, Ulucanlar Prison Museum*

**Introduction**

Memory is a storehouse of memories where the past accumulates. When human beings want to remember their past, their memories in the past, they knock on the door of this warehouse. Although the memories of the individual, who are a whole with his environment, family, friends, are seen as personal, they are the works of coexistence.

Halbwachs states that "it makes no sense to search memory in my brain or any corner of my mind only accessible to me; I can only remember the past externally, and the group I am in gives me the tools to structure what I remember at a certain time (Olick,2014)". He further adds that the usual images of the external world are inseparable parts of the individual.

Assmann also states that the memory is based on rebuilding. According to Assmann, the past does not remain as it is in memory. It is constantly reorganized within the variable relations of time in the

progressive process (Assmann, 2018: 50). Connerton, on the other hand, gathers memory under three headings: "personal memory", "cognitive memory" and "habit memory". Personal memory; It shows acts of remembering that takes its subject from a person's life story. Connerton called this type of memory personal memory because life stories refer to a personal past. The second type of memory, cognitive memory, includes the verb "recall" regarding future events. According to cognitive memory, it is not that what is remembered is found in the past, but that the person who remembers that thing has encountered it in the past, lived its experience in the past, or learned it in the past. Habit memory, on the other hand, is only about our ability to reproduce a certain performance. In every case where we need to remember how to read, write, and ride a bike, it is a matter of doing them well or badly (Connerton, 2014: 42-43).

Memory, the bridge between the past and the future, becomes meaningful by transferring the accumulations from the past to other generations. Like individuals, societies also have a certain accumulation with the effect of historical, cultural, economic, etc. events that played an important role in their past. Therefore, it is necessary to talk about collective and individual memories (Atik and Erdoğan, 2014).

Halbwachs developed the "Collective Memory Theory" based on the positioning of groups in time and place. According to Halbwachs (2018: 30), our memories are collective as they are reminded to us by others, even if they are about events we attended individually. Collective memory, which enables the community to share a common image, includes collectivity because it tells common idioms, a common place. Hence, collective memory is discovering a common identity that unites any social group (İnce, 2010).

In this context, the individual participates in two different memories. The individual adopts two quite different or even contrasting forms of behavior depending on the type of memory participates in (individual memory, collective memory). On the one hand, his memories occur in the framework of his personality or personal life; he considers the aspects that distinguish him from others even in his shared memories. On the other hand, he can also act like a group member who contributes to remembering and nurturing personal memories of the group's interest (Halbwachs, 2018: 63).

Societies create their self-images imaginatively and transmit this image from generation to generation with the culture of remembrance they create (Assmann, 2018: 25). To keep the memories alive, in other words, not to forget, many methods of remembering have been developed throughout history, technological tools have been invented and forgetting has been challenged. With the disappearance of real memory environments, modern humans establish "memory places" as an attempt to embody memory to reawaken memory and ensure the continuity of the past (Uslu, 2016). Assman also states that remembering figures want to be embodied in a certain place and updated at a certain time. In other words, they are always based on a concrete place and time, even if not in a geographical or historical sense (Assmann, 2018: 46 ).

One of the places that embody remembering in the modern period is its museums. Description of the museum is "an institution that is at the service of the society and its development, open public, researches materials that testify to people and the environment they live in, collects, preserves, shares information and is independent from the idea of profit and has a continuity" by ICOM (international council of museums)<sup>14</sup>

Museums have an important position in the protection of tangible and intangible cultural heritage. As a matter of fact, on 4-6 March 2004, a Symposium on Museum of Intangible Cultural Heritage was held at Gazi University in Ankara. One of the important conclusions emerging from the declarations is that one of the most effective methods of preserving the intangible cultural heritage is "museum". It is extremely important to turn museums into active educational and cultural centers through new technological methods, have a participating and touching visitor mass, and turn museums into valuable places to protect cultural heritage and experiences.

In the study, the objects exhibited in the Ulucanlar museum were handled in the context of their representation, photographed and the findings were reached by examining the visitor books of the museum.

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<sup>14</sup> <http://mmkd.org.tr/zamanin-mekanlari-muzeler/> retrieved: 09/06/2019

The first part of the study, which consists of two parts, includes topics covering "memory" and "remembering styles". The second part of the study is devoted to the Ulucanlar prison museum as a memory place.

### **Collective Memory**

The concept of collective memory was first introduced by the French Sociologist Maurice Halbwachs in the 1920's (Assman, 2018: 43). Although some sources do not use the concept of collective memory, it is written that Emile Durkheim was the first person to express his ideas in this field, that Halbwachs handled the concept in detail in a sociological context and developed a "Collective Memory Theory" based on this concept (Hasanov, 2016: 1437-1446). According to Halbwachs, each individual has a unique memory according to their special temperament and living conditions. Individuals can preserve their memories as durable memories to the extent that they associate them with thoughts from the social environment (Halbwachs, 2016: 187). In other words, individuals can revive their memories with the help of the frames of social memory. The survival of society depends on the availability of an adequate perspective between the individuals and groups that constituting it (Halbwachs, 2016: 187). Durkheim argues that an individual's memory is determined by society.

Durkheim also noted that large institutions and organizations are widely influential in the construction of collective memory. Particularly draws attention to the importance of religion and rituals in constructing collective memory and keeping groups together in its development (Doyuran, 2017). The number of groups in a society is directly proportional to the number of memories. Namely, the more groups there are, the more memory can be mentioned. The common memory enables different memories to come together and form their own culture, rituals, and myths of the society (Çekin, 2016: 144). Each group has an original collective memory in which it keeps the memories that are important to them alive for a certain period. The smaller the group, the greater the interest of group members in events. Because small groups live more closely together and always observe each other. Therefore, group memory records all the events and movements of each of its members faithfully. And these events and movements have an impact on this whole small community and contribute to its change (Halbwachs, 2018: 96). Collective memory It is formed as a result of the

communication between three kinds of historical factors; "our cultural and intellectual traditions" that form the framework of all representations of the past, "memory makers" who selectively adopt and operate these traditions, and "memory consumers" who use, ignore or shape these works according to their interests (Biletska vd., 2014).

### **Collective Forms of Remembering**

Social memory requires remembering the past together, not living together. Individuals do not remember events directly. Events are remembered in places where people come together, such as reading, listening, and commemorative events (Ince, 2010). The continuity of the social structure depends on the repetition and recall of the elements that make up the cultural memory in a certain order (Temur, 2017). Recall / retrieval is a mechanism by which collective memories are formed. Repetitive retrieval is a process that strengthens these collective memories and ensures their preservation for a long time. Retrieving information from memory repeatedly keeps the information in mind longer (Roediger III vd., 2015: 188-189).

Individual memory develops thanks to the person's participation in the communication process. Memory is alive and maintains its existence in constant communication. If this shopping pauses, or if the frame of the shopping reality changes or disappears, forgetting occurs. Assmann mentions three remembering figures. These; "Commitment to time and space", "commitment to a group" and "re-establishment as a unique process" (Assmann, 2018: 45-46).

According to Connerton's argument, images of the past and remembered information can be carried to the next generations and maintained by practices (which can be called ceremonial). Connerton says that if there is such a thing as social memory, you can engage in activities that qualify as a memorial. However, for commemorative ceremonies to be memorial nature, they must be practicable (Connerton, 2014: 12-13).

Halbwachs says that what is meant by remembering is not "reconstructing the past, but that each of the different events of the past reappears in our consciousness separately." (Halbwachs, 2016: 58). Community and social memory remember events according to their value

and importance for society (Tuna, 2012). Levi Strauss, who divides societies into two as hot and cold societies, states that remembering practices differ due to differences in the structures of communities. While cold societies try to reduce the effects of historical factors on their balances and continuities through the institutions they create, warm societies add historical formation to themselves as the driving force of their development (Strauss, 1994: 275).

Assman explains to Levi Strauss's approach to cold and warm societies that cold societies do not live in something that warm societies remember and forget themselves, but in a different way of remembering. Assman puts forward "calming" and "stimulating" forms of historical remembering based on Strauss's approach. According to Asmann, calming recall corresponds to the cold option. The important thing here is to freeze change, Asmann states that the remembered meaning is not unique, extraordinary, but regular and constantly repeated. The place of meaning is not in rupture, revolution and change, but in continuity. According to Asmann, stimulating recall is at the service of the hot option. To be worth remembering; means unique, special, and revolutionary, change, become and grow or fall and deteriorate.

### **Places of Memory**

When it comes to the concept of space, the first thing that comes to mind is a concrete-limited place. However, places of memory cannot always be considered as concrete and limited. If we consider remembering with signs, place becomes an important source of information for memory. Human beings develop a sense of belonging to the place they live in over time. The person creates his spatial memory with the experiences and memories in the place. The perception of the place differs from person to person. Because each person's knowledge, lifestyle, etc. are different from each other. Therefore, it may not be possible to reach a common judgment on individuals in the same place (Çakır & Gönül, 2015). Memory spaces may be limited spaces such as monuments, libraries, museums, or abstract perceived spaces such as holidays, commemoration ceremonies and traditions. The essence of memory spaces is the fixation of objects and intangible values by freezing in time, that is, their immortalization (Kırcı, 2015).

Halbwachs (2018: 159) says that the usual images of the external world are inseparable parts of the individual. Physical environment of the individual; house, furniture, etc. It carries the traces of both the individual, his family and his friends, and reminds them. Hence, any collective memory occurs in a spatial framework. Nothing would be remembered if the individual's material environment could not be preserved (Halbwachs, 2018: 174). The contents that are remembered gain temporality either by their experience in ancient times or by the periodic rhythm of remembering. For example, holidays reflect a time shared by them. Memories are based on a place that is lived in the same way. House, village, valley, etc. it creates a spatial recall frame for its inhabitants (Assmann, 2018: 46-47).

Memory spaces express more than their physical properties. These places also constitute historical meaning, social relations and power relations (Çavdar, 2017). Nora (2006: 23), who defines memory spaces as remnants, states that memory spaces are subject to two dominions. That's what makes them important and complicated. They are simple and complex, natural and directly open to the most sensitive experience, and abstract. They contain all three meanings of the word, material, symbolic, and functional, but each has different levels of meaning. Even a concrete-looking place like an archive warehouse becomes a memory space only because imagination makes it symbolic. In addition, he states that memory spaces are constantly open to transformation as their meanings constantly relapse and their branches elongate in an unpredictable way (Nora, 2006: 31-32).

As mentioned above, memory spaces are not always physical. Narratives, folk songs, lullabies, tales, etc. handed down from generation to generation are all places of memory. Likewise, thanks to the rhythm and harmony they contain, verbal cultural elements are also important in transferring memory and tradition and ensuring continuity (Çetin, 2018: 120).

## **ULUCANLAR PRISON MUSEUM AS A MEMORY PLACE**

### **History of Ulucanlar Prison**

Ulucanlar prison in 1925 by the Ministry of Interior "Public Prison" - built as the first prison of the Republic of Turkey. The prison, whose first name was Cebeci Tevfikhanesi, has changed its name as Cebeci Public Prison,



Ankara Prison, Ankara Cebeci Civil Prison, Ankara Central Closed Prison and finally Ulucanlar Prison. Witnessing the darkest pages of the history of the Republic, the prison has witnessed the lives, stories, executions of writers, politicians and intellectuals who have witnessed the history of Turkish democracy and many important periods during its 81 years. The fates of many people of different ideas, such as Bülent Ecevit, Deniz Gezmiş, İskilipli Atif Hoca, Muhsin Yazıcıoğlu, Nazım Hikmet Ran, Yılmaz Güney, Necip Fazıl Kısakürek, have intersected due to different crimes in Ulucanlar, which are known with executions, torture and pain.

Ulucanlar Prison, closed in 2006 and transferred to Altındağ Municipality to be restored in 2009, has been restored as a museum, culture, and arts center. The 16 thousand square meter closed prison section of Ulucanlar was put into service as a museum in June 2011<sup>15</sup>

### **A Narrative of 81 Years of History - Ulucanlar Prison Museum**

Visitors who start their journey through the painful pages of history are first greeted by the 9th and 10th wards, known as the “Hilton”, when they pass through the dark, damp corridor and reach the main door.<sup>16</sup> In the records, the poets, journalists and writers who touched people's lives with their writings and poems stayed in Hilton<sup>17</sup>. For example; Bülent Ecevit, Necip Fazıl Kısakürek, Zekeriya Sertel and Osman Yüksel Serden Geçti are among the people staying at Hilton.

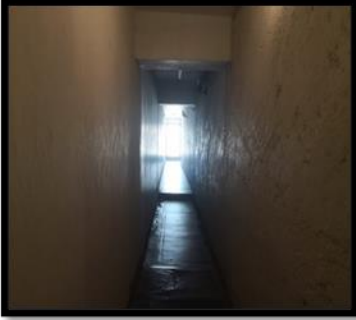


Image: 1



Image: 2

<sup>15</sup> <https://www.ulucanlarcezaevimuzesi.com/> retrieved: 10/06/2019

<sup>16</sup> Image 1

<sup>17</sup> Image 2

The newspaper pages hanging on the walls to the right and left testify as a document of what happened in the country in those days<sup>18</sup>.



After Hilton, the transition is made to single-person cells called Müteferrika in its early years. Prisoners whose convictions have not been finalized and those who committed a disciplinary crime in prison or were thought to be separated from other prisoners due to the crime they committed outside were kept in these sections<sup>19</sup>.

The isolation rooms in the corridors that are difficult to pass, which the visitors think will never end, have been tried to be kept alive with the vocalization<sup>20</sup>. The voices of prisoners trying to defend themselves from one of the isolation rooms, and the song "Ne ağlarsın benim zülfü siyahım. Buda gelir bu da geçer ağlama" is rising from another. When the prisoner sculptures made of beeswax are integrated with the sound, the cell life comes to life more in the minds. The visitors then leave the corridor where the isolation rooms are, accompanied by "open the door guard" sounds from the prisoners in the other cell.

After the cells, it is time for the wards. First, arriving in the courtyard of Ward 4th. In the photo frames<sup>21</sup> designed in the concept of a film strip, the lives of well-known prisoners in prison pass before your eyes like a film strip. The notes below the photos provide information about the time they were taken. Yılmaz Güney is a name that draws attention in the photographs with

<sup>18</sup> Image: 3, 4

<sup>19</sup> <https://www.ulucanlarcezaevimuzesi.com/> retrieved: 10/06/2019

<sup>20</sup> Image: 5, 6

<sup>21</sup> Image: 7

well-known figures. Güney made the movie "wall" inspired by his memories in Ulucanlar (The museum's audio guide)<sup>22</sup>.



Image: 5



Image: 6

In addition, Feride Çiçekoğlu's story about the life of a child in prison, which she wrote during her prison years after September 12, as she was imprisoned for a crime her mother committed. There was no one to take care of her outside - was reflected on the big screen after many years and met with the audience (Çiçekoğlu, 1991)<sup>23</sup>.



Image: 7

In the wards, bunk beds, cupboards, chairs, stoves, etc. are arranged following the conditions of that day. The mood that dominated the ward under the conditions of that day was enriched with sculptures representing

<sup>22</sup> <https://www.ulucanlarcezaevimuzesi.com/> retrieved: 10/06/2019

<sup>23</sup> <https://www.youtube.com/watch?v=-c6Xg1wCh04> retrieved: 11/06/2019

prisoners sitting on their bunk, stretching, playing baglama and sipping their tea, and transferred to the future<sup>24</sup>.



Image: 8



Image: 9

The kitchen utensils used in the kitchen part of the ward were chosen as belonging to those times<sup>25</sup>. It is thought that the "Carry stones to others but don't gossip" inscription, which is thought to have been written on the door of the 4th Ward at that time, is an advice handed down to future generations<sup>26</sup>.



Image: 10



Image: 11

The most important feature of the 5th ward is that it has a biographical feature. Visitors are allowed to get information about people from photo biographies hanging on bunk beds<sup>27</sup>. The inscription "You lost

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<sup>24</sup> image: 8, 9

<sup>25</sup> image: 10

<sup>26</sup> image: 11

<sup>27</sup> Image: 12, 13

your freedom, do not lose your dignity" on the wall of the ward and the Turkish Flag remind visitors once again of the importance of homeland, freedom and honor.<sup>28</sup>



Image: 12



Image: 13



Image: 14

Erdal Eren is one of the names that draws attention with his biography in the 5th Ward, where different lives intersect<sup>29</sup>. According to the information we obtained from the biography hanging on the bunk bed, there is a dispute regarding the age of Erdal Eren. In the biography; “According to the information contained in the file of the Military Supreme Court with the basis and decision numbered 1980/111, the Military Supreme Court Chambers Board did not accept this claim because “ there was no dispute on the date of birth of Erdal Eren ”and approved the death punishment. The execution of Erdal Eren's punishment was approved and the decision was executed in Ulucanlar prison on December 13, 1980.



Image: 15

<sup>28</sup> Image: 14

<sup>29</sup>Image 15

All the names in the 5th ward did not sleep in this ward, in these bunk beds. Biographies were collected in one ward, as some wards were closed. In addition, the women's wards and men's wards were completely separate from each other at that time. Transitions like today were never in question back then (Audio Guide).

The road to the 6th ward passes through the peach street. Yılmaz Güney gave the name of the street. At that time, Güney, who was reading Samed Behrengi's book "One peach, a thousand peaches", likened the children in the courtyard to the peach tree and asked that the street's name be changed to peach street (Audio Guide).

In the 7th ward, which has been turned into a movie - documentary viewing hall before the 6th Ward, visitors are offered the opportunity to watch the documentary film prepared for the Ulucanlar Prison<sup>30</sup>. It is known that cinema and television have an important place in the construction process of social memory as effective communication tools in today's world where visual and auditory elements come to the fore. In particular, documentary films reflecting on cinema and television screens and describing historical events serve as an important memory place. Therefore, this service provided in Ulucanlar Museum is very valuable in carrying the past to the present.



Image: 16

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<sup>30</sup> Image: 16

Biographies, information, documents and belongings of famous prisoners are available in the 6th ward. The belongings and documents in these wards, almost like an archive, have been obtained from meticulous research. The belongings and documents obtained in different institutions in Turkey were brought to the museum as a result of the interviews with relatives of prisoners<sup>31</sup>. These items, which belong to politicians, journalists, writers, filmmakers and poets who paid the price of thinking and expressing thoughts, are today present in the museum as "witnesses" to keep their owners alive and report their experiences<sup>32</sup>.



Image: 17 (Hüseyin İnan)



Image: 18; (Hüseyin Cahit Yalçın ve Bülent Ecevit)



Image:19 (Fakir Baykurt)



Image:20 (Hasan Damar)

After the 6th ward, visitors are directed to the dungeons section<sup>33</sup>.

<sup>31</sup> <https://www.ulucanlarcezaevimuzesi.com/default.asp?page=icerik&id=28> retrieved: 10/06/2019

<sup>32</sup> Image: 17, 18, 19, 20

<sup>33</sup> Image: 21, 22



Image: 21



Image: 22

According to the information we obtained from Camgöz (2017: 89), one of the prison directors of the period, prisoners were sentenced to "chain punishment" until 1967. The cells had shackles mounted on the wall to enforce these penalties. Camgöz states that they had these shackles removed in 1980 and thus a small step was taken to destroy the dungeon mentality.

After the cells, there is the 2th ward, which was opened to visitors recently. 2th ward; It has similar characteristics to other wards with "Images depicting the life of the ward, belongings of prisoners and examples from newspapers of the period"<sup>34</sup>.



Image: 23



Image: 24

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<sup>34</sup> Image: 23, 24, 25, 26





Image: 25



Image: 26

### Gallows

A total of 18 people were executed in Ulucanlar Prison, whose name was announced through executions. The gallows, written in memories as the tree of pain, tears and injustice, was imprisoned in a barred cell when the prison was turned into a museum. Thus, In 2004 the death penalty abolished in Turkey have asked to be pointed out<sup>35</sup>.

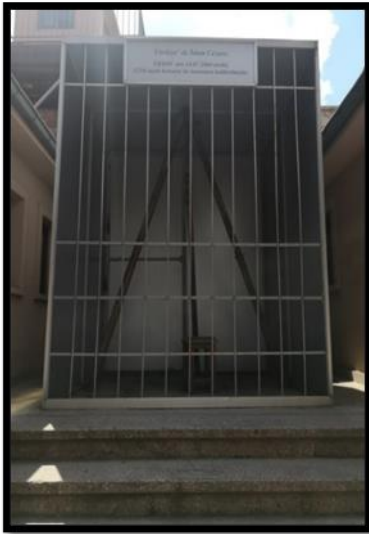


Image: 27



Image: 28

<sup>35</sup> Image 27

The names of those who were executed are also hung on the wall next to the gallows<sup>36</sup>. The names and years of the 18 persons executed on the Ulucanlar gallows are also given in Table 1.

Name	Execution Date	Witness Name	Witness Date
İskillipli Atıf Hoca	3 Febr. 1926	Deniz Gezmiş	6 May 1972
Babaeski Mufti Ali Rıza Hoca	3 Febr. 1926	Yusuf Aslan	6 May 1972
Maliye Nazırı Cavit Bey	26 August 1926	Hüseyin İnan	6 May 1972
Dr. Nazım Bey	26 August 1926	Necdet Adalı	8 Oct. 1980
Milletvekili Hilmi Bey	26 August 1926	Mustafa Pehlivanoglu	8 Oct. 1980
Nail Bey	26 August 1926	Erdal Eren	13 Dec. 1980
Abdulkadir Bey (Former Governor of Ankara)	1 Sept.1926	Fikri Arıkan	27 Mar.1982
Süvari Fethi Gürcan	27 June 1964	Ednan Kavaklı (Forensic Criminal)	13 June 1982
Albay Talat Aydemir	5 July 1964	Ali Bülent Orkan	13 August 1982

### Visitor Notes

A visitor book is kept in the museum for visitors to write down their feelings. For artists, writers, politicians, etc. also a separate notebook has been allocated. The notebooks are kept in the prison library<sup>37</sup>.

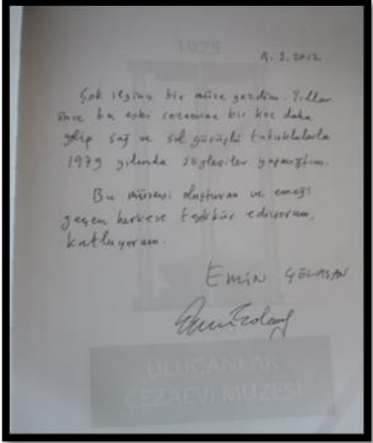
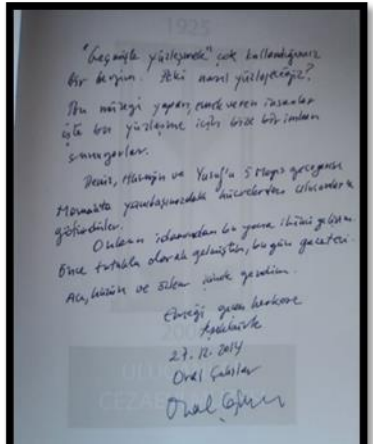


Image: 29

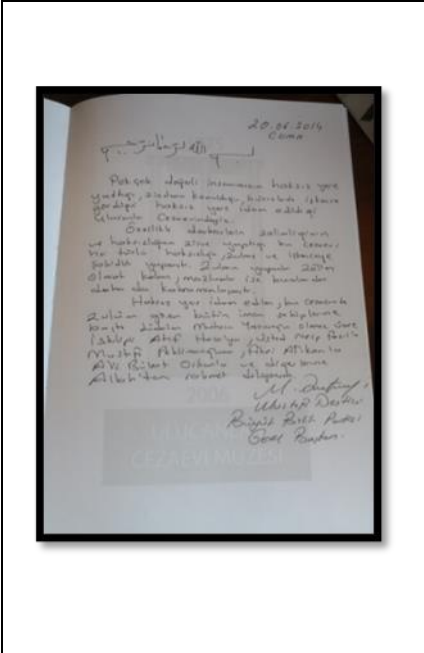
<sup>36</sup> Image 28

<sup>37</sup> Image 29

Some of the visitor notes we have compiled from the notebook pages are as follows<sup>38</sup>;

 <p>1979 A. 3. 2012</p> <p>Çok ilginç bir müze gördüm. Teller Bunlar bu eski cezaevine bir kez daha göüp sağ ve sol görüşleri tutuklularla 1979 yılında yaptıkları görüşmelerim. Bu müzeye davet olun ve emeği yapan herkesi tebrik ederim, kutluyorum.</p> <p>Emin Çölaşan</p>	<p>I visited a very interesting museum. I came to this old prison once again and interviewed left and right-wing prisoners in 1979. I thank and congratulate everyone who created this museum and contributed to it.</p> <p><b>Emin Çölaşan</b></p>
 <p>"Geçmişle yüzleşmek" çok kullanılan bir deyim. Bki nasıl yüzleşeriz? Bu müzeye yapmış emek veren insanlar için bir yüzleşme için bir insanın sırtına.</p> <p>Deniz, Hüseyin ve Yusuf'u 5 Mayıs gecesinde Mamak'ta yakasızlıklarla hücrelerine oturtmuş gözetmenler. Onların idamından bu yana hiçbir gün Bunlar tutuklu olarak gelmişler, bugün gazeteci Ayhan'ın ve diğer insanların geçidi.</p> <p>Emeği olan herkese tebrikler 27.12.2014 Oral Çalışlar</p>	<p>"Confronting the past" is an idiom we use a lot. So how do we face it? The people who make this museum and make effort offer us an opportunity for this confrontation. They took Deniz, Hüseyin and Yusuf from the cells next to us in Mamak at midnight on May 5th to Ulucanlar. This is the second time I've been coming since their execution. First I came as a prisoner, today as a journalist. I wandered in pain, sorrow and longing. Thanks to everyone who contributed</p> <p>7.12.2014 <b>Oral Çalışlar</b></p>

<sup>38</sup> Due to time constraints, only 3 books could be examined.



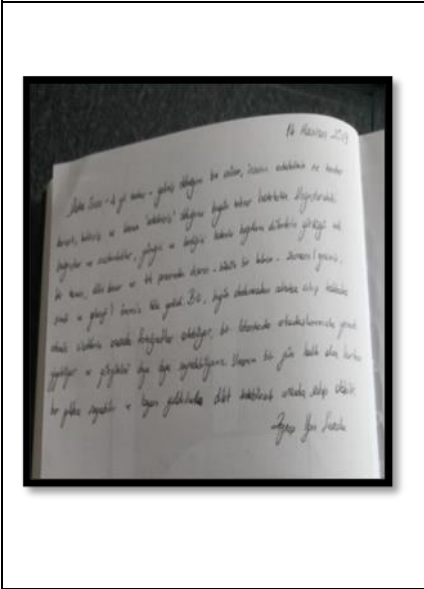
Bismillahirrahmanirrahim

We are in Ulucanlar Prison where many of our precious people are wrongly laid, put in dungeon, tortured in cells, and executed unjustly. Especially, this prison, where the cruelty and injustice of the coup plotters reached their peak, witnessed all kinds of injustice, cruelty and torture. They who committed cruelty remained cruel, and the oppressed became even more heroic here.

I wish mercy from Allah for all believers who were wrongfully executed and persecuted in this prison, especially my leader Muhsin Yazıcıoğlu, İskilipli Atif Hoca, Master Necip Fazıl, Mustafa Pehlivanoglu, Fikri Arıkan, Ali Bülent Orhan and others.

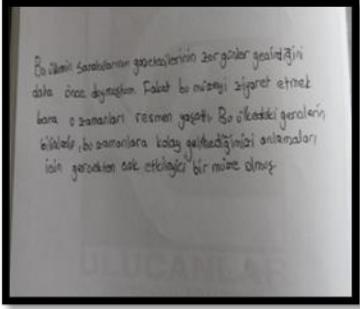
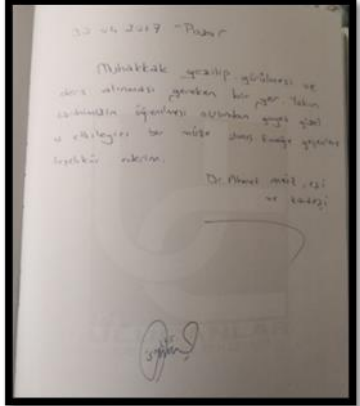
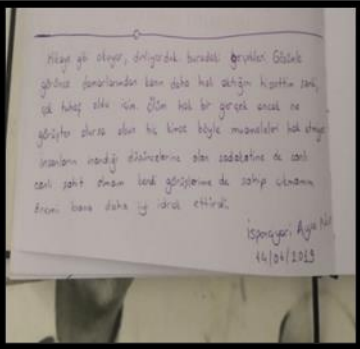
**Mustafa Destici**

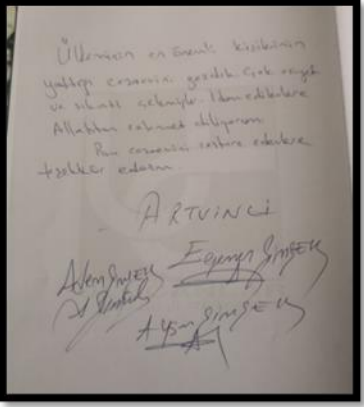
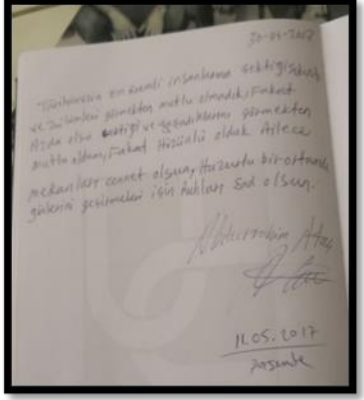
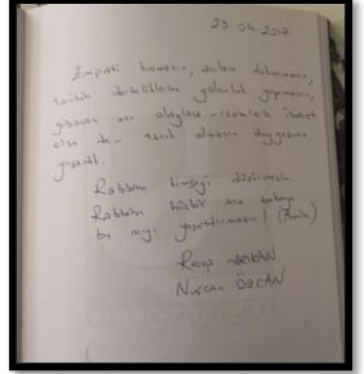
Chairman of the Great Union Party

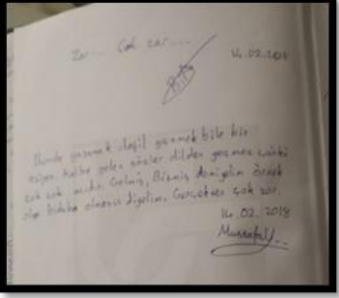
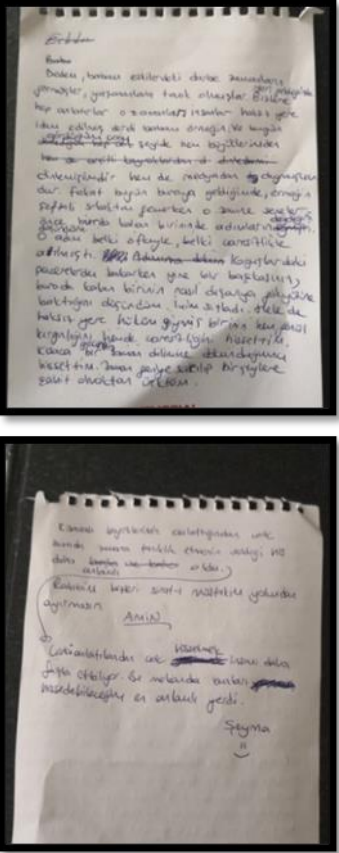


This museum, which I had come to before (about 4 years), reminded again today how complex, uncertain and sometimes unfair human justice is. The shouts and silences in the wards made time (past, present and future) insignificant out of a single ceiling, four walls, and one window -a small garden- seen by those who poured their hearts and wrists on the papers with pen. Today, we can easily leave our school, take photos among the flowers with laughter, have dinner with our friends at a restaurant, and watch the sky to the fullest. I hope everyone who gets a day right can count every star, and shooting stars may also hope to make wishes.

**Zeynep İlgin Susuzlu**

	<p>I have heard before that the artists and journalists of this country are having a hard time. But visiting this museum made me live those times.</p> <p>It has been a really impressive museum for young people in this country to become conscious and understand that we did not come to these times easily.</p> <p>(Name not written)</p>
	<p>It is a place to visit, see and take lessons. It has been a very nice and impressive museum in terms of learning our recent history. Thank you to those who contributed.</p> <p><b>Doctor Ahmet Alyüz?</b> <b>Wife and brother/ sister</b></p>
	<p>We were reading and listening like stories. When I saw the facts here, I felt as if blood was flowing faster through my veins. I feel very strange. Death is a reality for everyone, but no one deserves such treatment, regardless of opinion. Live witnessing of people's loyalty to the thoughts they believe made me better understand the importance of owning my views.</p> <p>14.06.2019 <b>İspençiyari Ayşenur</b></p>

	<p>We visited the prison where the most important people of our country stayed. They suffered a lot of suffering and trouble. I wish God's mercy on those who were executed. Thank you to those who restored this prison.</p> <p><b>Artvinli Âdem Şimşek, Egemen Şimşek, Aysun Şimşek</b></p>
	<p>We were not happy to see the hardships and cruelties experienced by the most important people in our history. But I was happy to see what they suffered and lived through, albeit a little. But we were sad as a family. May their places be heaven. May their souls be blessed so that they spend their days in a peaceful environment.</p> <p><b>Abdurrahim Ataç</b></p>
	<p>We experienced the feeling of empathizing, touching the pain, traveling deep into history, witnessing the painful events (even if it was just pictures). May God not drop anyone, God should not inflict this pain on any parent (Amen)</p> <p><b>Recep Arıkan, Nurcan Özcan</b></p>

 <p>Handwritten note in Turkish, dated 16.02.2018, signed Mustafa. The text discusses the difficulty of expressing feelings through language and the pain of past events.</p>	<p>Not just living here, even traveling here is a torment. Words that come to the heart do not pass through language. Because it is very, very painful. Let's not say it happened and passed. Let's learn a lesson, Let's take an example and hope it doesn't happen again. It is really hard.</p> <p style="text-align: right;"><b>Mustafa ...</b></p>
 <p>Two handwritten notes in Turkish by Şeyma. The top note discusses the impact of the 1980 coup and the feeling of witnessing history. The bottom note reflects on the significance of the place and the feeling of touching a past time frame.</p>	<p>My grandfather and my father saw the times of the old coup and witnessed what happened. When the time comes, they always tell us about those times. For example; My father used to say People were wrongly executed. And most of the things I saw today, I had heard from my elders and read from the media. But when I came here today, for example when I was passing through the Peach Street, I thought that the steps of someone who stayed here years ago touched that ground. That step was taken, perhaps in anger, maybe in despair. As I looked through the windows in the wards, I again thought of how someone else, who stayed here, was looking outside, at the sky. I was hurt. Especially, I felt the disappointment and despair of someone who was wrongly convicted. In short, I felt I was touching a past time frame. I was afraid of rewinding time and witnessing something. In short, the feeling of witnessing the time from here was more meaningful than what my elders told. Because feeling affects people more than what is described. This place was the most meaningful place where I could feel these. May God not separate us from the right path. Amen.</p> <p style="text-align: right;"><b>Şeyma</b></p>

**Conclusion;**

The past is never erased, it is not destroyed. Especially the events that deeply shake the society continue their existence in the safest place of

the memory archive. Yes, the past is always alive, but to know that it is alive, the door of that archive must be opened and brought together with the present. In this context, it is considered that the Ulucanlar prison museum also contributed to the reconstruction of social memory by opening the door to the archive containing images of Ulucanlar prison and the Turkey of those days in the memory of Turkish society.

While the museum is witnessing the history with many images of the past in it, it has been observed that it has also benefited from the witnesses of photographs, cinema (documentary film), music (folk songs and voices, effects), oral history (audio guide). Therefore, the Ulucanlar museum contains many "memory spaces" that bear the traces of history like itself.

In the travel notes of the visitors to the museum are about "keeping the history alive", "witnessing history", "remembering the past", "empathizing", "taking lessons from the past", "the importance of teaching history to young generations" and "the satisfaction of bringing such a place to Turkish society" emotions are included. These feelings conveyed by the visitors are an indication that Ulucanlar prison museum is an important place of memory.

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#### Internet Resources:

- <http://mmkd.org.tr/zamanin-mekanlari-muzeler/>
- <https://www.ulucanlarcezaevimuzesi.com/default.asp>
- <https://www.youtube.com/watch?v=-c6Xg1wCh04>

**THE IMPORTANCE OF MOLLA NASREDDIN MAGAZINE IN THE  
ENLIGHTENMENT MOVEMENT OF AZERBAIJAN TURKS**

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**Abstract**

The colonial policy of the Tsarist administration on Muslim people's had a negative impact not only on the socio-economic sphere, but also on the sphere of education and civilization. In addition, the tyranny regime established by the Tsarist administration was felt more on Muslims and Turks than other people's living in Russia.

The Azerbaijani printing press, which developed under difficult conditions until the beginning of the 20th century, stepped into a new era in the freedom environment provided by the 1905 Revolution and enriched with new sources. One of these is the magazine Molla Nasreddin, which left its mark on Azerbaijan's printing and intellec This r magazine published between 1906 and 1931 and Criticizing the political and social problems of the period with a humorous language, the magazine targeted the negativities that prevent the enlightenment and development of the people. Molla Nasreddin, who started publishing at the Gayret printing house in Tbilisi on April 7, 1906, has always been at the forefront of the enlightenment of the Azerbaijani Turks, the struggle against reaction, education, women's rights, the development and protection of the Azerbaijani Turkish. Defined as the first humor magazine, Molla Nasreddin's strong writers make language, religion, education, art, culture, identity, etc. He has succeeded in establishing a school in the country's intellectual life

with his perspective on the issues. Published for 25 years with short cuts, this magazine covers social ideas, language, literature, international politics, etc. He presented the subjects with a humorous style and a realistic perspective.

Molla Nasreddin magazine was followed and read closely in Azerbaijan and the Muslim-Turkish geography despite the difficult conditions of that day. The magazine's contributions to the development of Azerbaijani literary and media language have been one of the greatest contributions to the literary-cultural life of Azerbaijani Turks.

**Keywords:** *Language, Azerbaijani press, Azerbaijani Turkish, Molla Nasreddin magazine*

### **Introduction**

Since the beginning of the 19th century, Russia's expansion policy and its wars for the occupation of the South Caucasus resulted in the division of Azerbaijani lands. While Russia occupied the lands in the North, the Southern lands remained under Iranian rule, provided that it is the border from the Aras River. Thus, the first fragmentation experienced the Azerbaijani Turks' historical, political, social, and cultural integrity. While the Turkish community living in the territory of Southern Azerbaijan continued to remain in the traditional Iranian neighborhood, the North Azerbaijani Turks in the Russian colony entered a different course of development. Within the scope of this process, with the influence of Russian and European intellectuals, serious intellectual breaks were experienced in the traditional social structure of Azerbaijan.

Since the middle of the 19th century, under Mirza Fethali Ahundzade, the important events in the literary field (realist play, literary criticism, etc.) have almost created a revolutionary effect in literature. Developments in literary thought have affected media, art, theater, and culture closely and led to the evolution of social thought and, eventually, political thought formation.

Thus, the enlightenment movement experienced since the second half of the 19th century went through different stages and led to the development of demands for education in Azerbaijan, school, literature, press, theater, and education in mother tongue. This situation paved the way

for the awakening of national consciousness, the transformation of social and cultural demands into political rights and demands, and the development of the nation's understanding from the ummah phenomenon.

### **Press in Azerbaijan (1873 – 1905)**

As it is known, Azerbaijani Turks were obliged to live without state traditions for a long time. Likewise, the Safavid State, which emerged in the 16th century and known as a Turkish Empire, experienced a process of change in the axis of palace struggles and socio-political, economic and regional power struggles of the period, an interesting state dominated by Persian after a certain date, but ruled by the Turkish dynasty. While this paradoxical situation became more evident in the future, it closely affected the shaping of the traditional social structure in Azerbaijan. Towards the middle of the 18th century, after the collapse of the Safavid dynasty, this administrative structure continued, creating a basis for the consolidation of the "sect-oriented ummah" consciousness and the "Iranian State" perception.

After the assassination of Nadir Shah Afshar, who was enthroned after the Safavid dynasty, in 1747, the efforts of the Azerbaijani khanates to break away from the center coincided with the strategic plans of the invading Russian Empire, which spread to the south at that time. It should also be noted that while some of the Azerbaijani khanates were trying to ally with Russia, some khanates also tried to resist this colonial rule.

It should be emphasized that, in addition to the sect-oriented ummah understanding mentioned above, there is a Turkish identity consciousness that we can characterize as voluntary or non-willing. Likewise, the concept of "Turk" used in people, nation and language has displayed a distinctive image of identifying identity. In the first issue of İstiklal Magazine dated 28 May 1919, Mehmet Emin Resulzade states the role of Azerbaijani Turkish in the formation of identity with the following concise and meaningful expressions:

*“Speaking with its accent, Azerbaijani Turk is a part of the great Turkish nation, which has various dialects and has various names concerning where it is located (...) The fact that the Azerbaijani Turks preserve their*

*language, which is the root of the nationality in terms of mass, shows that the Turkish governments in Azerbaijan were not a foreign government affecting a people of another gender but a government that rested on the majority of the Turkish people. Until the Russian invasion, the Azerbaijani khanates remained semi-independent Turkish khanates despite the Arab and Iranian invasion, and a crown governed even Iranian Azerbaijan from the Turkish dynasty, does not it confirm this to some extent? Although the holy Azerbaijani khanates for a hundred years surrendered their positions to Iran's population spirituality, and then to some Russian force, without realizing their own identity, without showing a recognized national figure, the people had their literature - poets, lovers. and with his dervishes, he chanted his sorrow and mastery in his language, and he perceived that he was a body with his understanding, perhaps without sensing it. Yes, Fuzulisi, who did not descend from his lectern, his lovers who cried to Kerem with his heart, the heartbreaking reeds of these lovers, the souls of the shepherds, the "cold" that the children readily memorized show that a people who know themselves Iranian are in a great cry: No, you Turkish He said you are."*<sup>39</sup>

These developments confirm the statement that "language is the strongest component of an identity". The fragmentation of Azerbaijani lands starting from the 19th century brought about a differentiation in the South-North axis. In this context, the North Azerbaijani Turks felt the difference of their own identities in Russia's political, social and cultural orbit. The different attitude of the Orthodox Russian Empire towards the societies that it regards as close to itself in terms of language and ethnic identity, as well as the resettlement of Christian Armenians in the historical Turkish lands, the deportation of Turks from their lands and the continuation of this process with violence and cruelty have led to the development of the ummah and nation consciousness in the Azerbaijani Turks and to question the Empire policies.

Enlightenment and social modernization process of Azerbaijani Turks developed through literature and media. With hard effort and tireless struggle, Azerbaijani intellectuals have published a newspaper with scarce

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<sup>39</sup> M.Ə. Rəsulzadə, "Azərbaycan Cümhuriyyəti", içinde: *İstiqlal. 1918-28 Mayıs-1919. Cümhuriyyətimizin bir illik dövrü-istiqlalı münasibətilə təlif edilmiş məcmuə*, "Qanun" nəşriyyatı, Bakı 2014 (10-38), s. 12-13.

resources in its mother tongue. This event is extremely important in the cultural and social life of Azerbaijani Turks. Ekinci, whose foundation was laid by Hasan Bey Zerdabi (1837-1907), almost identified with his name and referred to together, started publishing on 22 July 1875 as the first Turkish newspaper. This newspaper has gained fame not only for Azerbaijani Turks, but also for being a publication that triggered the national awakening of the Turkish and Muslim people's in Russian captivity. The writers gathered around Zerdabi, who voiced the people's problems in the newspaper, sought and questioned their rights, had a sensitive attitude towards language and preferred a language style that the public could easily understand. The questioning attitude of the newspaper and its sensitivity to its mother tongue disturbed the Tsar administration. It was closed by the Russian administration with baseless allegations during the Ottoman-Russian War of 1877-1878. In the following period, some newspapers published by Azerbaijani intellectuals with great difficulty had a very short life.

After the 1905 revolution, there was a revival in the Azerbaijani press life. Hayat Newspaper, published in Baku between June 7, 1905 and September 3, 1906, was one of the important developments in Azerbaijani press life. One of the debates in this period was about using the Turkish language in the press and literature. The authors led by Ali Bey Hüseyinzade adopted the common Turkish language understanding, defended the single language and single alphabet system, and used a style that the public could not easily understand. Ali Bey Hüseyinzade strongly defended his opinion on literary language unity in the magazine Füyuzat, which he founded and Hayat newspaper. The language of the articles in the journal is closer to the literary language of Istanbul Turkish rather than Azerbaijani Turkish. They are written with heavy Arabic-Persian words and compositions too heavy for ordinary literate people to understand. Due to its language policy, Füyuzat magazine has become the focus of criticism. Writer Firudin Bey Köçerli, one of the famous Azerbaijani intellectuals, wrote in his article "Mother Tongue" in 1913: "May Allah give mercy to Ali Bey Hüseyinzade. If only that gentleman had not sat comfortably in Istanbul (...) and brought him to the Caucasus. We have no word for the knowledge and perfection of that heaven. Our word is

in him (...) that he corrupted our language, brought fresh language”(Firudin bəy Köçərli, [http://anl.az/el/k/fk\\_s.e/ad002.htm](http://anl.az/el/k/fk_s.e/ad002.htm)).<sup>40</sup>

Molla Nasreddin's approach to language is completely different. The magazine's language is plain, in public language, in a way that the public can understand. Celil Mehmetkuluzade, Ömer Faik Numanzade and other intellectuals, who displayed critical attitude towards the Fusuzatists, advocated using a Turkish language easily understood by the public. Thus, at the beginning of the 20th century, sharp linguistic discussions were experienced between the Fusuzatists and the Molla Nasreddin School.

### **Molla Nasreddin Magazine (1906-1931)**

Rather than being the first humor magazine published in Azerbaijan, Molla Nasreddin magazine was a very important magazine regarding the enlightenment of the Azerbaijani Turks, their struggle against reaction and superstition, and its sensitivity to language. This journal, whose first issue was published on April 7, 1906, could continue its publishing life for 25 years. However, it was closed from time to time due to political reasons during the three regimes (Tsarism, Azerbaijan Democratic Republic, Azerbaijan Soviet Republic) affecting the Azerbaijani society. Celil Mehmetkuluzade and Ömer Faik Nemanzade, as well as Mirza Alekber Sabir, Ali Nazmi, Ebdürrahim Bey Hakverdiyev, Kurbanali Şerifov, were among the writers of the magazine published in Tbilisi between 1906-1917, in Tabriz 1920, and in Baku between 1922-1931. There were important intellectuals such as Selman Mümtaz, Ali Razi Şemçizade and Mehmed Said Ordubadi. The cartoons and pictures of the magazine were drawn by Oscar Ivanoviç Şmerling, Azim Azimzade, Jozefpeten, Emir Hacıyev et al. (Yıldırım, 2015). Through rich drawings and cartoons, social, political, economic, cultural and even international problems were expressed in the pages of Molla Nasreddin in a way that the public could understand.

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<sup>40</sup> Firudin bəy Köçərli, Ana dili, [http://anl.az/el/k/fk\\_s.e/ad002.htm](http://anl.az/el/k/fk_s.e/ad002.htm)

### Topics Covered by Molla Nasreddin Magazine

While dealing with a wide range of issues throughout its publication life, Molla Nasreddin magazine made social flaws the target of criticism. Although the identity and character of the targets of criticism vary depending on the events, internal and external political developments, social perception, and the variability of the perspective, the magazine's main purpose has not been exceeded.

The magazine had an interesting, engaging and colorful program. The first issue of the magazine came out with the following construct: 1. Articles, 2. Sharp criticisms, 3. Feelles, 4. Divine poems, 6. Satirical stories, 7. Latifes (jokes), 8. Mailbox 9. Special advertisements, 10. Cartoons and illustrations. The first issue of Molla Nasreddin is an action program for all subsequent numbers. Molla Nasreddin magazine, which created a new style unprecedented in Azerbaijani literature and print history, became a period in the development of literature (Mir Celal-Hüseynov, 2018: 23).

Molla Nasreddin magazine, which critically reflects the conflicts between young and old generation, bigoted and intellectual, male-female, intellectual and reactionary, tried to close the gap between literary and folk language while serving social enlightenment on the one hand.

The meaningful picture on the magazine's cover and Celil Mehmetkuluzade's article entitled "I Say I Have Arrived" reflected the spirit of calling the people to plagiarism and struggle, while declaring the purpose and ideal of the magazine (Mir Celal-Hüseynov, 2018: 24).

In the article, Celil Mehmetkuluzade addressed his people as follows:<sup>41</sup>

*"I have come to tell you, my Muslim brothers! I have told people they do not like my conversation and run away from me with excuses, such as fortune-telling, dog-fighting, listening to a dervish tale, sleeping in the bath, and other non-essential activities.*

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<sup>41</sup> In order to preserve the authenticity of the text, the letters "q" (thick-voiced back palate consonant) and "x" (wheezing laryngeal consonant) in the Azerbaijani Alphabet were not changed. Only the letter "ə" (for the explicit "e") is expressed as "é" (ed.n.)



*For the judgments have commanded: speak to those who do not listen to you.*

*O my Muslim brothers! When you heard a funny word from me, you opened our mouths to the sky and closed our eyes and laughed so much that you almost tore your intestines and wiped your face with your skirts instead of a handkerchief and said, "Damn the devil," and then laughed. You laugh at Nesreddin.*

*O my Muslim brothers! If you want to know who you are laughing at, put a mirror in front of you and look carefully at your glass.*

*I have fulfilled my word, but I have an excuse: you must forgive me, my Turkish brothers, that I speak to you in the open mother tongue of the Turks. I know that speaking Turkish is a shame and a sign of a person's lack of knowledge, but it is necessary to remember the old days everywhere: remember when your mother rocked you in the cradle and called you in Turkish and caused ear pain. In the end, your poor mother would say to you, 'Baby, don't cry, the vampire will come and take you away,' and you would be quiet enough to stop crying for fear of your soul.*

*What's wrong with not remembering the beautiful days of the past by speaking one's mother tongue everywhere? "*

One of the important social problems that the magazine constantly keeps on the agenda is superstition and reaction. Acting on the principle of "ignorant society is easy to rule", the colonial administration prevented the enlightenment of Muslims (Turks), their adoption of their mother tongue, and the development of school and printing in their native language at every opportunity. In such an environment, the struggle of Azerbaijani intellectuals through the press was the struggle for existence of the Azerbaijani Turks. Again in this context, issues such as women's lawlessness, emancipation of Muslim women, social view on women's rights were supported by a critical and humorous language, cartoons and drawings. They took their place on the magazine pages.

The thoughts and behaviors of the mullah section are criticized by giving examples in the philosophy called "Why Are You Bringing Semen" (1906/4) by Celil Mehmetkuluzade. In the article written based on the similarity of names between the magazine itself and the mullahs, the point

of view of himself and the mullahs on society is revealed and the differences between them are revealed (Uygur, 2006b: 11-12):

*""Mullahs, why are you beating me? Are you afraid of me? Are you afraid that I will eat and whisper a few words in the ears of the people and inform them of a few things? Our difference is in several parts: Worship Allah and obey the Prophet and the Imams. But you say: Worship Allah, the Prophet, the Imams, the Mullahs, the Dervishes and those who play the serpent. , hamzad, ecinne, Kelile-Dimne, satan, ... worship their sentence. Second: I am a mullah, you are a mullah. But I say to the Muslim brothers: O Muslims, open your eyes and look at me, but you say mullahs: O Muslims , close your eyes, look at me. Third: When I see a Muslim child on the street, I say: Boy, wipe your nose and immediately start wiping your nose with the left arm of the child's back. But when you mullahs see a child, you say: Go, wrinkle, Tell your father that if he does not see what he has promised today, I will pray that he will turn to stone wherever he goes."*

The magazine has made great efforts to clarify the native language of Azerbaijani Turks and their social perspective in terms of national identity. As we mentioned before, one of the most important features of the magazine is that it is published in a Turkish language that the public can understand. In addition, young people who were educated in Russian schools spoke Russian even at home by insulting Turkish, and religious officials used Arabic and Persian words too much while speaking (Adigüzel, 2007: 8). In the magazine, the struggle for the existence and cleanliness of the mother tongue is prominently presented. In the stories, humor, poetry and cartoons on this subject, arrogant and insensitive intellectuals who despised and harmed their mother tongue were severely criticized.

Celil Mehmetkuluzade, in his article Azerbaijan published in the issue (No: 24) dated November 27, 1917, both the homeland and the language issue were brought up in a very impressive way and expressed as follows:

*"Ah, the forgotten homeland, ah, the poor homeland!*

*... I sit down for a while and put my hat in front of me and think, I dream, I ask myself:*

*- Who is my mother?*

*- I answer to myself:*

- *My mother was the late Zohrebanu sister.*
- *What is my language?*
- *It is the Azerbaijani language.*
- *Where is my new home?*
- *It is the province of Azerbaijan.*

*I mean, because the name of my language is Turkish-Azerbaijani. It turns out that my homeland is the province of Azerbaijan.*

- *Where is Azerbaijan?*

*Most of Azerbaijan is in Iran, with the center consisting of the city of Tabriz; the rest is in Gilan, within the ancient Russian government and the Ottoman government, so that a large part of our Caucasus consists of Ottoman Kurdistan and Beyazit.*

*... Ah, my beautiful Azerbaijan! Where have you stayed? .. My brothers from Tabriz who ate the bread of the moon, my brothers who are busy, drunk, drunk, proud and proud, my compatriots who are interested in the moon, merendli, gulustan, slaves and biyaban, my compatriots! Come on, come on, come on, show me the way! God, I'm confused! After all, the world and the world have been changed, everything has come back to its original, every kitchen has been touched, let's sit down once and put our hats in the middle and think, where is our homeland ?!" (Mammadguluzadeh, 2004: 4-5).*

Molla Nasreddin magazine satirically criticized the wrong perception of religion, practices and those who abused religion under the social and political conditions in which it was published. Because at that time, those who abused the religion were putting Muslims to sleep with superstitions and increasing the pressure on them. The clergy, who opposed modern science and developments, were against newspapers and magazines working for the enlightenment of the people. Likewise, media outlets such as Molla Nasreddin prevented them from using religion as a trade gate (Adigüzel, 2007: 9).

Picture 1: MN, 1909, Volume:11, p.3



**"No, no, it is haraam to listen to him: from there comes the voice of a demon (in Agdash)"**

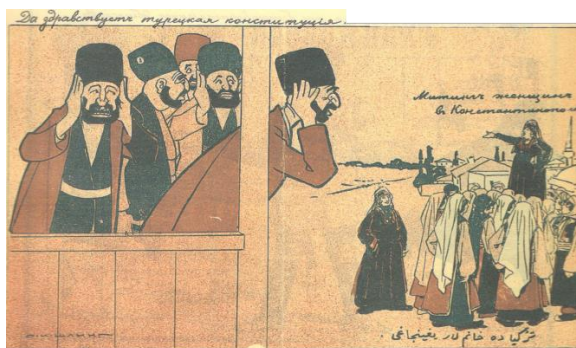
*The reaction of Hacı İsa Efendi and Samed Efendi to the gramophone they saw for the first time was depicted.*

The introduction of Molla Nasreddin magazine coincides with a period when various freedom movements started. The magazine, known for its libertarian attitude, struggled to bring the people to a more modern life level by raising awareness on this issue. Because at that time the revolutions of 1905-1907 in Russia, Sultan II. The libertarian and innovative movements that started against Abdulhamid's martial law and the Constitutionalist movements in Iran caused a heated period. The first aim of the journal writers has been the development of Azerbaijani Turks, achieving a modern life level and getting a good education (Adıgüzel, 2007: 10).

Picture 2: MN, 1909. Volume:12, p.12



**"Long live the Constitution"**



**"Bye Bye! Was it a constitution? No, no, we don't need it "**

*A picture drawn on the declaration of the Constitutional Monarchy. Women are pictured expressing their thoughts freely.*

When Molla Nasreddin magazine was published, the place and role of Azerbaijan / Muslim women in society was questioned. Therefore, Molla Nasreddin attached great importance to the place and status of women in society. The isolation of women from social life, confinement to homes, polygamy, and girls' marrying older adults at a young age by the force of their families were among the frequently criticized issues (Adigüzel, 2007: 13). In the philosophy "Molla Caferkulu" written by Celil Mehmetkuluzade in 1907, the author compares the situation of Muslim women with foreign women and writes as follows: *"Every time I write these words, I look at the black clouds. Sometimes I think these are clouds. The humidity of the Black River and the Caspian River draws them to the heat of the day to make them rain here. It seems to me that no, these clouds are the clouds of the Ahu Afghans of the Muslim women, and these donations are not the waters of the river, but the tears of the unfortunate."* (Mir Celal-Huseynov, 2018: 38).

Azerbaijan will attain national liberation and freedom, all individuals have an equal life before the state and the law, regardless of class, recognition of human rights in every field, the nation's emancipation from ignorance and poverty by adopting modern civilization, religion is a reason for the rise and progress as in the age of happiness, It is the ideals of Molla Nasreddin to eliminate all kinds of backwardness and superstition from the life of the people, to establish a strong unity among the Caucasian nations

against Russia's domination and ambitions, and to establish a system based on the principles of freedom throughout the country.<sup>42</sup>

Picture 3: MN, 1909, Volume: 14, p.12



"Daughter, aunt, I gave you to a boy, there is no other in this village as beautiful and handsome as him."



"Aunt, by God, this is not the boy you proposed, even if you kill me, I will not go to him"  
A painting on early marriage of girls.

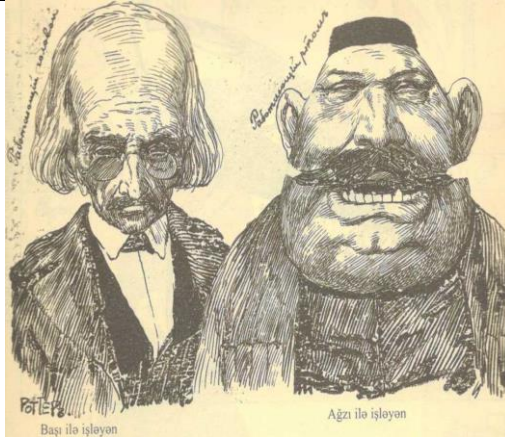
Molla Nasreddin magazine argued that the number of modern schools with national values should be increased and a more modern education level should be achieved (Adigüzel, 2007: 15). In the philosophy "Why I escaped" (number 1906 / 7-8) written with the Hop-Hop signature, many superstitious beliefs and idle efforts are criticized in schools and

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<sup>42</sup> Sabir Gəncəli, *İşıqlı ömürlər, kövrək talelər*, Azərbaycan Dövlət Nəşriyyatı, Bakı 1991.

falakas. All kinds of abuse children are exposed to in schools hinders the desire and desire for education and causes the child to be dismissed from school. The article draws attention to the child's refusal to education, as a typical result of using beating in education, and is asked to remove the beating: *"It's known how many reasons there are for skipping school. You see how a thirteen-year-old boy rides a horse out of reeds and runs the streets from side to side. The child's father goes and tells Haji Kerim the doctor's story, and as soon as the doctor looks at the child's face, he writes a prayer and tells the child's father that his son has no other ailments, he is afraid of the sky and the child runs away from school after hearing these words ..."* (Uygur, 2006: 12).

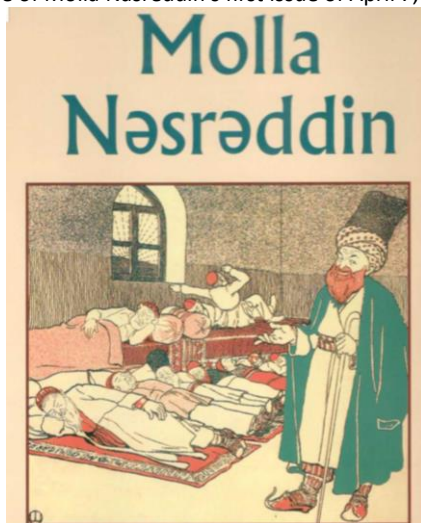
**Picture 5:** MN 1909, Volume: 14, p.10



Whichever part of the body works hard - it grows and finds strength (Doctor's advice)

Molla Nasreddin magazine was a magazine in which problems and contradictions in Azerbaijan or the Caucasus geography were discussed and in the wider Islamic world. In this context, the magazine dealt with the harsh conditions of the Islamic world in terms of the wider Islamic geography. According to the magazine, the backwardness of Muslims, avoiding modern sciences and ignoring human rights were the most fundamental problems. The fact that Muslims did not make any effort to wake up and move forward in such a situation was also the subject of humor in the magazine (Adigüzel, 2007: 12)

**Picture 6:** Cover picture of Molla Nasreddin's first issue of April 7, 1906, is generally used.



Mullah Nasreddin tries to wake up sleeping Muslims.

<p><b>Picture 7:</b> MN, 1909, Volume:5, p.1</p>	<p><b>Picture 8:</b> MN, 1909, Volume:15, p.11                  “Kamil Paşa, Əhrar fırqsiə və ittihadı-Məhəmmədi cəmiyyəti”</p>
<p>"Balkan issue"                  A painting depicting the "Balkan" problem experienced by the Ottoman Empire.</p>	<p>"March 31 tragedy in Istanbul"                  A painting depicting events in the Ottoman homeland.</p>

### Conclusion

Molla Nasreddin magazine's subjects are interrelated, overlapping in many aspects and complementary articles of quality. Expressing the problems of Muslims, the magazine discussed its attitude on this subject in terms of the wider Islamic geography without limiting it to Azerbaijani Turks. Throughout its long-term publication life, this magazine has observed the



important problems of its age closely and with a correct perspective; He acted with a spirit of criticism and self-criticism without saying nation, state or ummah.

Revolutions in the early 20th century, political turmoil, the First World War and international events on various levels were interpreted with accurate criticism by the talented writers of Molla Nasreddin Magazine. Molla Nasreddin magazine has also played an important role in publishing humor style magazines in Azerbaijan and has caused the publication of many magazines in this field.

Molla Nasreddin magazine is an influential and long-term publication in Azerbaijani press life and has become a school. Among the pen holders in this magazine, some people had important services in Azerbaijan's struggle for enlightenment, nationalization and future. The magazine has earned a reputation as a pioneering media organ that took an extremely firm stance on mother tongue, culture, religion, education, women's rights, Islamic geography and all of these, and universal human rights of the time. The literary, intellectual and spiritual heritage, inherited from the school of thought shaped around this magazine, meets and guides today's needs in many subjects.

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*Molla Nasreddin*, 1909, Number:11.

*Molla Nasreddin*, 1909. Number:12.

*Molla Nasreddin*, 1909, Number: 14.

*Molla Nasreddin*, 1909, Number:15.

## THE RELATIONSHIP BETWEEN COVID 19 PANDEMİC AND THE KNOWLEDGE GAP IN EDUCATION

### An Analysis of New Media Assisted Education System's Knowledge Gap Circumstance In Turkey

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#### ABSTRACT

*Coronavirus outbreak originated in China and spread to the whole world in the beginning of 2020. In Turkey, the first coronavirus case was detected in March, 2020. With the epidemic in the country, strict measures were taken across the country. One of these measures was the closure of schools. Schools have been closed until the end of September 2020, however it has been announced that education will continue on television and digital platforms with new media opportunities. In this context, as of March 23, 2020, the Ministry of National Education has activated the EBA (education information network) system with its digital resources with the slogan "#notaholidaydistanceeducation" and started distance education over TRT at certain hours.*

In this study, the situation of education, possible information gap and losses caused by pandemic in Turkey, have been evaluated through digital facilities. *This study aims to analyze new media opportunities and information gap problems of individuals in the education system. The current situation is described in this study, and suggestions are made for deficiencies and problems.*

**Keywords:** *The Knowledge Gap Theory, New Media, EBA, Distance Education*

## **INTRODUCTION**

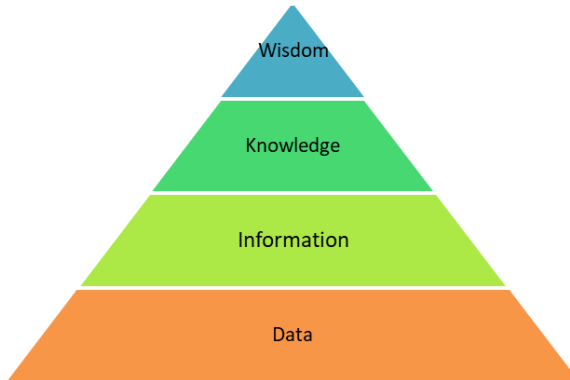
The effects of technological developments are increasing in the daily life of today's society. Undoubtedly, the most important area of these effects took place in communication ways and tools. The communication adventure of human beings has progressed by accumulating experiences since the beginning of its existence. In the 21st century, a faster and more different communication style has emerged compared to previous periods. With the invention of computer and internet technology, new media tools have been added to conventional communication tools. With the new media, which brought a great innovation to people's lives, the speed of news and information now has the opportunity to spread without language, border and time barriers, but this is not true for every society. The absence of digital resources and opportunities brings along information gap along with the digital divide. Socio-economic differences between various societies and sections of the societies worldwide are a major factor in this. From this point of view, the relationship between new media and information is tried to address the knowledge gap theory. The scope of the study, the use of new media in the days of the pandemic in Turkey on the role of educational opportunities. The study first covers a brief conceptual definition of information, then examines new media possibilities and information gap issues of individuals in the educational environment in light of the current data in Turkey.

### **Knowledge Pyramid and Concepts**

Various ideas have been developed throughout human history in the philosophical environment of thought about what knowledge is. As a result of inquiries about the source and quality of knowledge in philosophy, a branch of philosophy called epistemology was formed. In sociology, the social aspect of knowledge was discussed with the branch of sociology of knowledge. In the other social sciences, the social origin of knowledge and its relation to truth are mainly dealt with in the tradition of Marxism. In contrast, the form of knowledge rather than its content with critical theory has been the subject of investigation (Marshall, 1999: 66).

For this reason, as a result of large-scale studies on knowledge, different types of knowledge are defined by different branches. However, if a definition is to be made in essence, information in the dictionary meaning; It can be defined as the whole of phenomena, facts and principles that the human mind can reach. Based on the definition, it can be said that the information is not instantaneous, but a process and labor.

Along with the ideas about the source and quality of knowledge, there are also approach models to its formation process. One of them is the formation model of information called "knowledge pyramid" or "knowledge hierarchy". The basic steps that make up the information pyramid scheme are data, information and knowledge. Wisdom, the top step, is seen as the maturation / wisdom of the mind, that is, the perfect conclusion point reached by the human.



*Figure 1. Knowledge Pyramid*

The knowledge pyramid is mentioned as three or four steps in the literature. At the bottom of this pyramid, "data" is located at the first starting point on the way to knowledge. Data is literally; The main element, which is the basis of research, discussion, and reasoning, is donation. With its raw unprocessed nature, the data is the source of the information that comes after it. It is the step defined as numbers and symbols representing the properties of objects, events, and environments (Henkoğlu, 2019: 137-138). The information at the top of this level is, literally, consultation, introduction, informing, communication. At the same time, it is a phenomenon that exists before knowledge and is a source to it. According to Hey (2004: 7),

information is measurable, objective and autonomous. Information is the previous step of knowledge in the knowledge pyramid, is formed by combining previous data to reach information. Processing information generates knowledge, consequently, information requires human labor (Aslan, 1991: 15). For this reason, the knowledge resulting from labor has been an important value and subject of study for ages. Information and knowledge concepts are the most confused among these steps, which have been studied extensively.

According to Burke; knowledge must be distinguished from information, "knowing how" from "knowing what", visible thing from the given thing. According to the author, the term "information" refers to the relatively "raw" and specific and practical, while "knowledge" means "cooked", processed or systematized by thought (2001: 12). To reach information, it is necessary to have sufficient information and intellectual competence to process it. While information is an abstract and independent thing from human beings; information is a state that is revealed by reason and arises depending on the individual's physical, biological, psychological or social characteristics (Cansever, 2016: 46-47). Hence the knowledge; It is a value that matures as a human intellectual process. Information, on the other hand, is formed by more objective processes and used in daily life. The knowledge that emerges by processing information also has a value in terms of making a difference. The qualities that will enable human progress are possible through access to information. The difference between accessing and not reaching knowledge may cause a knowledge gap, which is also a research subject in communication sciences.

### **The Knowledge Gap Theory**

Many studies have been carried out on knowledge and information in the field of communication. Studies on knowledge, have mainly focused on the effect and quality of knowledge on people and society. One of these studies is the "knowledge gap theory", which is still up-to-date today. The knowledge gap theory was developed by Phillips J. Ticheneor, George A. Donohue and Clarice N. Olien, and emerged in "Mass Media Flow and Differential Growth in Knowledge" published in 1970. The theory that emerged from the study was created in the print media in the 1970s, when it was first put forward, but was later adapted for radio and television.

According to the basic argument of the theory, the increase in knowledge in society varies according to the socioeconomic level of the individuals. While high-status segments have a more advantageous position than lower segments in accessing knowledge conveyed by mass media (Mutlu, 1998: 63), this is not the case for lower segments. This distinction between different segments in accessing knowledge becomes wider, and the ownership of knowledge gradually increases. While high-income, socio-culturally developed segments are in a more advantageous position; Those who fall behind experience a lack of access to knowledge. Especially in scientific matters, this clarity is increasing (Yaylagül, 2010: 84). At this point, educational opportunities, schools gain importance. In addition to the schools, which are traditional educational institutions, new opportunities are emerging in accessing knowledge and scientific resources are increasing in this way. One of these resources is the new media tools and environment brought by technological developments.

### **New Media Opportunities and Access to Knowledge**

Utilizing the tools developed by humanity throughout history, knowledge has spread rapidly just like information, and has had important effects on the development and transformation of societies. Knowledge was transferred from the accumulated knowledge, from the most primitive tool invented by man to the most advanced tool, and spread over wide geographies. After the printing press, one of the biggest contributions to disseminating all kinds of information through a medium was the mass communication tools called newspapers, cinema, radio and television. Although these traditional media tools still maintain their effective power, discovering computer and internet networks called new media has brought a new alternative to this field.

New media is a new communication medium that emerges from digital network-based coding, unlike newspapers, cinema, radio, and television, traditional media. Computer, internet environment, smart mobile phones, etc. which have become "an extension / part of the body", other digital technologies can be collected under the title of new media (Binark, 2007: 21). It's most important features are that sound, image and many data based on mutual interaction, independent of time and space, can rapidly spread in multiple environments. At the same time, this innovation assigns a

more active and effective role to individuals compared to traditional media. Information and knowledge spread from traditional mass media. They transmitted unilaterally have gained reciprocity thanks to the new media, and the individual has gained a more effective position in accessing and choosing knowledge. In addition, the possibility of accessing information in libraries, encyclopedias or schools, which are traditional information resources, has expanded to the digital world with internet facilities. The encyclopedia concept from written information sources has changed shape and libraries have started to provide online services. Therefore, today's technology is creating a new form of communication by transforming traditional communication tools. Traditional information sources have begun to take different forms with digital platforms through electronic books, online courses, electronic-based encyclopedias such as wikipedia, etc. Thus, the new media, which is an indispensable part in all areas of life, has removed and accelerated the limits in terms of access to knowledge.

Along with digital developments, knowledge; can reach to different languages, geographies, and it can spread at any time and condition, regardless of the space boundary, thanks to computers and networks. On the other hand, technological developments that contribute to the formation and access of knowledge have not been possible for all world segments and societies. Access to digital facilities may be limited and various factors may affect this. According to Bagchi, there is a digital division even in developed countries. Digital division can be defined as communication technologies and access and use information (Bagchi, 2005: 48). There are different levels of digital division in countries with different economic and social development levels. However, this fundamental difference is mostly due to similar reasons.

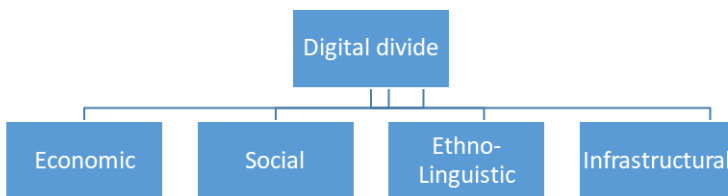


Figure 2. Digital Divide Model (Bagchi, 2005: 50)

According to the digital divide model, economic and social conditions, language use and infrastructure conditions are the main factors



that lead to differences. While economic conditions and income status, are the main sources of consumption for information technologies, social conditions can be defined as the rate of literacy and the level of urbanization. The language ability is the ability to use language appropriately, infrastructure conditions on the other hand are technical facilities which provide access to digital resources.

J. Van Dijk conceptualizes computer and internet access and deprivation as a "digital divide" and lists the reasons for this under several headings. The first of these is the lack of financial resources. Insufficiency of financial resources causes the absence of technological tools and causes a state of backwardness in the face of developing technology. Second is the lack of mental resources. This situation is the lack of necessary technological infrastructure knowledge and usage skills. Another lack is the absence of cultural resources. Cultural conditions and insufficient education that determine societies' adaptation and use of technology create inequalities in access to knowledge (Van Dijk, 2003: 315-316). Thus, although new media channels bring new access opportunities, these factors may prevent meeting information with people. Especially when the school / education system, effective in forming and disseminating knowledge, meets digital technology, the resulting results can create a gap between different segments of society.

Children, as well as adults in society, can be at a disadvantage in accessing knowledge. This disadvantage can be seen at the point where information and technology meet. The United Nations Children's Fund, UNICEF emphasizes that the root of the digital divide between children lies deep (State of the World's Children Report, 2017). According to the 2017 report from the Institute, while Internet usage in developed countries in the world 81% socioeconomic level, in developing countries including Turkey the ratio is 40%. In less developed countries, there is a very low rate of 15%. According to the report, digital divides are related to users' education and skill levels and the number of content available in their languages and material deprivations. In the medium term, children are deprived of knowledge opportunities even if they are online and access rich resources in education.

## **New Media In Turkey and Knowledge Gap in Education in the Context of Knowledge Gap Theory**

According to the knowledge gap theory; knowledge transmitted by mass media, creates significant knowledge differences among individuals with different socioeconomic and cultural values. Thanks to the high income, the masses with the necessary technological material, the ability and culture to use media tools are advantageous. Compared to this segment, disadvantaged groups in terms of socioeconomic conditions may lag in accessing knowledge. Although the theory above is mostly developed for traditional media tools, similar arguments for new media tools can be used. Some social layers can receive the knowledge these new media convey with wider possibilities, creating great differences in those who do not have sufficient opportunities. According to the OECD (Organization for Economic Co-operation and Development), these conditions cause a digital divide in different geographical areas regarding access to information and communication technologies and internet network. The institution stated that the most advantageous regions and countries are in the North American continent, and the most disadvantaged are the countries in the African continent (OECD, 2001). However, in a study conducted in the United States, it was revealed that the information gap caused by the digital divide in the internet environment increased more clearly when the relationship between socioeconomic level and internet use was compared with the use of television and newspapers (Güz and Yanık, 2017: 10). Thus, it has been concluded that increasing internet use will further increase the knowledge inequalities between segments of society.

The use of digital tools and Internet network in Turkey is still under progress. According to the TUIK Household Information Technologies Usage Survey 2020 report, internet usage is 79%, while home fixed broadband connection (ADLS, Wired internet, Fiber etc.) is 50.8%. 86.9% of the population is connected to the internet via mobile connection (TUIK, 2020). The stated rates are increasing from year to year in a positive sense. Economic development and sociocultural progress gain importance in this respect. Although the rate of home connection is low, mobile connection, which is relatively more economical, provides an advantage in accessing information. But, nowadays, the information gap between different social segments is increasing more in the new media environment than traditional

media tools. There are many reasons for this situation. First of all, accessing traditional media tools is financially more economical than new media tools. Also, tools are easier to track and use than when using new media. A media tool such as newspaper can reach the society at affordable prices, and traditional media tool technologies such as radio and television are now exist in almost every home. Literacy is sufficient for the newspaper and likewise, it is sufficient to use a few keys for radio and television. However, the cost of new media tools such as a computer, tablet, Internet network providers is considerably higher in a developing country like Turkey depending on the purchasing power. However, sometimes the use of these tools can be complicated. For this reason, access to these opportunities cannot be found in all segments of the society, which may cause restrictions in access to knowledge.

Access to knowledge through new media tools and the relationship of the information gap can be shown to the distance education practices applied after the epidemic in 2020. While the internet and other tools were a research medium that provided access to information in the pre-epidemic period, it has evolved into a form in which education is given directly during the coronavirus epidemic period of 2020. The source of knowledge for school children shifted from school to mass media in which distance education is provided in this period.

With the epidemic taking a global turn, strict measures have been implemented worldwide. One of them is the closure of schools. Schools, which were closed due to the vulnerable position of children against illness, took a break from education for a while, but soon switched to distance education with new media opportunities, and the system quickly adapted to this process. However, new media opportunities cannot reach all segments of societies equally. UNESCO, the educational, cultural and scientific institution of the United Nations, published a report on the negative consequences of school closures due to the epidemic. According to the report (Adverse Consequences of School Closures-2019), school closures have brought high social and economic costs. It is stated that with the closure of schools, inequalities in education increase, and parents especially those with insufficient education and resources, have difficulties in this process.

One of the epidemic diseases which have been common throughout the world along the history of humanity, emerged in China at the end of 2019 in the age we live in and spread rapidly to other parts of the world within a few months. Epidemic coronavirus disease spreading from China, first seen on March 10, 2020, in Turkey and, cases were announced to the society by the Health Minister Fahrettin Koca from television screen. Five days after the first case has been announced, the first death occurred Turkey, and strict measures were taken all over the country. One of these measures is the closure of schools. Schools have been closed due to an outbreak of coronavirus since March 16 in Turkey. The Ministry of National Education also met with the Ministry of Health, who manages the epidemic process. It physically closed the schools until September 2020, but it was announced that education will continue on digital platforms via television and new media opportunities.

In this context, as of March 23, 2020, the Ministry of National Education has activated the EBA (educational informatics network) system with its digital resources with the motto "# notvacationdistanceeducation" and started distance education over TRT at certain hours. EBA can be defined as an online social education platform within the scope of the Fatih project carried out by the General Directorate of Education Technologies of the Ministry of National Education. The purpose of this platform is to support the use of effective materials by using information technology tools at school, at home, in short, wherever needed, and to integrate technology into education ([fatihprojesi.meb.gov.tr](http://fatihprojesi.meb.gov.tr)). In the application of the Fatih project, the content diversification has been increased. According to the curriculum, its scope has been expanded because schools can not continue their education in physical conditions due to the epidemic. With the distance education application, the Ministry has increased and accelerated the shooting of lecture videos for each grade within a few weeks. It has announced to students and parents that it will use this education method until the end of June, parallel to the curriculum.

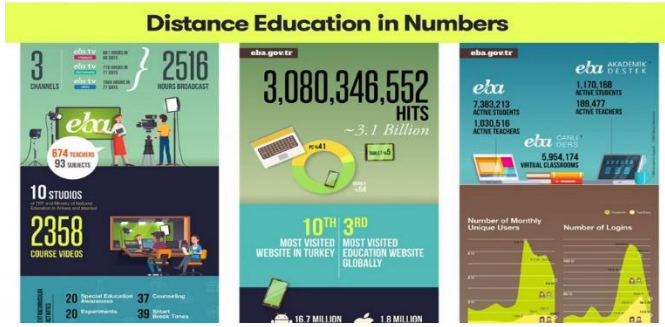


Figure 2. Distance Education Numerically (March 23-June 19, 2020)

The Ministry of National Education aims to inform students and parents about how the EBA system works on its website (meb.gov.tr) with updated data. It shares usage charts for students and parents who had no previous knowledge of using this media environment and publishes various statistics about the system on this site. An important statistic shared by the Ministry is the technological capabilities of the students in accessing the system during the epidemic period, the number of visits to the site and the information on the content. In the first graphic in Figure 2, there is information that the system called EBA TV contains 2358 lecture videos performed in 10 studios. At the same time, it was written that in addition to the training videos, content such as guidance, hobbies, activity videos were also included in the system. Thus, with EBA, it is observed that education and activities that will provide relaxation for children and guiding guidance services are created similar to traditional school institutions. In the other graphics in Figure 2, the statistics of the visits and clicks of the system and the information to what extent students have technological opportunities are included.

According to TUIK's statistics, the proportion of households with desktop computers in Turkey in 2004 until 2011 increased. However, it remained low compared to the population growth rate after 2011 (TUIK, 2019). While the rate was 34.3 in 2011, it was 16.7 in 2020. While the portable computer was 43% in 2015, the tablet was 22.0% in 2020. Cell phone ownership is 99.4% (TUIK, 2020). According to the Ministry of National Education statistics, approximately 7,383,213 million students among 18 million students have actively benefited from the EBA system. The system

has become the 10th most visited site location in. However, according to the data provided by the ministry, most of the 18 million students in the formal education system could not be integrated into this distance education system, only 7 million students used the site over the internet network. Again, according to the ministry's data, 54% of EBA internet access was made from mobile phones, 41% from computers, and 5% from tablets (yegitek.meb.gov.tr). These data released by the Ministry shows that Turkey has no sufficient computer, internet network and ownership remained quite backward compared to developed countries. Most of the students lack advanced technologies in keeping up with technology and information. Although mobile phone ownership offers digital possibilities, it can not provide the opportunities provided by the computer and the technical equipment connected to it. Smartphones can enable the student to watch videos and follow lectures. However, it can restrict students in preparing comprehensive research and writing-based homework to enable knowledge development. Therefore, although according to the data of the Ministry of National Education, children who access the system with their phones have an advantage over those who cannot, they fall behind their peers with more advanced technological opportunities in terms of processing and advancing knowledge.

Those who have partial access to the internet infrastructure or those who do not have it at all, follow the lessons broadcasted on TRT televisions in a limited time. However, in this sense, the television medium cannot provide the freedom provided by the new media in terms of access to knowledge, independent of time and space constraints. This creates a problem of knowledge gap for students who follow education through these platforms.

Dramatic differences may arise between those who can use television and new media opportunities in accessing knowledge. Yet, studies supported by new media technologies contribute significantly to development in preparing user-centered and active learning-based environments according to world standards (Türk and Topçu, 2016: 462). Thus, it becomes possible for the students and education system to catch up with the information worldwide and using it actively. However, socioeconomic differences among individuals in the country may leave these contributions insufficient.

According to the statistics published by the Ministry, most of the students (56%) do not have sufficient technological facilities for distance education. They do not have a high-capacity internet network required for the system and their computers. For this reason, phones with limited mobile data are used to access the digital education system. However, this opportunity also increases the differences negatively. Some of the news in the press can be shown as an example of this situation. During the epidemic period, news about children who had to continue their education remotely due to the closure of schools started to appear in the media frequently:

*“Enes Karahasan told that the coronavirus process continues and he follows the lessons on EBA. Karahasan stated that the internet is not available because their house is in a hollow area and said, “I put my book, exercise book and phone in my bag, I walk for 10-15 minutes. I come here, open my live lesson on the phone. I often come here. When we do not come here, I go to other places to graze animals. He said that he studies while grazing animals.” (I study while grazing animals, Habertürk Newspaper).*

*“Kuyucuk Imamhatip Middle School student, 14-year-old Fatma Aydın listens to the lessons from his father's mobile phone via EBA while feeding the goslings on one hand in Kars, the important geese breeding center of Turkey. 8th grade student Fatma Aydın listens to her teachers' lessons online during the week on EBA TV and takes notes with her pen and exercise book. Fatma Aydın, who attends online lessons on her father's phone, repeats the topics that she had previously learnt when there is no phone” (Follows his lessons on goose and bird sounds from EBA, Hürriyet Newspaper).*

TEGV (Turkey Education Volunteers Foundation) has been published a crucial report in this topic. As a result of survey of this Foundation, the participation rate of distance lessons (including broadcast of lessons) is %83, internet usage is %47, participation rate of online lessons is %11. Low rates are caused by the staying away from friends and school environment and lower physical conditions in family houses and high population in houses. At the same time, boredom, sudden mood changes, anxiety and such results were observed in children (TEGV, May 2020).

Although Turkey is in a good condition with its high enrollment rate, there are deficiencies in the number of teachers, building and facility

deficiencies, dramatic tools, laboratory equipment for computers, and library deficiencies (Gedikoglu, 2005: 72). While these conditions can cause the education system's deficiencies and knowledge gap, there may also be various deficiencies in the conditions students live in. Even though progress on digitization and internet infrastructure is registered in Turkey, there are still settlements where these developments have not been reached yet. In some rural areas close to the center, the internet network connection cannot provide the necessary efficiency. In some regions the signal connection required for mobile connections cannot be obtained completely. An example of this is the news published in the Habertürk newspaper, the student living in rural areas who cannot access the internet connection. In many rural areas, the difficulties of geographical conditions and the lack of investments can fort his.

The children who are the subject of the prementioned news, while following their lessons remotely during the epidemic period, on the other hand, unlike most of their peers, they help their families who are farmers and animal breeders by working. The two children who are the subject of the news are examples of students entering the system with their mobile phones in the Ministry of National Education statistics. Sometimes they suffer from connection problems in the internet network due to their geography, or they use their parents' phones if they find the opportunity because they can not have their phones. These conditions may also create an knowledge gap between students in different circumstances.

In terms of using the EBA system effectively, students do not have the necessary technological tools and facilities because their financial conditions may leave them behind compared to their peers. Professor of New York University, who works in education, Selçuk Şirin commented that significant differences will increase students' success and knowledge gap.

*"Every day when schools are closed, the difference between poor children and wealthy children is widening. It is necessary to redefine this concept, which we call" learning loss on vacation ", as a learning loss outside of school in the Covid-19 crisis. Prof. Şirin, states, "Children who have a computer, broadband internet, library, an educated adult at home will go one step ahead. Children who do not have these opportunities will fall one step further. For this reason, I wish every student was offered a tablet and a free*



*internet connection immediately. '(Does distance education deepen the digital divide? How will a student without Internet get education?', ww.euronews.com).*

One of the suggestions of the educational scientist Şirin to the gap was to offer free internet connection to the students. Thus, socioeconomic differences can be compensated to a certain extent to reach education. This is similar to an application recommendations passed to the application from May 13, 2019 in Turkey. According to the agreement signed between GSM operators and the Ministry of National Education, students were free access to the online social education platform, Education Information Network, up to 3 GB per month when the epidemic did not occur.

During the distant education process during the epidemic period, some time after the start of the EBA application, complaints began to occur from students and parents who could enter the system with their mobile devices about the insufficiency of internet quota facilities. Following the new agreement made by government officials and GSM operators, free access to all EBA content was provided up to 6 GB per month. However, spending the vast majority of internet quotas on video viewing may lead to a shortage of free access for one month. As in the concept of digital division of Van Dijk (2003), negative consequences of financial resource / material deprivation in individuals may cause information gap among students in this sense.

Another factor that causes knowledge gap among students is the family factor. Some families can quickly adapt to education and technology and use technology effectively. Especially if parents who prepare younger students for the EBA system are insufficient to use technological tools, and if they are culturally distant, students may fall behind in terms of education compared to their peers. Therefore, the positive contributions of educated and low-educated parents on their children differ. This leaves the children of parents with lower education, financial resources and technological skills behind those with more advanced parents. There is an information gap between the children who lack sufficient media opportunities and fall behind in accessing information and those who have their computers and internet networks. Whereas, "An educational environment in which equality of opportunity and opportunity in world-class education is made by personalizing technological improvement, positive development of

individual consciousness and awareness enables learning and thinking more on learning" (Türk and Topçu, 2016: 463). Thus, children will be able to compete with their peers in the world in terms of education and information.

## CONCLUSION

Mass media, which has an extremely important place in society, have various functions. Mass media keeps citizens informed in news and events. Many studies have been carried out in social sciences on this function, and various theories have been developed. One of these studies is "Knowledge Gap Theory". This theory, which was developed in 1970, was mainly carried out on the printed media, but later on, studies expanded to other mass media in light of this theory. According to the hypothesis, since mass media cannot equally reach different economic and social segments, they cannot provide information for every social segment.

As a result of the development of technology in communication since the 1990s, new media tools have rapidly entered everyday life. The spread of broadband internet networks, the development of computer technology and the rapid advancement of other digital developments have accelerated the dissemination of knowledge. However, these tools do not reach the world and equal every social sector information emitted in Turkey. The arguments made by the knowledge gap theory for traditional media are valid for new media. Information is not evenly distributed among social groups with different income and sociocultural conditions. The main reasons for this are the inadequate ownership of the necessary internet infrastructure and technological devices such as computers, tablets and phones. Another reason is the ability to use these technologies and cultural distance.

The Distance Education System, considered in the context of knowledge gap theory and new media in this study, is an important example. The distance education system called EBA is carried out through television and new media. An adequate network connection, computer, tablet or mobile phone is required for students to access this system on the internet. At the same time, the skills and parental knowledge to use these tools and systems are important. However, as can be seen in the statistics data of the Ministry of National Education and the news in the press, ownership and

usage of these tools remain low. Only 6,973,353 people can actively use this system out of the education system consisting of 18 million students. Only 38% of them log into the system from their computers. Most of the students can access this education system with a limited amount of mobile phones. Therefore, differences arise between the use of new media and access to knowledge among students. While students who do not have any problems in the light of technological tools have the opportunity to enter the system and access information at all times, students who lack sufficient financial and technological means or whose parents' ability to use technology are lagging in accessing knowledge. For this reason, knowledge gap may occur among children from different social segments.

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## **TENTS IN THE TURKISH FROM PAST TO PRESENT\***

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### **Introduction**

It is possible to qualify all the buildings that meet the needs of human beings as dwellings. In addition to the economic and socio-cultural characteristics of a society, the geographical environment can affect dwellings. Landforms play an important role in the formation of the geographical environment. There is also an effect of climate and vegetation. The conditions of the Turkish region led the Turkish tribes to deal with animal husbandry. A nomadic lifestyle has been adopted in the highlands and the winter quarters to meet livestock's grass and water needs. Consequently, nomads set up tents according to their abilities (Yılmaz & Telci, 2010; Dilay, 2018).

Turkish tribes have used different tents made of various materials with specific usage characteristics since ancient times (Şahin, 2016). These structures, which are used as dwellings, are mostly made up of basic tents and felt. The tents taken by the Turkish tribes to the regions they migrated to are round and in the form of a dome. There are different reasons for Turkish tribes living in barren areas to develop the tent which is easy to build, dismantle and set up. Turkish communities have adopted the nomadic life and have waited ready to act in natural events or dangers. The desire to see different places, external threats and most importantly, the lack of economic resources have prepared the ground for the Turkish tribes to leave their

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\* Expanded from the paper titled "Tent in Nomad Turkish Tradition"

places. As a result of this mobility, Turkish tribes preferred the tent as it did not take time to set up. Therefore, tents started to become a part of the life of Turks and take an important place for Turks (Diyarbakirli, 1972).

The importance of the tent and life in tents for the ancient Turks is indescribable. Just as the objects they regard as sacred are an integral part of their lives, the tent has assumed this sacred role for them. It provides a cool weather when used in summer, and keeps the inner parts of the tent warm when used in winter. In this period we live in, the comfort of the Yoruks who still adopt the tent life is in place and all these take place in those unique plateaus of the Taurus Mountains, one of the rare regions of our country (Atasoy, 2014: 336). Tents have an important place in meeting the shelter needs of societies that have adopted nomadic life. Nomadic communities should always be prepared to move in the face of sudden natural events. Societies that have adopted this style of life prefer to stay in tents because they are economically interested in animal husbandry and are easy to set up in the places they go. These tents, used by the Turks, have attracted communities that have adopted settled life and are functional. China, which initiated the fashion for the Turkish tent, is the best example of this (Işık & Bilici, 2020).

The Turkish tribes, who had to leave their regions, migrated to different places and spread their traditions to their regions (Sneath, 2007). Different types of tents have made visible contributions to nomads who are constantly on the move. Turkish tribes who migrated to Anatolia after a certain period used their tents, which they considered important, in large areas, and there was not much change in their lifestyle. Turkish tribes have found it appropriate to settle in areas similar to the regions they previously lived in. They continued their tent life mostly in Eastern Anatolia and Central Anatolia. Nomadic Turkish communities easily adapted to the living conditions of Anatolia. In addition, the animals they brought with them easily adapted to the living conditions of Anatolia. However, in the rugged, forested and rainy regions of Anatolia, the feeding rate of the goats that adapt to the land has increased. Due to the cheapness of goat hair, tent covers were made from these bristles over time, thus hair tents became widespread. Lump houses made of wooden caged felt continued to be used by the nomads who stayed for a long time in areas with harsh continental climate characteristics.

Lump houses are used in Çukurova, Afyon, Eskişehir and Konya regions confirms this situation (Kavas, 2013).

### **Nomad Tradition**

Nomadism is the ability of the tribe to find grazing land for its animals and adapt to climatic conditions. It can be defined as their migration with all their animals in winter and summer (Eröz, 1991).

Tribes that have adopted nomadism since ancient times can be called Yörük. Scarce resources are an important factor in the occurrence of nomadism. In areas with insufficient rainfall and drought, those dealing with animal husbandry had difficulties feeding their animals and moved towards areas with abundant pastures. Consequently, nomadism has been seen as an economic event (Rosen & Saidel, 2010).

Going elsewhere with large animal herds is the most important feature of nomads. Finding pastures for their animals is the main purpose of this migration, in short, it is an example of escape from difficult conditions. Nomads, who planted more in the winter months, dealt with animal husbandry in the summer. The most important feature of nomadism is that communities stay in certain areas during the winter months. This is not the case for those who adopt semi-nomadism. Those who continue their lives in the winter quarters are defined as nomads, and those who stay in a fixed area as semi-nomads.

The activities related to nomadism have emerged in Anatolia and its effect continues. The nomadic groups, divided into two parts by the Ottoman Empire, were characterized by the names Yörük and Turkmen, depending on the landforms, social and political characteristics of the place where they lived. The nomadic groups in the west of the Kızılırmak river were called Yörük and those found in the east of the river were called Turkmen. This practice of the Ottoman Empire, which has existed in Anatolia for a long time, is still valid today.

Plains have been the most important spreading areas of settled life since ancient times. In addition, mountain slopes and plateaus have been seen as fertile areas for Turkish communities adopting a nomadic and semi-nomadic lifestyle. Turkish communities have dealt with animal husbandry in these regions (Denker, 1960; Bilge, 2018).

Societies that adopt a nomadic lifestyle prefer to live in wooden or brick houses during the winter months and are interested in animal husbandry and grain farming. The animals are taken to the plateaus in the summer, and the nomads stay in the tents. Nomads in Anatolia and most of the Turks in Central Asia preferred and continue this lifestyle. Considering the seasonal life of the nomads, it is possible to qualify them as a nomadic community.

This situation accelerated the transition of temporary life to settled order. Turkish communities, who adopted nomadic life, used brick and tree structures during the cold winter months and were interested in agriculture. Grain farm constitutes an important part of this agriculture. Nomads took their animals to the highlands in the hot summer months and lived in tents.

Living in the Western Taurus Mountains of the Mediterranean region, Yoruks constitute the simplest example of a nomadic lifestyle. In addition, many Yoruks continue this tradition in these regions. This tradition is observed in coastal areas when the weather is cold in winter and in high places when the weather is hot in summer. Yoruks living in the Western Taurus region made tents made of goat hair, and this activity represents the physical nature of the environment and cultural relationship of the Yoruks (Eröz, 1991; Bilge, 2018).

### **Tents Used by the Turks**

Kurgan tombs constitute an important part of Turkish life, and excavations in these places revealed that Turks formed tents of various characteristics. Accordingly, Turkish communities have experienced very important developments in tent production. Many different types of tents vary in shape and size. Şemsiye, Kara Çadır, Yurt and Örtü are the most and widely used tent types in Central Asia. Conical shaped tents are easy to build and set up and are the simplest among the tents used by Turkish communities. Conical shaped tents are formed by joining the poles' and these conical tents reflect a circular and diagonal shape (Akın and Keş, 2017: 115).

Today, conical tents can be found in many regions and it is possible to say that these tents were used extensively during the Huns period. In



addition to placing the poles on the ground, cover tents can be obtained by placing the cover on these poles. Mongols and Turks, one of the important communities of Central Asia, used tents in the form of dome. Keçe Ev (Felt House) and Yurt (Country) type tents, which are in the form of a dome, are among the tents most commonly used by Mongolian and Turkish communities (Derebaşıo and Oyman, 2016: 48).

In Chinese sources, Yurt type tents are mentioned. There is a hole in the middle of the upper part of Yurt tents, which have two types, and these tents are made covered. In the first tent standing firmly on the ground, there is a perimeter wall. The other tent has a top cover. In the first of the Yurt tents, the poles remain fixed and the transportation of these tents requires a great effort depending on the structure. The outer part of the tent as well as the middle part is tied with ropes. In addition, the surface of the tent is covered with felt. There is a door in a part of this tent and this part is covered with felt. Considering the tents used, it is possible to say that the ancient Turkish communities made tents unique to them, and these tents were decorated with symbolic shapes.

Apart from these tents, Topak Ev (Round House) tents also have an important value for Turkish societies and these tents are very similar to Yurt tents. Even today, these tents are used by many Turkish communities. These structures exist in Kazakhstan, Afghanistan and Turkmenistan. Some use it outside of these nations (Kavas, 2013: 233). Another important type of tent used by the Turks who have adopted the nomadic lifestyle for many years is the Kara (Black) tents. Although they have been used for a long time, the shape of Kara tents has not changed a lot (Köse, 2005: 167).

The Kara tent can also be described as a hair tent. Kara tents met the shelter needs of nomadic Turkish communities in difficult living conditions. Since it is made of goat hair, it has a very strong structure and these tents have been intensely preferred by Turkish communities. The color of the Kara tent is black and due to this feature, it can absorb sunlight in the summer months. Accordingly, the interior of the tent can be hot in the summer months. Tenefli tents, another type of tent, were also used by Turkish tribes and are still used. Tenefli tents are very laborious to make and a large amount of pole material is used. Such structures can be found in the Sivas region.

Apart from tents used in Central Asia and Anatolia, the Turks also used Kumanda and Beşik tents (Onuk, 2005: 33).

### **Tent in the Social Turkish Societies**

Nomads traveled in summer and winter. Since the transportation of tents during the journey requires great effort, various vehicles were used. In addition to wheeled vehicles, animals are among the vehicles used. Depending on this, the journeys were made possible. Huns and Göktürks used tools made of felt, and this information is available in Chinese sources. The Uyghurs, the most important state established by the Turks and one of the civilizations that adopted settled life, also continued this tradition (Çoruhlu, 1993).

Turkish communities used tents in pre-Islamic times. Central Asia is one of the regions where Turks used tents and these tents were placed on cars. There are statements in some sources stating that the tent was used in Eastern Europe. Plano Carpini is the most familiar name to witness the correct use of tents in Europe. During his journey, Plano Carpini, who passed through the Turkish region, witnessed that the tents were carried on animals and wheeled carriages. These activities took place in the 13th century Kipchak Turkish geography (2014: 41-42). Ibn Battuta also saw tents with cars carried by cattle while visiting Turkish geography, and these events took place in the 14th century (2000: 31-32).

Tent is traditional for Turkish culture. Although the inner parts of the tent were narrow, it was able to offer Turkish families a wide range of opportunities. However, due to the active lifestyle of the Turkish tribes, the tents were built in certain sizes and as a result, they were insufficient to meet the needs of the crowded Turkish families. Therefore, family heads gave children who wanted to leave home or married the opportunity to set up their tents by giving certain rights. These tents had to be with the family tents. These tents turned into a tent community over time (Genç & Koyuncu, 2011).

Many family members came together and set up their tents and lived together in these certain areas, and they described these areas as avuls. This structure paved the way for the smallest union after the family (Diyarbakirli,

1972). Solidarity is important in maintaining social life, so Turkish societies have importance to solidarity among such formations. Togetherness is an indispensable situation in daily work and meeting the needs. Considering, the interior of the tents constitute the private area of the families and the front parts of the tents are common areas. Partnerships have occurred to meet daily needs in common areas (Jain & Hiran, 2017: 1-16)

Tents were used frequently in unfavorable weather conditions. The tent was also used to meet the need for sleep and rest. Apart from meeting these needs, life in general is shaped outside or in front of the tent. When considered, it can be said that the tent, which is traditional and important for Turkish societies, consists of two parts. It is possible to describe these parts inside the tent and front (Esin, 1978; Köse, 2005).

Tents were used as shelters for different Turkish communities. Tents played an important role in determining the social status. Accordingly, tents mean more than meeting the needs of Turkish societies. The tents used by the people and the tents used by the chieftains are different, so the people's tent is smaller and does not contain details. There are not many household items in public tents and these items are for daily needs and are simple in structure (Şahin, 2016). Chinese poets have voiced various poems about the tents of Turkish societies. This is a clear proof that Turkish communities migrate to vast areas and geographies, interact with different cultures, recognize various cultures, and affect different cultures (Gumilev, 2002).

Compared to the people's tents, the tents of the chieftain are slightly larger. These tents are decorated and embroidered with precious products. Specially prepared carpets and silk fabrics were used in such structures. Monarch tents are the most spectacular because monarchs or sultans with sacred blood must use the strongest and most beautiful tents. This is an indication of the great importance Turkish society attaches to state leaders. In addition, monarch tents came to the fore when meeting state duties or hosting them, as a result, the monarch tent should be elaborate and flashy, unlike other tents. These types of tents are a sign of grandeur. The roles of tents in demonstrating wealth and power show undeniable truths. Zemarkhos and Byzantine officials visited the Gokturk ruler Istemi Han in the 6th century. During this visit, very important details drew attention. It was striking that the tents were made of silk fabrics and decorated with a

different color. It is also said that almost all of the materials inside the tent consist of gold (L. Ligeti, 1998; Andrews, 1999; Gumilev, 2002).

The importance of tents for Turkish societies is indisputable, so tents have consolidated their place in Turkish history as a cultural symbol. Tents have been indispensable for Turkish societies since they took the stage of history. Tents have existed in social events, in all areas of daily life and wars. These tents are made up of different colors and varieties. Every tent has a meaning for Turkish societies (Erden, 1982). The statements of a Chinese princess, who was married to a king in ancient times, about the tent prove that the tents are of different colors and shapes. The domed tent made of red wool fabric is the home statement belongs to the Chinese princess. Considering these expressions, it can be understood that the tents belonging to women are of a different color (Ögel, 1984).

Expressions about Turkish tents are frequently encountered in Dede Korkut stories. It has been stated how important the tent is for Turkish societies. It is also mentioned in Dada Gorgud Epic that women can also have their tents and decorate them in different patterns and colors.

Turkish communities mostly built tents to protect themselves from adverse weather conditions and to meet their shelter needs. Tent installation was needed for events such as funerals or weddings and circumcision ceremonies. In ancient Turkish societies, when any death occurs, the person is first preserved in their tent, that is, it is the person's tent that serves as the first grave for the person. Therefore, it can be said that the tent has a very close relationship with the tomb tradition (Aksoy, 2009). Keeping the people who died in the Göktürk state in tents is the simplest example of this. In addition, when an animal is slaughtered, it is first placed in the front of the tent. The deceased, kept in the tent, is turned around and this turn is made 7 times with the horse. Moreover, crying at the tent door is a part of the tradition of Turkish society (Şahin, 2016).

The understanding that the earth is covered with a dome was common in ancient Turkish states, and this also shaped the view of the tent (Tekin, 2010; Thomsen, 2011). Depending on the points of view, the ancient Turkish states took place under the sky. The dome where the family order was shaped became the dome of a tent. The sky dome is considered the

cover of the state and the tent as the cover of the family shows how important the tent is for Turks (Ünver & Güngör, 2009).

According to the Turks, the formation of the world includes four main aspects. The eastern part has always been considered more valuable in Turkish societies, so the door sections of Turkish tents have always been based on the eastern direction (Esin, 1978).

The contribution of the inner order of the tent to the formation of the state order is great. Therefore, the value given to the stove inside the tent is very different. Its main functions include heating and cooking, but for Turkish society the location of the stove is far beyond its basic functions. The stove represents a symbol of continuity for the Turkish tribes. Considering, it would not be wrong to say that the same value given to the family is given to the stove itself. Every family must have a stove. In addition to the continuity of the family, the continuity of the stove is also important. For Turkish families, the stove needs to be constantly lit, because if it goes out, it is thought that bad luck will begin, and most importantly, this situation is seen as equivalent to the end of the family. Turkish family structure is sacred to Turkish societies. Consequently, while leaving the tent, a man carried the wood he took from the stove of the old tent he was staying, to the tent he had just moved to. This means carrying fire from the father's home (Ögel, 1971).

Turkish communities have used yurt tents for a long time. Turkish societies have never broken away from the tent tradition. After the settled life was adopted, the tent tradition continued. Yurt tents have a great contribution to the shaping of the traditional architect. The tent tradition was also influential in the formation of the tomb structures, and the cupola, one of the old Turkish artifacts, was also influenced by this tradition (Vardar, 2002; Şahin, 2016).

Looking at today's modern buildings, it is possible to see the traces of the old Turkish tradition. Looking at the plans of Turkish family houses today, it can be seen that the rooms are independent from each other, and it is stated that this situation is affected by the structure of Turkish tents (Hatipoglu & Ismail, 2019).

## **Discussion and Conclusion**

Natural and economic conditions guided the life of Turkish societies. Turkish societies that have adopted a nomadic life have been significantly affected by these conditions. This situation affected the old Turkish societies more. Turkish societies have attached great importance to shelter since ancient times. Consequently, environmental conditions have affected the types of products that provide shelter in the early periods.

Turkish societies did not stay in a certain place, that is, they did not adopt a settled life. Therefore, they have more adopted living in tents that are easy to set up and transport. Turkish societies, which have to act constantly, have preferred shelter types that will not weigh on themselves. These types of shelters, namely tents, are practical and comfortable products.

The desire to see different places and living conditions have directed Turkish communities to other areas. Due to the importance of shelter, Turkish tribes took the tents with them. These tents were sometimes transported by large animals and sometimes by wheeled vehicles. These vehicles played an important role in the transportation of tents. Tents both developed and changed in shape as time passed. Tents may differ according to the regions inhabited. For the Turkish family structure, the participation of new individuals to the society is important. Mature people have an important role in transferring the culture to new individuals. Turkish societies living as nomads have to meet the shelter needs of new individuals who join the family in such situations. In the Central Asian lands where living conditions are not good, stalwart tents are important for individuals to rest comfortably and be safe.

The importance of tents in Turkish societies is indisputable. The inner and outer shapes of the tents are different from each other. In addition, many tents have come into existence depending on the status. Each tent has its shape or height. In addition, different patterns, colors or symbols can be used in each tent. This is a proof of how valuable the tent is to Turkish communities. As well as felt and rugs, carpets and covers were also used in tents. Such materials have shaped both the tents' interior and exterior, which has led to an artistic indulgence. Therefore, it can be stated that Turks have

attached importance to artistic activities since ancient times. This situation has caused such items to gain an artistic meaning..

As an element of the social structure, tents have been put at the center in the election of the leader of the society. Also, in the event of a death, funeral ceremonies were carried out in a tent and the tent was taken into consideration when Turkish tribes named a region. Ancient Turkish societies gave importance to the concepts of *Çadır Kubbe* (Tent Dome) and *Gök Kubbe* (Sky Dome). The nomads believed that the *Gök Kubbe* protected their state. They believed that the *Çadır Kubbe* played this role in ensuring the continuation of the family, which was an important part of the building at that time. Turkish societies have never allowed the tents they used in ancient times to be forgotten. Because tents have been with them in the most vital situations and have undertaken very important tasks for them. This situation has not changed although Turks prefer fully settled life from a semi-settled life. The tent has always been and will exist.

Tents have an indisputable role in shaping an architectural structure. The contribution of the ancient Turkish societies, which adopted a nomadic life, to bring the tents to the present day, is enormous. Tents occupy an important place in the lives of nomads and accordingly, it is possible to say that tents lead religious, social and artistic activities.

The contribution of tents in understanding, evaluating and thinking about the life of ancient Turkish societies is remarkable. Tents took their place on the stage again in revealing the characters. Such benefits have contributed to the valuation of tents. It was symbolized after a certain period.

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## **PROBLEMS OF INTRODUCING TECHNOLOGIES OF “SMART CITY” IN THE REPUBLIC OF UZBEKISTAN AND THEIR SOLUTIONS**

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### **Abstract**

This article analyzes the problems and solutions of smart city technologies in the Republic of Uzbekistan. The author analyzed the trends in the “smart city”, which are becoming more popular today. The article highlights the historical experience gained in developing cities and preserving historical monuments in modern globalization. The article highlights the adoption of the Smart City concept in Uzbekistan and the expected results. Modern urban development systems in modern Uzbekistan do not meet the requirements. Accelerating the processes of urbanization, globalization, increasing the number of buildings and structures in the city and increasing demand for infrastructure, food, energy and much more. It was noted that unified information systems can play an important role in their management and transparency. They also discussed the importance of the spiritual and educational spheres in modern urban planning and the need to use confidential information in global networks that threaten the society of Uzbekistan. The report also contains information on the steps in Uzbekistan by 2030 to form a “smart city”.

**Keywords:** *Smart city, History, Innovations, Demography, Globalization.*

### **Introduction**

The concept of “smart city [1]” is diverse, but it always means a place where technology is enriched. The essence of such technologies is that devices interact with the outside world without the presence of a person, but for their well-being. A simple example is using a street lighting system that can be activated without natural light.

In Smart City [2], a single database can compare and use various information when necessary. For example, when contacting the rescue service, you can find the whereabouts of the victim, and during hospitalization - the patient's medical book. Anyone can shoot a pistol on the street, and information can be automatically sent to the police with a photograph of the suspect [3].

In Smart Cities, all the information that citizens need is combined into information databases. With its help, a resident of a smart city can call a taxi, make a payment, inform the authorities about the sidewalks on the road and at the same time find out in which parts of the city there is no traffic and parking spaces. Similar "smart" forms should now be used in large and small cities and long-distance telecommunication networks in Uzbekistan.

Today, urban development systems in modern Uzbekistan do not respond to the parameters of the Smart City. The acceleration of urbanization processes, globalization, an increase in the number of buildings and structures in the city contributed to an increase in demand for infrastructure, food, energy and much more. Unified information systems play an important role in their management and transparency. National historical values should also be taken into account when creating modern smart cities.

The medieval population was not so much. They also created their eastern systems of the "smart city". In history, particularly in the cities of Uzbekistan, management, taxation, infrastructure, marketing, education, medicine, and other spheres have also formed eastern "smart" systems.

Especially in cities, it has become a tradition to create unified and regular architectural ensembles. For example, the ensembles of Registan, Shahizinda [4] in Samarkand, Ichan Kala in Khiva, ansaml of the Shakhrisabz [5] the inner and outer cities, their socio-political, economic, spiritual and educational functions were well thought out by our farts. All streets in these cities were either centered or spaced from the center. In the middle ages, public buildings, markets, caravanserais, hospitals and residential quarters were specialized. Each district was even named after artisans, clearly defined places of residence and work or seeds of citizens. The city center was called Chorsu and it also served as a community center. Local communities-makhallas organized self-government system by citizens - were responsible

for cleanliness, spiritual and peace. They paid attention to saving and maintaining clean water in the canals. Makhallas were a source of solidarity and spirituality.

Although humanity today lives in better conditions than in the Middle Ages and even 50-100 years ago, centuries-old national values are being destroyed due to spiritual degradation and "mass culture", which primarily affects urban life, especially youth. Uzbekistan has long been one of the centers of eastern civilization and its historical roots are deep, in the decision to build the Smart City, we must take into account its historical experience in the face of such global immorality. That is why customs preserving historical monuments should play an important role in the concept of "smart city".

"Previously, there were no locks on the doors, and no one could plunder the property of another person. The proverbial "Seven Parental Waves" provides an overview of the urban life of the Uzbek people. In the modern "smart city" in Uzbekistan, a high level of spirituality and enlightenment, an aesthetic culture of citizens should be formed. Uzbekistan is also one of the region's most at risk of religious extremism and terrorism. Therefore, it is necessary to work on the concept of "smart city" and solve the "smart defense" problem. Global networks also increase threats against parenting, spirituality, the human heart and mind. In modern smart cities, it is also necessary to create the concept of "smart person".

In our national history, three-layer walls were built [6] in large cities divided into internal and external cities. The outer city walls are surrounded by trenches filled with water. They are named "khandak". They were built on top for security reasons. For example, Samarkand is located at an altitude of 700 meters above sea level. The reconstruction of this experience on the modern basis of building a "smart city" in Uzbekistan can bring positive results. Later, wars between khanates and other crises-old experiences in urban planning were forgotten.

As a result of the invasion of the Russian Empire, Tashkent became the center of the governorship of Turkestan and by the end of the 19th century, it was divided into new and old parts of the city. These processes, of course, influenced the urbanization processes in Tashkent. There were old

and new parts in the city about 100-130 years ago, but with the creation of the Soviet state, these differences did not become noticeable.

On 1924 years was national-territorial division, three khanates replaced the Soviet republics. After Uzbekistan became the capital of the Uzbek Soviet Socialist Republic, Tashkent was considered the political center and during this time many buildings were built.

### **Materials and Methods**

The government and society of Uzbekistan, especially those far from austerity, inherited the Soviet style and uniform urban planning, have more problems than others, and they need to find solutions. The population of Tashkent is growing rapidly. Previously, Tashkent was located on a relatively small territory compared to large cities such as Samarkand and Bukhara. Due to its role as the capital, it is developing rapidly. Although Uzbekistan has made significant changes to the development of cities since independence, they will not be able to answer modern requirements.

In the modern “smart city” creating a comfortable and economical environment with minimal space, “smart management”, “smart homes”, “smart hotels”, “smart education”, “smart tourism”, “smart utilities”. The need to expand cooperation with politicians and scientists in several other areas, such as access to convenience and comfort with minimal opportunities, efficient energy supply, protection of the urban environment and much more.

Today in Uzbekistan, a new innovative approach to smart cities is being formed. At the same time, savings, comfort, convenience, architectural and artistic solutions, and comfortable conditions for citizens are considered.

Uzbekistan is one of the leading countries in the world in terms of population growth. Today its population is 34 million people. Most of the population lives in Tashkent, Samarkand, Bukhara, Khiva, Andijan, Fergana, Namangan, Termez and others. Today's population has grown significantly more than the population that lived 20 years ago. The cities today have been growing in latitude and height. Demographic processes continue. Demographic growth alone requires greater use of social and political potential by government. At the same time, the growth of production and

technology also creates serious environmental problems in large cities. The current development of cities in Uzbekistan is greatly influenced by the problems of the Aral Sea, global climate change, inefficient use and lack of water, and environmental risks. In such conditions, the correct solutions to preserving historical monuments are required, especially in acute environmental problems.

In our opinion, the implementation of the Smart City program requires the growth of the intellectual potential of the population, legal, political and environmental culture. All educational institutions and the media should carry out large-scale activities to efficiently use water and other energy resources, to preserve and save available resources. To solve this problem, they must develop an effective smart legal approach. It also requires the introduction of intelligent systems for the distribution of electricity and water and consumer protection. These areas are still not integrated into digital systems. There are uncertainties and sometimes inaccuracies in the payment of utilities.

Growing consumer potential and lack of resources have led to the need for a planned digital economy [7]. Today, as in the rest of the world, the need to improve and modernize cities is on the agenda.

Today, the main attention is paid to the development of smart cities of Uzbekistan at the level of state policy. Our country has developed a concept for introducing smart city technologies in the Republic of Uzbekistan. According to him, the initial stage of implementation of innovative technologies "Smart City" in Uzbekistan continues. Planning and implementing dense projects to implement Smart City technologies in the following areas: Safe City, Smart Meters, Smart Transport, and Smart Medicine. Large-scale work is underway in Nurafshan to introduce modern urban infrastructure under the Tashkent City and Delta City projects [8].

At the same time, the underdeveloped infrastructure of information and communication technologies, a significant physical and moral deterioration of urban infrastructure is one of the main obstacles to the effective implementation of smart city technologies. All this requires adopting measures to modernize telecommunication networks and search for the main sources of investment for the reconstruction of urban infrastructure. The introduction of smart city technologies will increase the

efficiency of urban governance by creating a single digital environment and allowing the city to function more fully.

Implementation of measures aimed at creating a modern urban engineering infrastructure by introducing smart city technologies, a constructive approach to each district, in particular, creating favorable conditions for the urban population and visitors, ensuring a stable growth in living standards, and favorable conditions for entrepreneurial activity. Creating conditions, increasing government spending, including through public-private partnerships, all Smart City technologies, the planned implementation of their innovative decision-making by creating urban services and road infrastructure to increase the efficiency of the increase.

In 2019, over 7 million tourists visited Uzbekistan [9]. It also requires the creation of a “smart tourism” system. This shows the need to implement a cluster system. Creation of an effective regulatory, organizational and institutional framework for the introduction of digital infrastructure in the development of smart city technologies, creation of mechanisms to stimulate demand for intellectual services, the formation of a state support system for the development and implementation of intellectual services, the quality of services and the population. The solution of the engineering and communication situation in cities and inadequate and outdated urban infrastructure is one of the main tasks of Smart City.

Uzbekistan needs a “smart information and communication infrastructure”. A characteristic feature of urban planning is forming a system for creating favorable conditions for Internet access.

As Internet systems become more powerful, programs should be adopted to increase the position and activity of the smart city. Creating the Smart City platform is important for improving public and public life, improving governance by meeting their needs and requirements, in particular, providing feedback to the urban population regarding the assessment of the provision of urban services and the exchange of experience in all areas of urban development. Concepts such as “safe city”, “peaceful city”, “international city” should be the main priorities of the “smart city”.

Smart Transportation is a complete technology solution for interconnecting all vehicles and infrastructure. This system allows you to track traffic conditions and control traffic flow using mobile data and GPS signals.

Digital technology not only improves the quality of products and services, but also reduces costs. Public administration, both in the public and social sectors, can be achieved by introducing digital technology and increased efficiency and, in a word, a significant improvement in people's lives.

Today, the digital economy is an information society in which many people are engaged in the production, storage, processing and sale of information, especially its highest form. The importance of information, knowledge and information technology in society is becoming increasingly important in society and the economy. Economists use various technological, economic, labor, spatial, consumer, and creative criteria to describe the information economy, in which the digital economy dominates. It is important to ensure close cooperation between government bodies and businesses in implementing innovative ideas, technologies, and developments to develop the digital economy further. Currently, given the massive transfer of documents and messages to digital media, electronic signatures and government messages are also being transferred to electronic platforms. Digitalization of economic processes is becoming a widespread trend, covering the information and communication sector and all areas of the country's economic activity. Using smart city technology, e-commerce, digital agriculture, smart energy, smart transportation, and smart medicine will strongly impact the development of the digital economy [10].

The concept of "smart city" includes automation of traffic control systems and monitoring traffic flows, including monitoring of traffic conditions in real time, software for managing public transport, road conditions and conditions for road users, as well as public transport schedules, providing information on public transport, ensuring the safety of public transport systems and data transfer technologies; introducing standard devices and devices in connection with 5G, broadband Internet access and other elements for ensuring storage and transfer to storage, the implementation of urban Internet platforms for "smart city", "smart



placement” that determines the distance and distance for transport ”, the creation of electronic payment systems for using roads, continuous monitoring of passenger traffic, geographic information technology and navigation. Solving the problem of Asia remains an urgent issue on the agenda.

Smart construction is an important part of a smart city. Intelligent construction is an innovative technology that includes organizational, research, design, construction and commissioning related to the creation, modification or demolition of objects in the construction industry. A smart home is an intelligent control system that allows a home network to connect, integrate all communication networks with artificial intelligence, based on the wishes and needs of the host.

Smart authorities are innovative solutions and systems for developing and submitting relevant proposals to local authorities on pressing issues of concern to the public. Introducing technological solutions of “smart power”, it is envisaged: good functioning of the system of interaction between executive authorities and the population of the city, widespread use of high-tech high-speed Internet, electronic identification with a payment tool access, wi-fi access, availability and quality of urban mobile applications, local systems payment of taxes and fees, the use of transmitting devices and applications for appeal.

The Concept will be implemented through timely, high-quality and full implementation of the measures outlined in the Action Plan for implementing the Smart City Technology Implementation Concept. Coordination of integrating a modern municipal system of urban and regional infrastructure, including housing and communal services, transport logistics and emergency services in the Smart City complex.

Creating conditions for attracting international organizations and foreign investors in the implementation of the Concept, organizing regular monitoring of the implementation of the Concept's activities, supporting local developments in the technologies of the smart market and developing the export potential of Smart City. Participation in the implementation and monitoring of software technology development systems.

High-quality development, implementation of the Conceptual framework for the implementation of the Concept, timely and high-quality implementation of activities following the terms and volumes, targeted and efficient use of resources for the implementation of activities in the Action Plan quarterly provision of information and monitoring to the Ministry of Innovative Development of the Republic of Uzbekistan on the implementation of the plan, the examination is carried out. The deadlines are set [11].

Funding for the implementation of the Concept will be financed by attracting financial, technological and managerial resources and private sector resources through public-private partnership mechanisms. Sources of financing for the Concept are sources of the state budget of the Republic of Uzbekistan, grants and loans from international financial institutions and foreign organizations, donations from individuals and legal entities, including non-residents of the Republic Uzbekistan, and other sources not prohibited by law.

The following four-stage model should be used to implement this concept of innovative sustainable development:

Stage 1: 2019 - 2021 - Definition of the baseline - Formation of a region, assessment of existing infrastructure, determination of development indicators, analysis of existing assets, existing problems and achievements;

Stage 2: 2022 - 2024 - Development strategy for implementing the concept of a “smart city” - engaging stakeholders, identifying activities and plans, assessing risks, financial strategy, setting key goals and improving efficiency [12];

Stage 3: 2025 - 2027 - detailed planning - budgeting, forecasting efficiency, automation capabilities and implementation of information systems;

Stage 4: 2027 - 2030 - Implementation and evaluation - Implementation (together with all interested parties), monitoring, evaluation and re-evaluation of effectiveness (trends, analysis of investment parameters), provision (expansion) of placement.

## Results

The following results will be achieved through the implementation of this Concept:

-Raising the level of education of the urban population by expanding education and training in all available forms, including via the Internet;

-Increasing the activity of the population using modern information and communication technologies in cooperation with city services and government bodies;

-Increasing energy sustainability, reducing costs and costs;

-Increasing the efficiency of energy distribution and consumption;

-Improving the quality, efficiency and interactivity of services for consumers, as well as improving access to certain tariffs;

-Creating an environment for the application of innovative technologies in the future;

-Reducing water consumption and water shortages, improving the quality of wastewater treatment and improving solid waste management;

-Reduction in the cost of urban services for the population and a reduction in public debt for the services provided;

-Reduce response time to emergencies and criminal situations, reduce crime and the number of victims;

-Traffic congestion reduction;

-Providing savings on the maintenance of roads and stops;

-Improving mobile access for pedestrians and public transport users.

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## THE VIEWS OF FOREIGN MUSIC EDUCATION STUDENTS ON TURKISH FOLK MUSIC AND BAĞLAMA: THE CASE OF POLAND

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### **Abstract**

In this study, students in music education institutions located in Kalisz and Turek cities of Poland were listened to Turkish Folk Music with live Bağlama performance, and the opinions of Polish music students about Turkish Folk Music and Bağlama were taken.

The study was carried out in 3 music schools in Kalisz and Turek, Poland in 2018. In these schools, 3 Turkish Folk Music concerts were held with solo Bağlama. At the end of the concert, a structured interview form consisting of 5 questions was given to the school students and they were asked to write their thoughts about the folk songs they listen to and the Bağlama. In addition, two Polish music educators who attended the concert were interviewed and their views on Turkish Folk Music and Bağlama were received. The data obtained at the end of the interviews were analyzed and reported using the descriptive analysis method.

As a result of the study, it was concluded that Polish music students listened to Bağlama and Turkish Folk Music for the first time and were influenced by examples of Turkish Folk Music and Bağlama playing techniques. The technique of hand Bağlama using "Şelpe" technique.

**Keywords:** *Poland, Turkish Folk Music, Bağlama, Folk Song, Cultural Interaction.*

### **Introduction**

Anatolian culture is an ancient culture dating back to thousands of years and emerging from the combination of different cultures. As a result of

the interaction of the settled cultures it hosts and the neighboring geography cultures coming with immigration contains dozens of different dynamics as a cultural element. Anatolian culture, which we can say is formed by the coming together of different civilizations, beliefs and cultures, has a recherche feature among the world cultures in this respect. Still, it can also show similarities to different cultures of the world. This similarity often affects nearby geographies, leads to intercultural interaction and resemblance, and can enable a common emotional language to be formed by taking on a universal character.

Anatolian lands, which have hosted dozens of cultures over the centuries, have been blended with Turkish culture in the last 1000 years and have ensured the survival of various cultural elements. In the historical process and today; It is possible to see examples of Anatolian and Turkish culture in daily life, architecture, agriculture, handicrafts, faith, entertainment, food and beverage. The Anatolian people's lives, feelings and thoughts, beliefs, needs, expectations, and nature can be observed in these examples.

Among the cultural items reflecting Anatolian and Turkish Culture; Turkish Folk Music, which is the sound and music of Anatolia, is one of the important cultural elements and even a leading cultural element that gives information about the life of the Anatolian people with its feelings and thoughts about human. Turkish Folk Music, in which the Anatolian people express their pains, joys and love with great skill and delicacy, has gained the love of the Anatolian people besides having an artistic value as a distinguished cultural element.

Turkish folk music; In general terms, can be grouped as verbal and nonverbal types. Verbal types; Uzun Hava and Kırık Hava, Non-Verbal types refer to instrumental forms (halay, horon, zeybek etc.). The term "Türkü" is used in general terms for verbal types.

Many values belonging to human and nature come to life; Folk songs, which are convenient and functional cultural elements that Anatolian people frequently use to express themselves, are prominent cultural elements that can be given as an example of common emotional language. Folk songs, which have changed and developed over thousands of years, continue to

convey the feelings and thoughts of people to the next years and generations, as in the past.

Folk songs take their source from the feelings and thoughts of people. It contains human suffering, joys, sorrows and reproaches. As the creations of the minstrels and bards from among the people; As a result of the feature of belonging to the people, the language of the folk songs is simple and understandable. Language and melody features of the geography it comes from; reflects their sorrows and joys. Far from artistic concerns, it conveys the feelings of the minstrels and bards.

Folk songs are easily understood and loved by many people for reasons such as having many feelings and thoughts about human beings, having a plain language and strong expressive power, and being surrounded by tunes that people are accustomed to hearing for generations. It allows the transfer of emotions easily. Thanks to the simple and sincere feelings it contains, it can even bring people of different cultures and beliefs together at a common point. Kınık (2011) folk songs emphasise that it is a communication tool in terms of being simple, sincere, emotional and understandable to everyone with the elements and messages it contains. The messages they carry can bring people closer to each other, ensure their understanding, and contribute to the bonding and empathy of people, even in different cultures. In terms of these features, folk songs are also as a means of communication.

Within the centuries-old Turkish culture, folk songs have been performed with a wide variety of instruments. Anatolian people did not neglect to put Bağlama next to poetry and developed the mastery of Bağlama together with poetry mastery. Local differences brought the emergence of different folk song forms, various performance techniques and folk instruments. It is possible to see folk songs performed in different regions with different folk instruments (Bağlama, kabak kemane, sipsi, zurna, kaval, etc.). When considered in terms of folk instruments, Turkish culture; It would not be wrong to say that it has a rich range with woodwind, string, percussion and plectrum (stringed) instrument groups. Considering all instrument groups, we can say that the main instrument of Turkish Folk Music is "Bağlama", since it is widely used in almost every region of Anatolia.

Bağlama; It differs from similar instruments with plectrums when considered in terms of playing techniques and tuning systems. When we evaluate the Bağlama in terms of its types, it is possible to talk about a "Bağlama Family".

According to Açın (1994), this family consists of the reeds of "Meydan Sazı, Divan Sazı, Çöğür, Bağlama, Bozuk, Aşık Sazı, Karadüzen, Tanbura, Cura Bağlama, Bulgarı, Irazva, İki Telli, Bağlama Curası and Tanbura Curası". The aforementioned Bağlama types; we can say that it varies in tuning, pitch system, number of strings and size.

Bağlama can be tuned and played in various orders in terms of tuning systems. According to Açın (1994), there are 19 different tuning patterns. These are "Ummi, Hüseyini, Acemaşiran, Hüzzam, Kütahya, Abdal, Bağlama, Rast, Eviç, Müstezad, Misket, Sabahi, Bozuk, Yeksani, Zirgüle, Kayseri, Çargâh, Segâh and Şur" and others.

Considering playing techniques, it can be played both with and without tanning, using the technique called "Şelpe". The techniques of playing are performed by showing regional differences in itself and these differences are explained with the notion of "Tavır". These attitudes; It is named as "Zeybek Tavrı, Silifke-Taşeli Tavrı, Azeri Tavrı, Teke Tavrı, Karadeniz Tavrı, Kayseri Tavrı, Değiş Tavrı, Konya Tavrı and Yozgat-Sürmeli Tavrı" (Yükrük, 2011).

The Şelpe technique is also performed in different ways, just like the plectrum playing technique. These performance techniques are called "The Claw Technique, Wire Drawing Technique and Finger Tapping Technique" (Parlak, 2001). The chest and stem parts of Bağlama are used in the performance of the Şelpe technique.

When the statements about Bağlama are evaluated so far, Bağlama's; It is not difficult to conclude that it is an extremely rich instrument, considering its size and fret system, its tuning systems and playing techniques, and that it has a distinguished place among the plectrum (stringed) instruments.

From another perspective, based on the richness of bağlama; We can say that Turkish people used and developed bağlama in various ways and functionally throughout the historical process. It can be seen that he uses



bağlama as a communication tool to express his feelings and thoughts to other people and be an instrument.

If a general evaluation is made in the light of all these thoughts; It would not be wrong to say that the Anatolian people transformed their feelings and thoughts into folk songs with a simple and strong expressive power and frequently used bağlama to perform folk songs.

Therefore. it was aimed to evaluate the effect of Turkish Folk Music and Bağlama, which Turkish people frequently use to express their feelings and thoughts, on foreign nationals music student who listen to Türkü and solo Bağlama performance for the first time and receive music education in the context of intercultural interaction. Due to this interaction is thought to be seen and evaluated through Turkish Folk Music concerts with solo Bağlama performance in Kalisz and Turek cities of Poland.

In between Poland and Turkey, this point is the historical process in which relationships and interactions would be appropriate to mention briefly from the point of view of the historical background.

When it looks at Turkey's historical process in Poland and the relations between the two countries has developed relationships until the Ottomans; It is mentioned in historical sources that the Poles took refuge in the Ottoman lands in the face of the persecution they suffered in Europe. The Poles took refuge in the Ottoman Empire; A village called "Adampol" was established in Istanbul in the mid-1800s. The name of this village was officially changed to "Polonezköy" after the declaration of the republic. In 1938, the Republic of Turkey to the residents of the village was given citizenship. This village and its inhabitants still exist today (Erdönmez & Erol; 2009).

In addition to this, the famous Polish poet and intellectual Adam Mickiewicz, who defended the independence of Poland, lived the last period of his life in Istanbul, Beyoğlu and passed away in Beyoğlu. The house where Mickiewicz lived in Beyoğlu has been transformed into the "Adam Mickiewicz Museum".

Another example of the art of music and our historical ties against Poland and Turkey stands out when we look at the interaction. Considered as the most important composer of Poland after Chopin, Karol Szymanowski

was influenced by Mevlana's poem "Song of the Night" and composed his 3rd Symphony "Song of the Night" (Türkmen, 2012).

When we look at it in terms of history science and music art, the examples we come across tell us that the two countries are in a relationship with each other and that their cultures partially influence them. Thus, we can think that it provides a suitable ground for the working area.

### **PURPOSE**

This study tried to answer questions such as how Turkish folk music and bağlama, which are distinguished elements of Turkish culture, are understood differently and what makes you think and feel.

For this purpose; solo bağlama concerts and Turkey's musical culture conferences have been performed in Kalisz and Turek cities of Poland. Afterwards, questions about bağlama and Turkish folk music were asked to the Polish music education students and educators who participated as listeners and their opinions were asked.

### **METHOD**

The study was carried out in 3 music schools in Kalisz and Turek, Poland in 2018. In these schools, 3 Turkish Folk Music concerts were held with conferences and solo bağlama. At the end of the activities, a structured interview form consisting of 5 questions was given to the school students and they were asked to write down the examples of Turkish folk music they listened to and their thoughts on bağlama. In addition, the opinions of 2 Polish music educators who attended the events on Turkish folk music and bağlama were taken with a semi-structured interview form. The data obtained at the end of the interviews were analyzed by descriptive analysis method and reported.

#### **Concert Program:**

Azeri Oyun Havası, Karabağ, Şenlik Raksı, Erzincan Düz Halayı, Abdurrahman Halayı, Misket Oyun Havası, Ceviz Arasında.

Şelpe Arrangements:

Sinsin Halayı, Bağlama Uvertürü, Açış, Be Felek Senin Elinden.

## **WORKING GROUP**

To work; A total of 33 music education students participated in 3 music schools in Kalisz and Turek cities of Poland. 13 of the participants are women and 20 of them are men. Their average age is 14.

## **RESULTS**

Concerts were held with listeners who had not listened to Turkish Folk Music and Bağlama before.

1. Participants were first asked whether they liked the examples of Turkish Folk Music they listened to in concerts with the solo Bağlama performance and whether they liked Bağlama.

28 of the participants stated that they liked Turkish Folk Music and Bağlama, 3 people stated that they liked it at a moderate level, and 2 people did not like it.

2. Secondly, the participants were asked what they imagined while listening to Turkish Folk Music works.

At this point, a wide variety of responses were received from the participants. The answers given by the participants are as follows:

- Travel to Turkey, and imagine being in Turkey,
- Exploring in Turkey with traditional Turkish attire, Turkish villages and roam the streets to imagine,
- Dreaming of being in the Ottoman Palace in the old years,
- Dreaming of playing Bağlama,
- To imagine making music and what the music means, the message of the music,
- Dancing with people, Turks,
- Listening to music with Turkish people,

- In nature; being surrounded by trees, rivers and flowers,
- Dreaming of being on vacation,
- Dreaming of a soundtrack,
- To imagine yourself in comfort and peace,
- To dream of computer game music,
- Dreaming of being in the entertainment center,
- Dreaming of singing,
- Not imagining anything.

3. Participants were asked their opinions about how they felt while listening to Turkish Folk Music.

The answers given are as follows:

- Comfortable and peaceful,
- Good,
- Pleasant,
- Calm,
- Nice and beautiful,
- Happy,
- Positive,
- Exciting,
- Sometimes good, sometimes bad,
- Melancholic,
- Feeling interesting and surprises,
- To feel in Turkish Culture,
- Nothing.

4. Participants were asked what they thought about Bağlama as an instrument.

The answers given are as follows:

- A difficult and interesting instrument,
- A fast-playing instrument,
- An instrument that requires knowledge and skill to play,
- A difficult and interesting instrument that can be played by hand,

- A nice instrument.

5. The participants were finally asked whether they would like to learn to play Bağlama if they had the opportunity. The answers are as follows:

- Yes, I would.
- I would like it but a difficult instrument.
- No, I wouldn't want it because it's a difficult instrument.

19 of the participants stated that they would want to learn to play Bağlama if they had the opportunity, while 13 would not prefer to play.

Participants who answer "yes" to the question said that they might want to play it because it is an interesting instrument, has a beautiful sound, will improve their mental skills, is a different instrument from other instruments, and resembles the Polish guitar.

Participants who answered "no" stated that they would not prefer to play because they thought bağlama was a difficult instrument.

6. The Polish music educators who attended the concert as listeners were asked about their opinions about the event. His views on the concerts are as follows:

**Interviewer 1:**

The event consisted of two parts:

1. Presentation on Turkish music theory, instruments and traditions
2. Solo bağlama concert.

The speaker gave information about Turkish music during the presentation. He explained the differences between European and Turkish music and answered the participants' questions at the end of the presentation. Presentation was very interesting for the students because of the differences between cultures. There were many questions: music schools in Turkey, theory, instruments, traditions, issues such as Turkish music culture. The speaker gave very polite and professional answers. Everyone was pleased with this.

After the presentation, the speaker held a solo Bağlama concert consisting of Turkish folk music works. After the concert he talked about the instrument and answered the questions asked about the performance characteristics of bağlama by showing examples. It allowed the participants to play bağlama. So anyone who wanted tried to play bağlama.

Concerts; It was very excited for guitarists, for guitar students and teachers. Because both instruments are similar in playing techniques, but there are many differences between them.

I liked the presentation and concerts of the speaker; His talks about bağlama performance and bağlama were especially interesting. So it was very interesting for students and teachers, and for me too...

Turkish folk music; It is completely different from Polish music so it was a very amazing and enjoyable experience for us. Bağlama is a beautiful instrument but completely unsuitable for Polish music so it is not known in Poland.

Everything was very different for everyone, especially us, who was present at the speaker's presentation and concert. Participants stated that they enjoyed experiencing a new and good musical experience, especially a completely different oriental music experience for us.

**Interviewer 2:**

Prepared by the speaker; Musical culture in Turkey viewers multimedia presentation titled, Turkish music, and history of the Republic of Turkey was informed about the transition from Ottoman to modern Turkey.

Historical background; The first period of Anatolian civilizations, the present borders of the Republic of Turkey and Persian, Byzantine, Arab, Armenian, Central Asia, and we learned a lot about Western musical influences. Faculty member, He gave information about the most known and popular music genres and styles in Turkey. The most important issue expressed by the speaker is; It was information about the basic notation of Turkish Music: intervals, different modifiers and tonalities... This information obtained from music theory was very interesting and new for the Polish audience.

The next part of the multimedia presentation was about Turkish Folk Music, its features and Turkish Folk Music instruments such as the Bağlama family, percussion instruments, string instruments and woodwind instruments.

After the conference, we listened to the solo Bağlama concert. Lecturer in bağlama, he played typical works for Turkish music. He played some of his works with solo bağlama, in one of them he was playing and singing. The event was very good for us.

This concert is for the audience; it was wonderful and impressive. The audience was excited, captivated and delighted. After the concert, our students wanted to play bağlama. The lecturer gave them information about Bağlama and helped students to play bağlama. It was a great pleasure for them and a different experience.

Thanks to the conference and concert; it was perfect promotion of Turkish music in Poland.

### **Recommendations**

Conferences on Turkish Folk Music and solo Bağlama concerts held in Poland. The interest of Polish music education students and teachers can be understood from the answers given to the questions and their observable interest during the concert. Participants in the concert listened to Turkish folk music for the first time and learned about Turkish music theory.

Based on the answers given by the students and teachers, it can be concluded that concerts and conferences have achieved their purpose. Turkish folk music works with different rhythmic and melodic structures and different performance techniques of bağlama were included in the concerts. As a result of the students; international students and bağlama performance techniques can understand rhythmic and melodic structures of the works; It is understood that the degree of difficulty can be evaluated.

Conferences and concerts held are considered to be important in terms of promoting Turkish music culture. It is not difficult to conclude that the recognition of Turkish music will increase and its place among world music can be elevated by performing concert activities created with the works and instruments of our own culture in different geographies. Based on these considerations, it is recommended to hold concerts promoting Turkish

music, increase their number, and perform concerts with traditional instruments.

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## PHENOMENOLOGICALLY BASED MUSIC APPROACHES AND TRADITIONAL MUSIC

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### Abstract

The importance of phenomenology for social sciences stems from the fact that a certain social phenomenon or concept includes the common meanings that arise depending on how they are experienced. In this context, the distance between a phenomenon's objective meaning and its subjective meanings that emerge depending on the ways of experiencing that phenomenon draws attention to the differences between the approach styles of qualitative and quantitative research methods developed to understand the truth better.

In this context, although music allows a universal positivist approach based on its objective-physical signifiers (because sounds in music initially refer to themselves semantically), it has a dimension that excludes universal approaches in terms of symbol meaning relations associated with certain consciousnesses activated depending on musical experience forms. This means that the phenomenological dimension of music parallels the ontology of the phenomena it is associated with. Therefore, this perspective, In the context of mental and physical phenomena including music, what are the things that give existence the quality of being, whether the source of the knowledge of the being belongs to the being or the subject that develops an awareness of being, what subjectivity is a consciousness, what is the role of the individual in the construction of this state of consciousness. It carries the generated answers to the center.

From this point of view, it can be argued that a musical analysis to be made in connection with the hermonitic and aesthetic dimensions of the relationships between meaning-perception and musical signifiers will be meaningful in terms of revealing the quality of the relationships between the social dimension of music and its structural components.

Therefore, this perspective will focus on an approach that carries stereotyped musical signifiers to the field of interest, reflecting the

stereotyped common meanings of stereotyped experience forms, especially for traditional music, based on the relationship between symbol-perception and meaning.

As a result, the purpose of this study is to discuss how phenomenology-based music studies are adapted to traditional music in the context of the phenomena that are experienced in the context of their relevance to music and that activate a certain consciousness according to the way they are experienced.

**Keywords:** *Music, Phenomenology, Tradition, Symbol, Meaning*

### **GOAL**

This study aims to reveal an approach style in which Alan Merriam's view "Music is a set of activities, thoughts and objects that are stereotyped within culturally meaningful sounds" (Merriam, 1964: 27) can also be supported through phenomenology-based music theories.

In this context, the main problems whose answers were sought within the framework of the relevant approach style of the research were determined as follows:

- a) What kind of sphere of existence does music have in terms of symbol-meaning relation
- b) In the context of stereotyping a certain meaning by transforming it into a certain discourse in traditional music, what kind of relationship is there between this area of existence of music and its phenomenological dimension, which is made visible through its structural elements?

### **1. Approaching Traditional Music Through Phenomenology-Based Music Theories**

Phenomenology is a philosophy-based approach that includes all kinds of phenomena that reveal being in the field of study. Because people design life or actions through these phenomena and create new fictional realities by organizing reality with the way it is given. In summary, the philosophy of existence includes the meaning of existence in terms of being speculatively into the field of study. At the same time, phenomenology aims to develop a non-speculative holistic approach to the areas where the entity

discloses itself. In another sense, phenomenology aims to be a science as a research type (Tepe, 2017: XVII-XIX)<sup>43</sup>

At this point, there are two main arguments for phenomenology. The first is to experience the world as it reveals itself to us, and the other is to transform this sensation into meaning through mental processes.<sup>44</sup> Reaching the principles on which the determinant meaning is based and seeing the essence, which makes something what it is, and as such, is at the center of the experience, constitutes the main field of interest of phenomenology (Direk, 2016).

Therefore, it can be stated that the main area of interest of phenomenology is directed towards the forms of relationship between the being and the elements that give the being a being.

Questions such as whether the source of the knowledge of the being is in the subject or the being, what kind of consciousness is subjectivity, and the role and possibility of the individual in constructing this state of consciousness, are subject to phenomenological perspectives that can be answered.

With a Kantian approach, the tension between the reality and the phenomenal-universal reality of an object focuses on the symbol-meaning relationship and the subjective and objective contextual social dimensions in which these relations are reflected as the common meanings of the experiences that form the subject of phenomeno.

In other words, the differences between the objective and subjective dimensions of the symbol meaning relation also mean the indirect expression of the differences between the propositions put forward by the interpretive and positivist approaches regarding the nature of truth.

The main issue here arises in the questioning of the relations between reality and the symbols that give the reality the status of being at the point of representation of reality which this revolves around the question of whether symbols have a certain ability to represent the whole nature of truth (the reality in the object itself). In this direction, what a symbol represents reminds us of the dimensions that should be examined in meaning movement. Therefore, the relationship between the structural

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<sup>43</sup> For detailed information on associating existentialism with phenomenology, you can see Taşkın, 2013.

<sup>44</sup> This perspective also draws attention to the differences between the objective meaning of a phenomenon and its subjective meaning after it is experienced

aspect of a musical text that constitutes its nominal reality and the phenomenal aspect of this text constructed according to the perception styles in different contexts also reveal the fulcrums of the symbolic world needed in the definition of music.

Within the framework of this approach, it can be argued that the focal point in the applications of phenomenology in music is the definition or description of the emotional and semantic common points connected with a certain consciousness activated by music and the symbolic world that makes this consciousness visible.<sup>45</sup> In this context, the phenomenological dimension of traditional music stems from the common effect of the unity created with the stereotypes of expression built on music, and the mold meanings that come out with the patterns of experience that accompany this unity, on the forms of musical perception and the symbols that reflect this common effect. Hence, this common effect gains importance as the dimension of phenomenology that appeals to traditional or cultural structures.

In this context, the basic starting point of phenomenology concerning music is the concept of "intentionality". Intentionality is one of the dominant concepts in Husserl's philosophy, which is the founding name of phenomenology. In Husserl's philosophy, consciousness is the consciousness of something, that is perceived as it is directed or directed, and through which meanings are produced. This basic approach called intentionality is the backbone of Husserl's philosophy of consciousness. In essence, intentionality is the main point where Husserl differentiates subject conceptualization from pure consciousness. Husserl suggests that the subject gains visibility within the framework of the reflection of the semantic product that emerges from his unique relationships with the being he is directed, and points out that the subject's quality of being subject cannot emerge without intentionality. According to Husserl, all of our experiences and perceptions regarding the nature of existence are transferred to our consciousness as temporal forms (Direk, 2016).

This implies that time is also a musical expression. To put it more clearly, music is the organization and expression of meaning as rhythms and sounds over temporal forms. What is expressed here becomes even more meaningful as we can answer the following questions: At what points do the perception of time in the subject and the temporality in the external world

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<sup>45</sup> For detailed information on this subject, see (Batstone, 1969; Lochhead, 1986; Pike, 1972).

coincide, at what points does it diverge and what role does music symbolically assume in establishing the connection between these two areas? What conceptualizations are the nominal character (reality in itself) of time and the perception of time (phenomenal reality)? What kind of "reality in itself" is there in the outside world? Is it possible to talk about a time that is constantly given at the point now in the outside world? So, does "now" exist in the outside world? ... Husserl tried to answer such questions by arguing that consciousness is also internal time, that is, intentional.

Based on all this information, it can be claimed that the phenomenological dimension of music shows parallels with the ontology of the concepts it is related to. From a positivist perspective, the building blocks of music are acoustic-physical phenomena. This means that the physical phenomena with which music is concerned refer to themselves semantically in the first place. It should not be forgotten that these phenomena have a dominant role in transporting music to the inter-subjective sphere. The main point that makes the inter-subject space possible is the language, which has voiced silent symbols that refer to gestures, mimics and different concepts outside itself, and gives these symbols visibility in cultural contexts. Language does not exist in nature, it is the only fundamental tool that produces reality by organizing and structuring meaning.<sup>46</sup> To put it more clearly, language is the basic field in which the existence quality is gained on a legitimate ground.<sup>47</sup>

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<sup>46</sup> According to Güvenç (2015: 48), "Whatever exists in society and culture finds its expression in the language. Whatever exists in the language has its origins or repercussions in society and culture. Which comes first is an issue that philosophers and historians cannot easily resolve. Idealists give priority to language and thought, positivists to society and relationships. Seeing that humanoid creatures evolve with language, cultural scientists and historians emphasize reciprocal (functional) relationship rather than priority. With the development of culture, language develops and enriches with the development of language.

<sup>47</sup> The issue of language has been at the center of the discussions in the history of philosophy in the context of epistemology, ontology and phenomenology. In this context, the subject of language is discussed in two opposite poles as instrumental understanding of language and non-instrumental, constitutive language understanding. In instrumental understanding of language, while the subject is in the center, language takes place as a tool for the subject to express himself. Therefore, according to this view, man is independent of language. "In other words, language is a condition of human existence. For Heidegger, language is not primarily a system of sounds or signs symbolizing these sounds on paper. For Heidegger, language is not primarily a system of sounds or signs symbolizing these sounds on paper (Arılı Çil, 2012: 69-75).

Unlike language, sounds in music seemingly refer only to themselves, so when we approach from a positivist framework, the meaning in music contains ambiguities.<sup>48</sup>

The aspect of music that concerns social sciences-mostly interpretive social sciences-arises based on how this ambiguity is eliminated.

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<sup>48</sup> Although musical works emerge through aspects such as feelings, thoughts, creative imagination and cultural codes of composers and performers, they never reflect these feelings, thoughts, imaginations and codes. They are only open to interaction with different fields such as religion, entertainment, lament, dance, and film. However, this does not mean that they are -in the words of Kneif- "literally a means of communication" (Tatar, 2009: 69). What is meant by ambiguity here is to draw attention to the difficulty of making a positivist definition of music due to the problematic of consensus on common references needed for a universal general definition of music with a positivist approach. On the other hand, this kind of ambiguity cannot be mentioned in the context of common references on which each culture's definitions of music are based... For example, Kaplan (2019: 219) expresses the following views on the definition of music: 'We can talk about the existence of a musical tradition in every culture, but when we begin to question what kind of tradition it is, we encounter differences in the arrangement and content of sounds. "that" music can only be understood in the cultural context of that society. Since the level of acceptance and rejection of a musical work can vary even among members of society with the same cultural values, It would not be a healthy approach to talk about the universality of music. According to Cook (1999: 18), "Music is a too small word to fit into something that has as many forms as existing cultural and subcultural identities, and like all small words, it brings a danger. When we speak of "music", we easily believe that there is something that fits the word - something that could be called "right there", just waiting for us to name it. But when we talk about music, we are actually talking about a multitude of activities and experiences; What makes it look like they are all together is that we call them all "music. His approach It draws attention to the tensions that may arise between the objective definition that can be made in the context of the physical-acoustic dimensions of music as a phenomenon, and the subjective definitions that emerge as a result of the experience of this phenomenon. De Nora (as cited in Ayas, 2015: 68) said, "The fact that music is a human product, that is, its relation to a socially shared system of meaning and values established between composers, interpreters and listeners makes it a social phenomenon", again, pay attention to this aspect of music pulls. In other words, "what sounds to be used as an instrument in a piece of music or a musical genre and how the relations between these sounds will be structured is based on a socio-cultural consensus" (Erol, 2009: 12) When we consider this view of Erol together with Adorno's approach, which can be summarized as "structuring a non-musical reality through music itself (as cited in Ayas, 2015: 30), there are clues that music can create social action as perceived in the relevant sociocultural environment. Therefore, it will be inevitable that differentiation will emerge in the definitions that will be formed by going over two basic problems such as what music is and what music causes. Hence, at this point, a determination can be made as follows: Music is universal in that it takes place in every culture and it is not universal in terms of what people do with music, the function that music is attributed to, and the meanings it attributes to it.

Because the ways of eliminating this ambiguity, which goes beyond the objective, aesthetic-structural aspect of music and seems to belong to phenomenologically contextual intentions, based on the relationship between text-context-function in the intersubjective field (i.e. what people do with music, when, for what and how) The cultural dimension of symbols are the basic motivations that bring music to the center of attention of social sciences. Because, the nominal character of a social phenomenon produced through music is an expression of the common meanings that emerge depending on the ways of experiencing that phenomenon, and making visible the symbol-meaning relation, which is constructed in the context of this phenomenon, requires a better understanding of the internal dynamics of cultural structures. Because the relationship between the objective existence of a certain symbol that reflects the common meaning of the experiences of any community with its conceptual content cannot be analyzed with a positivist approach. In this context, when we consider the dynamics in the transfer of a certain meaning to the inter-subjective sphere with a certain form of discourse in which music is the determinant, the necessity of analyzing the relationship forms between music and language with an approach to be built from this perspective emerges. The basic building blocks of language and music are vocal phenomena, and both are for people who are "conscious beings". While language can circulate in the inter-subject space by transforming it into a transmissible frame through sounds whose meaning is conceivable and comprehensible, the situation is different in music. In a positivist sense, musical meaning is a type of meaning that sounds refer to themselves and can only be thought and conceived through being sounds, it is not a type of meaning that can be conceptualized and thought through language. Therefore, the matter that we call the meaning of music should be regarded as unique forms of perception in which the meanings attributed to the common experiences in the contexts also in which it is performed and including the language, rather than the formulation of the meaning-making dynamics of music, are phenomenalized through music. Because the building blocks of music cannot refer to meanings outside of themselves unless they are assigned a role related to a specific sociological or psychological context.

In this context, as the basic component of constructing cultural memory in the context of perception of the structural elements in music oral

cultures; It has an important function in conveying the stereotypes attached to these elements to future generations.

The point of view reveals the logic of constructing the social dynamics of cultural memory. Both the function and the meaning of traditional music are determined in the context of the repetitions of a particular discourse by transforming it into a musical perception form through phenomenological stereotyped orientation forms.<sup>49</sup> Because, in this sense, knowing and remembering is a form of social action that is also based on psychic that is carried out through music; It draws our attention to a point where the objective dimensions of the things to be remembered are gained through music. This essentially means revealing the forms of relationship established between cultural memory and the structural elements of music.

For example, in the research in music psychology, it has been found that the melodic lines are encoded much more easily in memory. Therefore, there are very important connections between knowing and remembering: memory and music (tune lines emerging through the lowness and height of the sounds) (Öztürk, 2014: 67). On the other hand, Gadamer expresses "musical codings" as symbols referring to the "world of meaning" that art wants to point out (Gadamer, 2017: 57-61). Another example is Walter Ong (2013: 75-86), in her work "Oral and Written Culture", gives examples of how

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<sup>49</sup> For example, the phenomenological dimension of the makams is a good example of reflecting this perspective, at this point, as (Bayraktarkatal & Güray, 2020: 3) states, words that have an internal relation with a certain usage in the Wittgensteinian sense are used to organize a certain meaning. Similar to the way they come together to form a sentence, the voices that reveal a certain modal structure create an auditory effect that can be distinguished from other modal structures in terms of the logic of the establishment. In that case, the makam can be said to be phenomenological on the basis of the distinctive auditory effect aroused in the listener depending on the melodic course of the relationships it establishes with the structural components of each curtain forming the order, and a sound understanding on which this effect is based. In this context, each curtain that constitutes the makam (order) has a place with a soul, face and character in terms of the position it occupies (For example, Huseyni house, Rast house, Gerdaniye house, etc.). In conclusion, makam is a "phenomenological" based structural formula that has the potential to give visibility to the common meanings of experiences in the determination of a particular cultural understanding. This phenomenological aspect of makams gives melodies a unique personality that can be defined according to cultural patterns, as a specific form of discourse encoding the relationship of word-meaning, and in this respect, makam is a structural element in which meaning is coded. The fact that the authority can be defined in relation to the cultural contexts means that it can be attributed to and convey the cultural meaning, which makes it a functional tool in terms of cultural memory.



words are memorized through music and what role music plays in it. Based on the works of Ong, Milman Parry and Albert Lord on the Iliad and Odyssea epics, the traditional oral works of art (and hence the cultural meaning attached to it), which are the carrier columns of oral cultures, are mostly stereotyped discourse forms in which specific phrases and phonemes are used. He demonstrated, with examples he examined, that they are transferred to cultural memory (as a kind of 'stereotyped meanings') through linguistic and musical rhythmic (ritual, repetitive-cyclic) memorization techniques. Therefore, the content and form relationship determined by the stereotyped orientation forms of a certain text focuses on a framework in which the meaning is stereotyped in the inter-subject space and attained the status of existence. In other words, when meaning is verbally brought together with a certain syllable measure, rhyme order and accompanying stereotyped musical structures and musical expression forms, it gains an objective existence area with historical continuity in the inter-subject field. This situation indicates that the concept that Jan Asmann (Asmann, 2015: 37) calls the culture of remembrance, that is, the logical fiction in attaching the imaginary images of the things to be remembered to certain concrete spaces within the framework of a sequential integrity, can also be fictionalized through the traditional musical conceptions that direct the meaning world of a particular community. In other words, the phenomenological perception and expression forms formed by the word as the fiction of time and space, also reveal these structural elements of music as the metaphoric based spatial elements of the traditional recall culture, because musical symbols form a specific space for the conceptual contents they carry, depending on the principles of producing and transferring meaning of the cultures they are associated with.

The thought that is intended to be expressed with all these examples is as follows: Music has a dominant role in transmitting a certain text to the inter-subjective field in a certain discourse style in oral cultures and in listening to the spoken word. In other words, music reinforces the word's meaning in the inter-subject field by double-sided stereotyping, both linguistically and musically, based on "transforming the meanings that can be attached to the stereotyped, repetitive-cyclical structural elements" into "musical perception forms". The basic dynamism in the circulation of meaning with its nominal and phenomenal character in the intersubjective

field is achieved through performances in which this symbol-meaning relationship established through the structural elements of music is constantly repeated in relevant contexts and comprehension is gained in a socioculturally collective dimension. The only factor determining the semiotic dimension of music is the conditions that constitute the means to these performances and reveal the meanings of musical texts, and the context itself. In this direction, how and through which signifiers the meaning will be transmitted to the receptors, carries the relationship of semiotics with phenomenology to its field of interest as a process established through music. The main emphasis here is on the text (musical aesthetic meaning) and how the text is read.<sup>50</sup> "What is meant by reading here is the process of discovering the meanings that appear when the reader interacts with the text or negotiates it" (Erol, 2009b: 149).

The main question here is that music offers a space with a certain soul and face through signifiers to the subjective meanings of a particular text that emerge in the context of forms of experience. In this context, although the meaning of an indicator gains an ontological dimension based on the signifier-signified relation, the ontology in question also has a dimension that can be mentioned in the context of its differences with other texts that the relevant sign does not point to, that is, it does not refer to semantically.

In other words, the meaning of a text changes in the context of the differences that this entity field creates with other texts with the field of existence that it has over the signs of its reality. Therefore, phenomenological principles that determine orientation towards the musical text, the aesthetic features of music, carry a perspective in which the

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<sup>50</sup> Ferdinand de Saussure, one of the important names of structural linguistics, says that the meaning before language cannot be inherent to the object in the context of the shown relationship. 'Words are signs because they point to something, and a signifier has two aspects: One is a sound image, which takes its name. The other is the concept shown by this sound image.' (Moran, 2002: 188). Indicators are actions or constructs of interpretation that refer to something other than themselves. The issue of what an indicator shows and what does not add dimension to the understanding within the framework of the presumed agreements between the reader and the sender (Erol, 2009: 147). Therefore, we can look at these reconciliations as a system of codes that determine the arrangement of the signifiers of the meanings constructed through music and how these signifiers should be associated with each other.

meaning is placed on heterotopic and / or traveling grounds based on the temporal-spatial phenomena<sup>51</sup> related to the music.

This approach brings to light the tensions between nominal reality - the reality in itself of the object, in which the subject is not decisive in any way, in the Kantian sense - and the reality we produce for it indirectly. Because this reality that we produce is produced, structured and organized through language and gives direction to consciousness by attaching to voice phenomena. In other words, the object reveals itself within the framework of the possibilities of language and the consciousness organized by language. It gains the status of being with the state it is revealed. Although it seems possible to classify, define, explain and thus reach a universal understanding of reality that can be produced through language, when it comes to the question of what kind of relationship can be established between human nature and the nature of reality? The situation is changing. Because the issue of what kind of consensus language can reflect on the mental world and how the nature of reality can be penetrated through language are not issues that can be resolved through observable and measurable phenomena and the objective conditions of these phenomena. This world produced through language is fictional. Because this second world is a fictional world where representational-indirect visibility is given to new abstract realities produced through the perception of reality, areas of existence are constructed and social actions are carried out through this manner. Therefore, although a universal consensus is possible on the concept that it shows from the natural world with a sound image, such generalizations become controversial regarding mental phenomena. The meanings that emerge from the way of experiencing phenomena are represented.

Because this field of reality that we produce through interpreting the natural world, that is, in the context of mental phenomena, is fictionalized, it is a human-made mental world and does not exist in nature.

This determination makes questions such as "what kind of a relationship can be established between human nature and reality?" And

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<sup>51</sup> "Sound is thought-provoking for us as it informs space. Musicians have long used terms related to spatial properties to describe musical properties: when we talk about harmonious movements related to the shape of a melody, the height or lowness of a fret, we seem to say that music is essentially the sound of shapes. How are these shapes formed in the temporal flow of music? Husserl's concept of temporal unity sheds light on the concept of space in music" (Lochhead, 1986: 20).

"what makes reality and reality become" reality "indirectly important for music. Because the building blocks of music, as we explained above, are vocal phenomena.

Therefore, the concept that we call truth is a text that can be read through the nominal conceptualization of the object, as well as a text that can be read in the context of the movement of the perspectives of the meaning of the object, that is, the movement of meaning.

At the same time, by carrying the nominal reality to the intersubjective realm in the context of perception or reading styles, understanding in the context of the reality of unreality; that is, it adds an important dimension where reality goes beyond its nominal boundaries, is constantly reconstructed and negotiated.

Music is a mental phenomenon in which these meanings are given representational visibility through symbolic connections in the context of common constructions of meanings built by attaching them to sound waves, the building blocks, in the inter-subject space. As a form of communication that emerges between the music maker and the listener, this perspective gives the music an imaginary (internal temporal) and a symbolic (inter-subject), or phenomenological dimension. It provides the opportunity to convey meanings related to other things.<sup>52</sup>

In this context, it can be said that music enables the establishment of a connection with the past in the context of cultural codes (memory and meaning), which are selected according to the "characteristic patterns" in melody organizations and loaded on sounds that vibrate at certain frequencies, and thus allow the development of the cultural infrastructure that forms the basis of the common meaning of experiences. In other words, these structured and organized sound systems are placed at a different point from other sound organization types as a natural result of that community reflecting the "consciousness of being like itself".

In this way, it becomes possible to follow the dynamics of change historically through the temporal and spatial metaphorical connections that constitute the common meaning of musical experiences with a heterotopic

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<sup>52</sup> For example, 'Adorno is based on the following presupposition that we think supports this view: It can be seen that the traces of social and historical connections are reflected in the background in the metamorphosis of audio materials that reflect all of the formal components of discourses (whole, development, realization, etc.)' (Arbo, 2016: 154).

perspective in the phenomena where meaning is made visible through music.

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For example, as Güray (2011: 8) stated; "The transmission of a society's musical memory is the fundamental factor in the formation of that society's musical tradition. Every musical culture is conveyed with patterns that establish ties with its roots and maintain its own-like character. These patterns include all the structure signs, formulas and codes needed to remember and transmit musical commonalities in a particular culture or, more generally, a traditional music. "Therefore, the issue of why organizations related to certain sounds are easily stored in memories and why others are not accepted has to be related to musical phenomena in which the "consciousness of being like yourself" is encoded and demonstrated through the meaning worlds that create the common meaning of experiences and thus cultural memory. This framework guides the fictionalization and perception of all symbols and provides historical awareness to the actors bearing common cultural values in the context of "being like themselves". Through this manner, it makes mold meanings visible.

Therefore, it can be argued that sound organizations, as indicators reflecting cultural consciousness, are functional to the extent that they can give the community "the consciousness of being like itself" and transfer this consciousness to cultural memory. Thus, each element of musicality in sound organizations will become a symbol in which this state of consciousness becomes visible to the extent that it can convey the meaning in the context of the phenomenological collectives specific to the culture.

These symbols will also include those who direct the forms of experience in the culture or community they are related to, or make social changes indirectly visible as phenomena that contain the common meaning of experiences. As a result, reminding of the things related to these contexts

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<sup>53</sup> Memory is a form of time orientation in a Husserlist context, where meanings of memory are metaphorized through images that refer to the memory and concrete things over time, and remembrance of the past is constantly recalled through these metaphors at the present point. In this sense, memory creates a space of existence through metaphorical connections that it connects past and future to the present point. Therefore, what we call the nominal conceptualization of time must refer to a conceptualization of time in which the past and the future lose their functions and are constantly confined to the point of the present in any context where phenomenological dynamics (subject, consciousness, and intentionality) do not exist (For more information on metaphors, see Draaisma (2014).

that were experienced in the past, when they are listened to again later, gives the music a phenomenological dimension in the context of the intentionality of the time.

In this sense, music has a two-way phenomenological perspective. The first is that music is organized into rhythms and sounds of time, which is the internal time, that is, the subject transmits intentional time as it perceives it to the inter-subject space. This aspect includes the non-linguistic aesthetic meanings that music contains only through its concepts or in terms of being music.

The other perspective is concerned with the consciousness that music activates in the intersubjective field in the context of certain phenomena and the way these phenomena are experienced. This consciousness also means the expression of "the socio-cultural consensus that determines what sounds will be used as instruments in a piece of music or a musical genre and how the relations between these sounds will be structured" (Erol, 2009 a: 12).

This expression indirectly means that meaning in music is constructed through the phenomenal character in the inter-subject space through continuous and renegotiation. Therefore, the answer to the question "what is the role of music in the social construction of meaning" points to a perspective that gives us a phenomenological dimension to music. In other words, the formal and qualitative features of a community's principles of making meaning around a certain phenomenon or phenomena emerging through music gain importance as the aspect of traditional music that appeals to phenomenology.

In other words, all aspects of the phenomena that are experienced in the context of their relevance to music and mobilize a certain social consciousness according to the way they are experienced are phenomenological. Therefore, the projections of time, intervals, melodic field, movement, timbre, tension points etc. Such phenomena, which include structural-aesthetic elements of music, can show the common meanings of experiences.

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## RECENTLY FOUND OGHUZNAME MANUSCRIPT: "KİTAB-I TURKMEN"

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**Discovery and publication of the manuscript.** Veli Mohammad Khoja discovered this extremely valuable new Oghuzname manuscript from Gunbat of the Turkmen Sahara region of Iran. He received the manuscript from a member of the Gajar dynasty (who did not want to be identified) at the Tehran Book Home. According to the seller of the manuscript, this manuscript belonged to the personal library of Agha Mohammad Khan Gajar.

Publications prepared by Metin Ekiji, Alirza Sarrafi, Yusif Azmun, Ramiz Askar were published separately. In contrast, the publication prepared by Ankara University doctoral students Nasir Shahgoli, Valiullah Yagubi, Shahruz Agatabai and Sara Behzad living in Ankara was published in the *Journal of Modern Turkish Studies* (Shahgoli, 2019).

**Content and importance.** The manuscript mainly consists of soylamaes (fragments recited in the form of poems). M. Ekiji shows twenty-three and A. Sarrafi shows twenty-four soylamaes in the text (Askar, 2019: 7-8; Ekiji, 2019: 155-199). Some of these soylamaes belong only to the "Kitabi-Turkmen" text. Some soylamaes are also found in "Kitabi-Dada Gorgud" the Oghuzname manuscript called "Proverbs" and the Topgapi Oghuzname. However, the soylamaes of the "Kitabi-Turkmen" do not coincide with the soylamaes of this manuscripts. They differ from each other in different ways. These differences come directly from the oral tradition and are at the variant level. The manuscript ends with an extremely valuable oghuzname of "Dada Gorgud" about Kazan Khan's dragon killing.

From the end of the 13th century, beginning of the 14th century to the 18th century, the texts of the Oghuzname have been written in one form or another and have survived to the present day. From this point of view, Oghuzname is a successful event in the history of Turkish epos. Were it not for the written texts, we would be unaware of this great epic event. These manuscripts, written throughout the history of the Oghuzname, broaden our understanding of the Oghuzname in various ways. This includes both

linguistic and epic-poetic features of Oghuzname. The writing of Oghuzname texts in different centuries allows us to follow the history of Oghuzname creativity and the epic processes there. The "Kitabi-Turkmen" manuscript shows that Oghuzname's work lived at least in the 17th century, which allows us to extend the history of Oghuzname's work to the 18th Century.

Finally, we want to say that every word and expression that has come down to us from the Oghuzname is as precious as the word of the ancestors, the memory of our old world to study the spiritual world of our ancestors. Ancestors who "grew up in honour and fought for zeal": they did not move the bowl from their right hand to their left when a piece of rock came upon them; they tried to carve the eyes of those who "betrayed" the Alps; they were ashamed to be armed with a servant, and considered it an insult to help a friend without instruction; they did not forgive leaving a friend alone on the battlefield; they did not drive away from the fugitive; they forgave those who begged for mercy; they were ashamed to boast; they dared to praise the brave; they lived three hundred and sixty-six years, likening this world to a two-door caravanserai; they entered through one door and exiting through the other.

**Name of the manuscript.** The recently found Oghuzname manuscript bears the inscription "Jildi-duyyumi-kitabi-Turkmen lisani 1347" (the second volume of the Turkmen language book 1347 (m.1928 / 29)). The co-authors believe that the manuscript was written by someone who read it when the page was in place. The expression "jildi-duyum" (second volume) indicates that there is another volume of this manuscript and that the word "lisan" (language) is misspelled. Part of this name may probably be the name of the manuscript (Shahgoli, 2019: 154). Each of those who prepared and published the text recognizes the text not by the name of the manuscript but by the region where the owner lives. M. Ekiji presents it as a copy of "Turkistan / Turkmensahra", and the co-authors present it as "Gunbat yazmasi". We consider it more appropriate to introduce this manuscript under the name "Kitabi-Turkmen" used in its name.

**History of the manuscript.** The facts revealed by the co-authors on the history of the manuscript should be commended. They refer to the fact that the words "uchmag" (fly) and "sizirdi" (leaked) in the text of the manuscript are explained based on ghazal (eruz poem form) verses given in

the "Sangilah" dictionary written in 1759 by Mirza Mehdi Khan, the Secretary of Nadir Shah say that it was not possible to write this manuscript before 1759 (Shahgoli, 2019: 57). The authors argue that the writing features of the manuscript have the characteristics of manuscripts typical of the late Safavid period. They think that the "Kitabi-Turkmen" was copied from a manuscript written at the end of the Safavid period at the beginning of the Gajar period, i.e. in the XVIII. Century (Shahgoli, 2019: 59). Referring to the linguistic features of the text, A. Erjilasun considers that the text cannot belong to the pre-XVII Century (Erjilasun, 2019: 94).

Researchers study the history of a manuscript based on its writing or linguistic features. At the same time, Oghuzname is an epic creative event. That is, it was created by ozans and performed among the nation. Like all oral epic texts, Oghuzname has undergone various changes during its existence. One of the factors influencing the change is the environment in which the text lives. Thus, the oral epic text bears the seal of the environment in which it lives. From this point of view, "Kitabi-Turkmen" is no exception. If you pay attention to the manuscript, you can see the deep traces of the Safavid environment there.

To be exposed to the Safavid environment's deep influence, the manuscript had to live in this environment for a long time and then these events happened.

A. Oleari, who came to Azerbaijan in 1638, gives a fragmentary description of an Oghuzname he heard (Kirzioghlu, 2020: 51-52). Thus, in the seventeenth Century, oral tradition still existed. In this sense, it seems possible that this manuscript could have been written in the seventeenth or early eighteenth century.

**Source of the manuscript.** Speaking about the source of the manuscript, the co-authors say, "It is based on the written and oral Oghuz Epics" (Shahgoli, 2019: 166). At the same time, they follow only one side of their thesis and try to clarify the source of the text based on written texts, and they made the issue even more confusing. The approach with writing thought to the oral tradition, or the study of the manuscript-to-manuscript principle has given rise to mixed opinions. Such an approach to the issue is characteristic not only of the co-authors but also of most of the researches on Oghuzname. This is evident in the titles given to the publication of the

new manuscript: "The Gunbat manuscript of the Book of Dada Korkut" (co-authors), "The Third Manuscript of the Book of Dada Gorgud" (R. Askar), "The Book of Dada Korkut Turkistan / Turkmensehra Copy ... "(M.Ekiji), "The Third Manuscript of Dada Korkut "(Y.Azmun). In all cases, the name of the manuscript, which begins with the expression "Kitabi-Dada Gorgud ..." on which the Dada Gorgud Oghuzname was written, is taken as a basis. So, the newly discovered manuscript is nothing but a derivative of "Kitabi-Dada Gorgud". Such attitude to the issue takes Oghuzname out of the area of oral creativity and turns it into a fact of written literature. The authors did not separate the written and oral tradition in the "soyagaji" (chronological table), and began the Oghuzname creativity with "Written and Oral Oghuz Epics" (9-12 Century), which is due to the mentioned attitude to the issue. First, it is impossible to equate the history of the written and oral traditions. If the authors do not think that the oral tradition is based on manuscripts, then the written texts can appear after the oral tradition. From this point of view, it is not true that the authors equate the history of written texts with oral tradition. Second, it is impossible to understand where the authors get the numbers "9-12 Centuries" and what facts they are based on when determining the history of oral tradition and written texts. There is almost no mention of Oghuzname in the sources of this period. Finally, it is impossible to understand that the authors limited the Oghuzname to the XII. Century. In other words, after the 12th Century, were the epics about the Oghuz nation no longer living in the oral tradition?

The transfer of the issue from the aspect of oral creativity to the aspect of language (and even written language) is more pronounced in the second loop of the chronological table. In this circle, "DDK (probably DKK - Dada Korkut Book) was "İlk Oghuz Tu. bichimi"? (The First Oghuz Turkish form) so-called period is incomprehensible to a folklore researcher. It is not known whether the authors meant "the first Oghuz Tu. bichimi" in the oral tradition of the epics about the Oghuz, or the first manuscript. If they mean the oral tradition, then the first language form in the oral tradition of epics is the language of the nation who created it. However, there is no experience in the epos study to clarify its history in an aspect of language. The epos text includes both the linguistic elements of very ancient times from its creation and the linguistic elements of the period it lived. At the same time, the language of oral tradition is not natural but poetic. That is, it has epic-poetic

stereotips created over time, and oral traditions live through these patterns. These stereotips create a unified Oghuz style. The Oghuzname style is such a layer of language that only Oghuzname is used from it, and this layer covers all areas of language (phonetics, morphology, syntax, lexicon). These petrified words and expressions lose their meaning over time and become incomprehensible to the audience and the narrator ashug.

In some cases, words are deformed and change their form. The bearers of the oral tradition sometimes give words that have lost their archaic meaning a new meaning, and so on.

In many cases, epic-poetic language differs from the living language of its time. This is because the language of the epos is both epic and poetic, and this language retains archaic elements in all areas of language. It is difficult to determine the date of its creation based on the linguistic features of both the archaic (before the creation of Oghuzname) and the epic monument, which includes the linguistic elements of the times it lived.

On the second side of the chronological table, there is "... İlk Oghuz Tu. bichimi"? (The First Oghuz Turkish form)". As the authors say about the "... İlk Oghuz Tu. bichimi", this idea arises from the presence of some "Eastern Turkish" elements in the Gunbat manuscript. It is completely new to research on Oghuzname. To believe in the existence of such a "form", it is necessary to clarify at least one question: "Why should the epics about the Oghuzs was in Eastern Turkish?" If Oghuznames are epics, then epics are created by one nation. It is not known to science that several nations came together to create a epos. There may be versions of the same epos created by different nations. For example, there are two versions of the epos about Oghuz that have survived to the present day: the Uyghur version, F. Rashidaddin's "Jami-et tavarikh", Abulgazi Bahadir khan's "Shajareyi-tarakim", as well as in historical works written around the Jigatay culture a version of Oghuzname given in brief. Unfortunately, the Uyghur version of the epos about Oghuz is still presented as Oghuzname.

It should be noted that the core of Oghuzname is not Oghuz khan, but Oghuz nation. It is unacceptable to call the epos "Oghuz Khaghan" Oghuzname, which is not aware of Oghuz's nation. In the Uyghur version of the epos, Oghuz is the Uyghur khaghan, and in the Oghuzname version, he is the founder and first khaghan of the Oghuz nation. Finally, if there was an

"İlk Doghu Tu bichimi" of the epics about the Oghuzs, it could only be translated from the "First Oghuz Turkish". Finally, as M. Ekiji said, the manuscript's words "Eastern Turkish" may be related to the secretary's personality (Ekiji, 2019: 21).

On the first side of the third ring of the chronological table, "Drs./Vat. archetype (15 century) "is given. However, it is not clear whether this archetype represents a written or oral tradition. If the authors are referring to the oral tradition, they are right. According to most researchers, Dada Gorgud's oral tradition could get the form of the Dresden copy after the second half of the 15th century.

Taking this into account, researchers say that the text was written in the late 15th and early 16th centuries, or the second half of the 16th century (Asgar, 2013: 144-246). If the authors mean the manuscript with the "archetype" to which they refer, then it turns out that a certain text written in the second half of the 16th century was copied from a manuscript written in the 15th century. However, there is no information about the intended manuscript.

Oral creative texts are written in the language of those who speak them. Dada Gorgud's oral tradition is no exception. The text written by Ozan (narrator of oghuzname) is written in a hurry. This is the reason for the flaws in the text. Because the text was written in a hurry, it could not be as neat as the Dresden copy. Therefore, the text had to be a draft version. The secretary's comments in the Dresden copy confirm this (Asgar, 2013: 213-217). The secretary did not have time to comment on the text he received from the ozan (poet). This means that the text was originally a draft, and the current copy has been copied from this draft. However, it is not possible to comment positively on copying the current copy from a 15th-century manuscript. It should not be forgotten that the geography of Dada Gorgud's oghuznames is the geography of the Aghgoyunlu state at the beginning of the second half of the 15th century. It took some time for Aghgoyunlu's geography to become the geography of Dada Gorgud's oghuznames. From this point of view, the Book was written in the 15th Century does not seem realistic.

In the chronological table of the authors, the archetype "Gunbat 1", "Gunbat 2" appears following this principle. However, there can be no doubt

that the Kitabi-Turkmen was copied from a previously written manuscript. The essence of the matter is again explained in terms of the oral text and its writing. The authors' research into the interpretations of the text and their source is extremely valuable. These facts also show that the Kitabi-Turkmen is a copy of an earlier manuscript. It is a fact that the last source of all manuscripts is the ozan and his oghuznames. Oghuznames are first written from ozan. The text could be written in two ways: natural and dictation method. The natural method is to write the text from the ozan while reciting it to the auditorium. During the dictation method, the ozan tells the text to the secretary, and in this way, the text is created. In either case, it is possible to have a draft text. This draft text was probably cleansed as the Dresden copy. However, this cleansed text is by no means "Kitabi-Turkmen". Because the secretary could not find the time to comment on the text written in either way. If these interpretations are based on Mirza Mehdi Khan's dictionary, the issue becomes more complicated. So, "Kitabi-Turkmen" was copied from a previously written manuscript. At the same time, it is logical for the authors to think that this manuscript was written at the end of the Safavid period. In accepting this idea, we do not rely on the calligraphic or linguistic features of the text, but, as we shall see, on the "oral life" lived by Oghuzname and the traces of this life in the text.

**The environment of the "Kitabi-Turkmen".** First, we would like to note that discovering a new Oghuzname manuscript is extremely valuable in studying Oghuzname's creativity. Joining all the opinions expressed by the authors of the text in this regard, we would like to add that the new text significantly expands and even changes our perception of the Oghuzname. This text contains variants of soylamaes with proverb content of other manuscripts, as well as new soylamaes. At the same time, the inclusion of a new Dada Gorgud Oghuzname in the manuscript is extremely valuable. Most importantly, through this manuscript, we have the opportunity to follow the epic process of Oghuzname in the period after the writing of the text "Kitabi Dada-Gorgud". It turned out that Oghuzname continued to live orally at least 150 years after writing the text "Kitabi Dada-Gorgud".

Elements alien to the style and spirit of "Kitabi-Dada Gorgud" in the manuscript directly result from the oral creative process. After the great Turkmens, who entered the field of history in the VIII. A century and disintegrated in the 16th century, Oghuzname continued its life among the

Ottoman, Safavid, and Turkmenistan Turkmens and changed according to this new ethnic environment (Asgar, 2013: 243-282). "Kitabi-Turkmen" is a part of Oghuzname that continued its existence in the Safavid environment after the 16th century and adapted to the nature of this environment. New features in the text of the manuscript are the result of this process:

Unlike the oghuznames in the "Kitab", the "Kitabi-Turkmen" text contains elements following the ideology of the twelve Imams. In the text, Hasan and Hussein are directly described as "imam", "sons of Ali", "Muhammad's grandchildren", "love of Khadija and Fatima mother's", "veterans who were martyred in the love of religion" (Askar, 2019: 2b / 20). Elsewhere, it is said, "If a brave man does not kill a brave man, if a fallen man asks for mercy, if he asks for mercy, then there is mercy, and if there is mercy, then it is with Ali - Ali's slaves need mercy at that time" (Askar, 2019: 17a / 78). In our opinion, the formula "Ali slaves" refers to the Safavid audience and indicates that soylamaes was addressed to the Safavid audience. This formula expresses the Safavid environment in other epics as well. For example, this can be seen in the following part in the "Koroghlu" epos:

Koroghlu says: I'm tired of it,

I will make a ball of my head for "Chovkan" (traditional ball game),

I will go to "Mulku-Iran",

I will be equal to Ali's slaves (Azerbaijani Epics, 2005: 510).

Generally, the soylama with the expression "eli", which describes the regions of Azerbaijan and Iran, says that these regions were taken by "Ali, the leader of young men". Surprisingly, the co-authors of the text, entitled "Gunbat manuscript", say that the identity of Aslan Ali is unknown (Shahgoli, 2019: 161). However, in the Shiite and the Alevi tradition, the Aslan is used directly as Ali's nickname, and he is described as "the lion of God" or "the lion-god". At the same time, the legends about the conquest of Iran and Azerbaijan by Ali are still alive among the nation. Elements of Shiism are also reflected in other parts of the text (Askar, 2019: 24b / 108, 25b / 112). However, the elements of Shiism in the manuscript are weak and cannot be said to have had a profound effect on the text.

The political and military titles of the Safavid period are similar. We are talking about administrative and military terms such as padishah, vakil,



qorchibashi, eshikaghasibashi, lala, divanbaghi, charkhachi (Askar, 2019: 3a / 22,13a / 62, 14a / 66,14b / 68,20b / 92, -26b / 116 , 30b / 132). As it is known, none of these terms are present in the text of "Kitabi-Dada Gorgud" or are used in another sense. However, it is easy to see which titles replace most of these new titles in the text of "Kitabi-Dada Gorgud": Bayandir Khan-Beyendir padshah, baylarbaya - wakil (lawyer) of padishah, xas baylar-qorchi bashi, Gilbash-Lala Gilbash. Because the nation call the person in charge of the supreme power a padishah, the title of khan passes to the title of padshah. Also, the title of the baylarbaya is replaced by a lawyer because the person in the second place after the shah has the title of a lawyer. Similarly, during the Safavid period, the title of "khas beys" (archaic variant of the title of "gorchubashi"), which means "bey"s standing at the head of an orderly army directly subordinate to the "shah", was called "gorchu". For this reason, the "gorchubashi" (head of the shah's guard) title appears in "Kitabi-Turkmen". "darugha, eshikaghasibashi, divan baghi, charkhchi, mirqazab" are no titles in "Kitabi-Dada Gorgud". Their appearance in "Kitabi-Turkmen" is due to the influence of the Safavid state organization. " In the book, the relationship between Gazan khan and Gilbash looks like to lala (protector, helper, educator) in the opinion of Safavid ozan. For this reason, Gilbash is presented as Lala Gilbash. In fact, "Lalalik" is the name of the ancient "Atabeylik" institute in the Safavid period.

The above issues are on the surface of the text. However, the processes taking place in the history of Oghuzname 's creativity, in our opinion, are in the depths of the text.

The manuscript contains the main features of the plot of several oghuznames in the soylamaes describing the heroes. Speaking about Khan Afshar, he said, "The person who is sent representative from Bayandir Khan to Bijan padshah; the killer of Alay Khan and Bulay Khan In Balkh and Bukhara; who is going to Gil Barakh, burning his white body in seventy places; on the way back, who is cutting off the neck of his uncle Gonur Alp near the Gaplantu; head of great "oymaq", "flower of marakaes" qorchi bashi Afshar..." (Askar, 2019: 14b/68). This soylama is described slightly differently on page 26a of the manuscript. However, repeated soylama also describes how he received reward ("juldu") from Bayandir Khan for his heroism, following the tradition of Oghuzname . It is clear from the soylama, that Bayandir sent Khan Afshar representative to Bijan Khan on the khan's orders.

On his way, he defeated Alay Khan and Bulay Khan in Balkh and Bukhara, and took Gil Barakh. Later, Bijan padishah became angry and tortured him. On his way back, he probably kills his uncle Gonur Alp near Gaplantu, who was guilty in this case and received a reward from Bayandir Kkhan.

Even if there is no such Oghuzname , the appearance of this motif in the form of soylama is a new event for the Oghuzname creativity. In the Dada Gorgud oghuznames, the main enemy of the Oghuz people are the "kafir" (unbeliever) countries, and in most oghuznames the epic conflict takes place between the Oghuz nation and the historically real "kafir" countries. On the contrary, Oghuzname is loyal to Muslim countries. Therefore, in the Oghuzname , either the names of these countries are mentioned in silence, or they are presented as distant countries (Damascus, Greece). This is because the Oghuzname is a product of the idea of "gazavat" (war against the unbelievers), and therefore does not accept the conflict of any Muslim country with the Oghuz nation.

For this reason, in the Dada Gorgud oghuznames there is almost no mention of the marches of the Oghuz men to the West, East and South.

On the contrary, the soylama speaks of Khan Afshar's march to the east. His killing of Alay Khan and Bulay Khan in Balkh and Bukhara, and his punishment of his uncle Gonur Alp near Gaflantu on his return, show that Bijan padshah, sent by Bayandir padishah, was located east of the Safavid lands, and Afshar khan often went to these places. In our opinion, this motif is a new event in the history of Oghuzname , and this event reflects the political interests of the Safavids. Interestingly, in doing so, Oghuzname does not harm the poetic system and "gazavat" thinking inherent in Oghuzname . He does not speak about Uzbek or Afghan khans. In this case, he uses the old heroes of Oghuzname, such as Gil Barag and Bichan (Becheneg). Oghuzname did not forget that they settled in the east and were enemies of the Oghuz nation. It should not surprise us that Oghuz is called becene here. The Oghuzs subjugated some of the pechenegs. At the same time, the historical quarrels between the Oguzs and the Pechenegs were not erased from the memory. It is no coincidence that, he is presented as Barag, "bechene It Barak khan" and "it bechene" (Kononov, 1958: 43, 47) in the text of Abulgazi. As for Khan Afshar, it should be noted that this character is one of the old characters of Oghuzname . His name is mentioned among the "tash oghuz begleri" in the

work of Osman Bayburtlu (Ergin, 1997: 40). His presentation as "gorchi bashi" is connected with the Safavid environment. Likely, the work done by the Afshar "gorchi"es in the history of the Safavid state played a role here.

The change of the Oghuznames in accordance with the political and ideological interests of the Safavids is also reflected in other soylamaes. From this point of view, soylama about Deli Dondar is of special interest.

The name of Deli Dondar, one of the traditional characters of the Oghuzname, is mentioned in several parts of the "Kitab" (Dada Gorgud Book) and is presented as "who seized iron gate in "demirgapi Derbent ..." (Kitabi-Dada Gorgud, 1988: 77). This event is connected with capturing the Western part of the Garagoyunlu state and Derbent by the Aghgoyunlu nation in the second half of the 15th century. Researchers such as V.M Zhirmunsky and F. Sumer, based on this event, suggest that oghuznames could take the form of "Kitabi-Dada Gorgud" in the second half of the XV century (Zhirmunsky, 1979: 196-537; Sumer, 1960: 378-380). At the same time, there is no indication in the Kitabi-Dada Gorgud that the Oghuz nation entered the lands of Shirvanshahs. On the contrary, "Kitabi-Turkmen" speaks of Deli Dondar's conquest of the lands ruled by the Shirvanshahs. It is connected with the so-called epic titles about Deli Dondar, such as "who crossed the Kur and Araz rivers, who plundered Guba and Muskir, who want to own Shirvan and Shamakhi". As it is said, these elements are a completely new event in the history of Oghuzname 's creativity. "Kitabi-Dada Gorgud" does not mention the conflict between the Oghuz nation and any Muslim country. The appearance of such elements of Oghuzname is directly related to the influence of the Safavid environment. It is well known in history that the Safavids' military campaigns in these lands and the end of the political existence of the Shirvanshahs. Let's take into account the military campaigns against Derbent and Dagestan since the time of Sheikh Junayd. It is possible to understand where these epic addresses come from: "the man who frightened the Mingishlag, "the man who stormed Dagestan", "the man who conquered the Demirgapi Derbent"... "the man who scares "gumug" and "gaytagun", "the man who created a shady place on Shahdagh", "the man who organized a drinking party on the Samur River", the man who came from Garasu land of Guba with red apples in his hands-on winter days", "Tabarsaran sulatini", "galin bayat aghasi", "divan bagi Qiyān oghlu Dali Dondar ..." (Askar, 2019: 13a / 62). This oghuzname mentions that "Imam

Korkut" was engaged in religious propaganda among the Lezgi Tatars of Dagestan, came to Kassa, sang to Kassa accompanied by a gopuz and incited Kassa to war with the Lezgins (Dagestan Tatars). Somehow, Imam Korkut was killed for preaching religion to pagan Lezgins (Kirzioghlu, 2020: 51-52). The spirit of this oghuzname, which was written in 1638, and the story of Deli Dondar (it is possible that it was an oghuzname) are close to each other and express the state of Oghuz in the seventeenth century. We would like to add that in the oghuzname mentioned by A.Oleari, the epic center is South Azerbaijan and Tabriz-Urmia. If these oghuznames had not been created during the Safavid period, there can be no doubt that the text was changed according to the state's political and ideological order. There are other facts in the manuscript that confirm this idea.

As researchers have repeatedly noted, the epic events of Kitab-Dada Gorgud take place in Eastern Anatolia and the Caucasus. On the contrary, the center of epic events in "Kitabi-Turkmen" is the city of South Azerbaijan and Tabriz: the northern campaign of Deli Dondar starts from Tabriz: "gizilja" a man who puts horseshoes on his horse's feet in Tabriz "(Askar, 2019: 12b / 60)," ... a man who moved from "gizilja" Tabriz "(Askar, 2019: 26a / 117); Kazan Khan went to Surkhab mountain to celebrate the victory: "... I went for a walk to Surkhab mountain with "bey"s. When I was in a good mood, I gave "alam, tug, naggara" (flag) six "bay"s' son. I made them "bey" like me "(Askar, 2019: 26b / 116). Kazan khan's new titles are also connected with this region: "The anchor of Azerbaijan like the summer of Mount Savalan and the winter of Sarikamish (Askar, 2019: 12b / 60).

Speaking about the change of Oghuzname in the Safavid environment, we would like to touch upon the title of Qazan Khan "eymur gorki, zulgadar dalisi" (eymur sample, zulgadar's crazy) (Askar, 2019: 60). The superior place of Zulgadarli nation in the Safavid state is known to science, and it is here that Qazan khan gets his new title. The name "eymur gorki" is probably due to a similar reason.

In the manuscript, mainly soylama dedicated to the regions and cities of the Safavid environment originated in the Safavid environment. Interestingly, the tribes in "Kitabi-Dada Gorgud" are indifferent to the geographical areas of Oguz. Here, mainly the border areas of Oghuz province

with "kafir" and "kafir" provinces are mentioned. At the same time, alp men's have neither village nor city.

They are known not by their urban-rural affiliation but by their tribe, height, and national identity, belonging to the Ich Oghuz (Inner Oghuz) and Tash Oghuz (away from Oghuz). This thinking is a direct product of the people's way of life. We are talking about the type of consciousness of a society that recognizes people by their "soy" (dynasty) and "boy" and is organized in the form of "el" (a form of social and political organization of nomads). On the contrary, nations are evaluated on the region's principle in the soylama of "Kitabi-Turkmen". This is due to the bankruptcy of people's "elat" life (nomadic life).

"Kitabi-Turkmen" also refers to the oghuznames, which are not in "Kitab-Dada Gorgud". These oghuznames are about Salur Qazan. The first of these oghuznames can be considered the beginning of Salur Qazan's epic biography. As it is known, in heroic epics, epic events usually begin with a description of the biographies of the heroes. The biography, which serves as a presentation of the epic hero, includes the birth of the hero and, in particular, a description of his first heroism. This is how it is described in a group of oghuznames belonging to the "Kitab" (Dirsa Khan, Bamsi Beyrak, Yeknak, etc.). On the contrary, in the oghuznames of the "Kitab", Kazan Khan is presented like a ready-made beylerbeyi and alp. A. Duymaz had talked about this issue before us. However, for some reason, the author presents the story of Kazan Khan's battle with a dragon, which found its place in the manuscript, as his first heroism (Duymaz, 2019: 100). However, Qazan Khan has the same status both in "Kitab" and in the mentioned oghuzname. At the same time, "Kitabi-Turkmen" clarifies this issue and describes an oghuzname about how Kazan khan gained his status in "Kitab". It is clear from the Oghuzname that Kazan and Oghuz beys filled the bowl sent by Ala Chaghin Cholpa Demur kafir khan with wine, held it up and drank. This fighter, whose real name is Deli Donmez, was named Kazan after this incident. Later, he soft and shot an arrow the "hard bow" "made of sixteen goat horns" that was taken from the that "kafir khan" that "the Ich Oghuz beys and Dish Oghuz beys" can not do it; "he riveted to the black ground" with the heel "seven steel tumours" and therefore received padshah's daughter Burla Khatun as a representative and as a reward (Askar, 2019: 20a-20b / 90-91). The text in

the form of soylama gives the main features of the oghuzname about the epic presentation of Kazan Khan.

In another soylama are given the main plot lines of the war of Kazan Khan against a hundred thousand "open-headed kafirs" in "near Alagöz, in the plain of the Sharabkhana" (Askar, 2019: 26b / 116). We find signs about this Oghuzname both in the Kitab-Dada Gorgud and in the Topkapi Oghuzname . In both texts, there were variants of the soylama "when he heard the arrival of a hundred thousand enemies". The same soylama comes from the Oghuzname . During the war, "Khara Budakh" was "charkhci"; Khan Afshar attacked from the right and Deli Dondar from the left; there was war seven days and seven nights and hundred thousand "kafirs" were killed. Araz River and Kars fortress, as well as Surmali were seized. It is clear from the Oghuzname that the battle took place in the territory of Chukhur-Saad beylerbeyi. Considering that Alagöz is the famous Mount Alagöz, the issue becomes clear. This mountain is located forty kilometers northwest of İrevan. At the same time, the toponym "sharabkhana" belongs to this region. This oghuzname can be considered a memory of the Georgian military campaigns in the region in the middle of the XII. Century with the help of Kipchak mercenaries. However, the Oghuzname changed under the influence of the Safavid environment.

We linked the variant differences between "Kitabi-Turkmen" and "Kitabi-Dada Gorgud" to the influence of the Safavid period. However, not all the features of "Kitabi-Turkmen" and "Kitabi-Dada Gorgud" can be attributed to the influence of this environment. For example, in "Kitabi-Dada Gorgud", Yegnay's uncle is Aman, and in "Kitabi-Turkmen", is Kazan (Kitabi-Dada Gorgud, 1988: 95; Askar, 2019: 13b / 64).

The book does not indicate which dynasty (dynasty is expressed as "boy" in the text) belongingness Yegnak or Dali Dondar belonged to. In "Kitabi-Turkmen", Yegnak is from Beydili dynasty, Dondar is from Bayat dynasty . We wrote in our monograph "Oghuzname creativity": "In Dada Gorgud's Oghuzname , each of the heroes belonged to one dynasty and although not presented in the process of performance, the audience was recognizing them with dynasty belongingness (Asgar, 2013: 80-81). The reference to the dynasty belongingness of these heroes in "Kitabi-Turkmen" shows that we are right.

### **New knowledge about the "ozan" creativity in "Kitabi-Turkmen".**

The text of the new manuscript contains expressions that help to study the "ozan" creativity and the performance of Oghuzname. "Alp (hero) ozan" is one of such expressions. It is known that in "Kitabi Dada Gorgud", this expression is used only in one place (Kitabi-Dada Gorgud, 1988: 83). However, in the Kitabi-Turkmen we find this expression in five places (Askar, 2019: 7b-8a / 40, 16b / 76, 19b / 88, 23b / 104). As it is known, the perfect masters of the Oghuzname creativity performance were called "alp ozan" (Asgar, 2013: 155-156). We get information about the fact that the "alp ozans" are from the Dada Gorgud dynasty. Here, the phrase "Dadam soyi alp ozanlar" ("alp ozan"s from "dadam" dynasty) is repeated in four places as form of formula (Askar, 2019: 7b- 8a / 40-41, 16b / 76, 19b / 88, 23 b / 104).

Regarding the function of Oghuzname in the manuscript this soylama component is also noteworthy: "If the "alp ozans" of the "Dadam" dynasty did not speak about praise of a brave man to bold man in the assembly, it is meaningless for him to take a sling in his hand and carry it like a porter" (Askar, 2019: 8a / 42). Oghuzname narration and its audience are expressed in the form of "if he did not speak about praise of a brave man". Phrase "praise of a brave man" refers to epics about the heroism of Oghuz men, and the phrase "bold man" characterizes the audience listening to these epics. The component "An alp man has to praise a brave man" of the soylama of the manuscript is expressed so: "let honest heroes listen!" (Kitabi-Dada Gorgud, 1988: 83). These components related to the audience in which the oghuznames is performed provide important information: "dadam says, in ancient times, "ozan"s were performing for padishahs" (Askar, 2019: 4a / 26) or "alp ozan"s from the "dadam" dynasty were happy when they performed for padshahs" (Askar, 2019: 19b / 88). This information again confirms the facts about "ozan"s performance in palaces of the sources.

The expressions of the text "soy chakubani soyladi" or "soy yeturdi" are also noteworthy (Askar, 2019: 3a / 22, 6a / 34). As it is known, this expression is used in the "Kitab" (Book) as "soy soyladi (performed)". Kitabi-Turkmen presents its alternative variants.

In terms of oghuzname performance these components are also of interest: "Alp ozan"s from the dadam dynasty do not hesitate to perform

(gur), if they hesitate, it means they can't perform" (Askar, 2019: 23b / 104). The word "gur" is used to mean "to tell", "to perform" in here. However, the word "gur" in that sense is not found in any source. This word is probably related to the Mongolian words "xuurnex" ("recitation of the prose part of the epic"), "xur" ("the name of the musical instrument accompanying the narrator of the epic"), "xurchi" ("the narrator of the epic") (Neklyudov, 1984: 126-127).

**Some archaic beliefs.** For the first time, we find that Ich Oghuz is eighty, and Dash Oghuz is ninety thousand among the written manuscripts in "Kitabi-Turkmen" (Askar, 2019: 12a / 58). Here, the numbers eighty and ninety symbolize the archaic Turkish world order and the number eight mark beginning of women and the number nine mark beginning of men. We would like to remind you that in Sakha beliefs and epics, a woman with a personalized image of the World Tree (Aal Luuk mas) has eight daughters and nine sons. In Sakha epics, this woman is also the goddess of the earth (Emelyanov, 1990: 74, 158).

Interestingly, in the Buryats, the number eight is a symbol of woman, and the number nine is a symbol of man.

Given that the World tree symbolizes the world, the numbers eight and nine here represent the beginnings of women and men and the confrontations of east-west, right-left, up and down. In our opinion, the number eight, nine, eighty, ninety, ninety thousand in the oghuznames is connected with the definite meaning of the number eight and nine of the archaic world order. From this point of view, it is natural to establish the military-administrative system in Oghuz following the archaic world order.

The "soylama" component "putting three flashes of lightning separated from the "yeddilar" (sevens) on a black steel sword" in the text is also of interest (Askar, 2019: 6a / p.34). Here the "yeddilar" is the "Great Bear", popularly known as the "seven brothers" today. This sign has similar names in other Turkish nations (Yedigan-Altai, Etegen-Bashkir, Yeti-Karakshi-Kazak, etc.). According to Potanin's research, the Great Bear is the god of lightning in the beliefs of the Turkish nations (Potanin, 1883: 116-167). The new Oghuzname manuscript testifies to the integrity of the research conducted by G. Potanin, a great connoisseur of the beliefs of the Turkish



nation, 150 years ago. This belief shows that the "lightning sword" motif we see in the "Koroglu" epos is based on ancient beliefs.

**The issue 13th "boy" (part).** There is also a Dada Gorgud oghuzname about the killing of a seven-headed dragon by Kazan khan in the "Kitabi-Turkmen". This manuscript must be included in the newly discovered manuscript. Thus, this text leaves no doubt that the oghuznames in the oral tradition are more than the oghuznames in the "Kitab" and once again confirms that the titles of fame of the heroes came from the oghuznames in circulation. Textologists, who call the epic text "13th boy", are based on the text of the "Kitab" with twelve parts. The expression "13th boy" comes from here. At the same time, here, the expression "13th boy" refers to the quantity, not the order of the parts. Although there are some chronological elements among the existing parts, it is impossible to determine their order according to the creation date. It is possible that neither the first nor the last parts not written according to the history of creation. It is a fact that, if we do not take into account the information given in the sources about the two "boy"s (parts) (Hafiz Darwish Ali Jangi, Adam Oleari), exactly thirteen parts have come down to the present day. Twelve of them find a place in the manuscript, which begins with the addition of "Kitabi-Dada Gorgud" and one in "Kitabi-Turkmen". Thirteen of the many oghuznames in the oral tradition! Finally, there is no connection between the two manuscripts, except that both are Oghuzname manuscripts. We do not find any feature that the secretary who wrote "Kitabi-Turkmen" was aware of the manuscript, which began with the addition of "Kitabi-Dada Gorgud".

**The language of Oghuzname and "Kitabi-Turkmen".** M. Ergin, characterizing and generalizing the language of Dada Gorgud's oghuznames, says: "Oghuzname belongs to the last stage of the old Anatolian Turkish language, but "in terms of area, it is included in the Eastern Oghuz - Azeri (Azerbaijani Turkish) language"(Ergin, 1997: 352). Although the various oghuznames focus mainly on Azerbaijani Turkish aspects, it is related to Anatolian Turkish. From what the author says, it is clear that the language of this monument had the linguistic features of the period when Anatolian Turkish and Azerbaijani Turkish were on the verge of separation but not completely separated. Indeed, when we accept the Oghuzname as a monument of Azerbaijani Turkish, we encounter elements related to Anatolia. When we accept it as a monument of Anatolian Turkish, we

encounter elements related to Azerbaijan Turkish. This situation should be considered normal because Oghuzname is a product of the Azerbaijani, Anatolian and Turkmen Turkish languages were not created yet. This language belonged to a specific nation, and as we stated in our book called "Oghuzname creativity", this nation was a great Turkmen nation who came to the stage of history in the VIII. A century and divided between the XVI. Century. Anatolian, Azerbaijani and Turkmen Turkish were created based on this language (Asgar, 2013: 43-47). Oghuz language elements are dominated in Oghuzname language. Also this language includes Kipchak, Karluq, Uyghur languages' elements. The expression "ala lisani-taifeyi-oghuzan" on the Dresden manuscript comes from the content of the epics about the Oghuzs.

A. Erjilasun has dedicated a separate article about the elements of Azerbaijani Turkish in "Kitabi-Turkmen" (Erjilasun, 2019: 92-101). Oghuzname has changed in accordance with the changes that took place in the language environment in which he lived. At the same time, A. Erjilasun goes too far and crosses the line when he says that the manuscript "belongs to recent Azerbaijani Turkish" (Erjilasun, 2019: 24). In our opinion, the newly discovered manuscript contains many features of the language in it was created.

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**THE IMPACT OF THE 1893-1894 CHOLERA OUTBREAK ON  
HAYDARPAŞA–ANKARA RAILWAY WORKERS**

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**Abstract**

In the 19th century, the world was battling a multitude of contagious diseases. One of the said diseases was the deadly and infectious cholera. As with many other countries, the social and economic repercussions were felt in the Ottoman Empire. To this extent, several precautions were taken to prevent the infection from spreading. The pandemic first spread to the Ottoman Empire in 1822 to the provinces of Anatolia and Rumelia. In 1894, the infection had already spread to the city of Ankara. This resulted in the infection spreading even faster and even more fatalities. The main purpose of this study is to explain the precautions taken to protect the workers working on the Haydarpasa- Ankara railroad from the cholera outbreak, what the preventative measures were, their effects on the railroad workers measures that affected the train service to Ankara.

**Keywords:** *Cholera, Epidemic diseases, The city of Ankara, Haydarpasa-Ankara railroad*

**Introduction**

Epidemic diseases, which have emerged in every period of history and leave permanent marks, are life-threatening and negatively affect people's economic and social life. Like most infectious diseases, cholera has a high lethal effect (Ayar, 2007: 4). The symptoms of cholera disease known as "illet-i Adiyye", "illet-i Kolera" and "illet-i Mahuf" in the Ottoman Archive documents are in particular: Severe diarrhoea, vomiting, abdominal pain,

weakness and headache. The disease occurs when vibrio cholera bacteria enter the body through the mouth and first settle in the stomach and then in the intestines. Cholera spreads rapidly in low temperatures, humid and humid environments, contaminated drinking water, food and items. The rate of spread of bacteria increases, especially in crowded environments. It preserves its vitality for 7 to 15 days on clothes, sheets, or other contact items. Personal hygiene and the cleanliness of the water used are important factors in preventing the disease, whose spreading rate increases in crowded environments such as hospitals, schools, military and prisons. Cholera becomes active in the body, and symptoms show when vegetables and fruits washed with water contaminated with the microbe are consumed. However, the body resistance of the patients decreases. Vomiting and diarrhea are exacerbated, body heat loss occurs, and patients often die. In a situation where it is overcome slightly, improvement is observed in patients within 3 to 4 days (Ayar, 2007: 5; Yaşayanlar, 2018: 50; Yıldız, 2014: 18-19).

Cholera, as it is known, was first present in India's Ganges River and Bengal Region. In time, it spread to the world, first in the Indian geography, and later in the world, especially through the sea and land transport (Yıldırım, 1985: 1326). In 1817, cholera disease turned into an epidemic (Local Epidemic) and then a pandemic (Intercontinental Epidemic) rather than an endemic disease (Yaşayanlar, 2018: 52). The cholera epidemic, which first appeared in the Ottoman lands in 1822, continued to affect all areas of society throughout the 19th century (Atar, 2015: 839). The epidemic, which spread to Russia and then Bulgaria in 1830 with maritime trade, reached Izmir and Alexandria after the Hejaz in the same year and Istanbul in 1831. During this period, many of the Muslims who went to Hejaz to perform their pilgrimage died due to this disease (Yıldız, 2014: 19; Yaşayanlar, 2018: 53; Menekşe, 2020: 54).

The first quarantine application was made in the Ottoman Empire in 1831 due to the cholera epidemic. Quarantine practices became regular and started in Çanakkale in 1835 (Sarıyıldız, 2001: 463-464). In this process, Sultan II. Mahmut started the modernization process in health institutions by establishing the quarantine organization, which was important for sanitation during the epidemic period in 1838. In another aspect, leaflets containing the necessary measures to protect the public from contagious diseases were distributed (Sarıyıldız, 1998: 320; Hayta ve Ünal, 2013: 109).

To prevent the spread of the disease between 1863 and 1879, the fourth phase of the cholera pandemic, the "Cholera Regulations", were arranged and entered into force in 1867. This regulation prepared includes five statutes and 16 articles. It generally mentions the quarantine period in cholera, and the cleaning works to be applied. The quarantine application period has been declared as ten days. When it comes to 1869, the "İdare-i Tibbiye-i Mülkiye Nizamnamesi", an important place among health studies, was published. Considering the regulations, a new administration was established under the name of "Nezaret-i Umur-ı Tibbiye-i Mülkiye" and "Sıhhiye-i Umumiye". Together with Nezaret-i Umur-ı Tibbiye, a commission called "Cemiyet-i Tibbiye-i Mülkiye Commission" deals with the necessary measures to be taken when epidemic diseases occur, and all health issues were established. Thus, with the Cemiyet-i Tibbiye-i Mülkiye, health studies in the Ottoman Empire were institutionalized (Ağır, 2020: 42, 44-45). The cholera epidemic, which decreased and increased at regular intervals in the 19th Century, emerged as a pandemic six times in this century. The dates when it emerged as a pandemic and the rate of spread increased are as follows: 1817-1823, 1829-1851, 1852-1859, 1863-1879, 1881-1896, 1899–1923 (Menekşe, 2020: 55).

### **Cholera Epidemic Between 1881-1896**

When it comes to the fifth stage of the cholera epidemic, it emerged in 1881, and the disease again took effect. The cholera epidemic devastated Egypt between 1881 and 1883 and caused approximately 25-30 thousand people. Over time, it spread over Egypt to the Mediterranean coasts. The spread of the epidemic to Russia over the Mediterranean, also impacted Europe. By 1887, an increase was observed in the number of deaths. The epidemic, which continued its effect, reached 25 thousand in Europe and 500 thousand in America (Sarıyıldız, 1996: 3; Yaşayanlar, 2008: 54; Ayar, 2007: 17).

Although it was observed that the epidemic decreased with the cold weather between 1892 and 1893, the epidemic increased again with the warming of the weather. During this period, the epidemic entered the Ottoman lands in two ways. One of them reached Galata by sea from Russia,

while the other spread through pilgrims from Hejaz (Atar, 2015: 839; Saryıldız, 1996: 3; Ayar, 2007: 19).

Within the scope of 1892-1895, the cholera epidemic continued to affect almost every region of Anatolia and especially Istanbul (Ayar, 2007: 36). By the summer of 1893, the cholera epidemic reached its peak with the pilgrims who completed their pilgrimage in the same period with the effect of the hot weather and returned to their homeland. Due to its rapid spread among the people, the Ottoman State prepared brochures on the measures to be taken and sent a warning order containing health measures to all provinces. The content of this warning order stated that the seriousness of the disease and cleanliness was important for both individuals and the streets. However, the leaflets that were given warning orders and the measures taken could not prevent the spread of the disease. The disease preserved its existence for a long time, especially in Anatolia, rural areas and villages in a short time (Atar, 2015: 839; Ayar, 2007: 89-90; Menekşe, 2020: 56). Since the population of Istanbul is dense compared to other provinces, the course of the epidemic was getting worse. To prevent this rapid spread, the Ottoman State enacted bans only in Istanbul compared to other regions. These prohibitions include not selling vegetables and meats outdoors and not consuming some seafood. Despite this, secret sales in the streets could not be prevented. During this period, with the epidemic, the establishment of modern health institutions such as “Bakteriyolojihane-i Şahane” and “Tebhirhaneler” has enabled keeping medical statistics (Yıldırım, 2006: 4, 10). After establishing the General Commission for Hygiene, the consumption and sale of diarrhoea-causing foods and beverages will accelerate the disease's course, where prohibited by this commission (Ayar, 2007: 217; Ağır, 2020: 45).

During the 1893-1894 cholera epidemic, 2,683 people, only in Istanbul, were caught in the cholera epidemic. 1,537 of these people who were infected with the epidemic died<sup>54</sup>. Only 1,146 people survived the cholera epidemic (Ayar, 2007: 188; Menekşe, 2020: 56).

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<sup>54</sup> Nurdan Yıldırım'ın “Su ile Gelen Ölüm: Kolera ve İstanbul Suları” These data indicate that 1,588 out of 2,639 people caught cholera during the 1893-1894 epidemic period until May 1, 1894. Bkz. Yıldırım, Su ile Gelen Ölüm... s. 4

One of the reasons for the rapid spread of the cholera epidemic to Anatolia in the Ottoman Empire, especially in Istanbul, was the migration of the disease to other places with external and internal migrations. The settlements where cholera spread was also negatively affected economically (Yıldız, 2014: 38). In 1894, with the cholera epidemic spread in Sivas, the Ankara administration established sanitary cords on the Sivas-Ankara border to prevent the disease from spreading to the city. However, the measures taken could not prevent the cholera epidemic from coming to Ankara Province. Inadequate cord lines also contributed to the spread of the disease. It was seen that cholera reached neighbouring provinces and rural areas shortly after the epidemic was infected in Ankara Province (Ayar, 2007: 119). The cholera epidemic that spread in Kastamonu province in 1893 was seen in Amasya, Boyabat and Sinop and some villages. Parish houses were built in the provincial borders to stop the progression of the present disease in Ankara, closely following the increase in the cholera epidemic in Kastamonu and Sivas. Quarantine practices could not be implemented under the necessary conditions and systematically. Another measure to prevent the disease from spreading is doctors' appointments on train services (Şahin, 2019: 19-20).

To not carry the epidemic from Anatolia to Istanbul, people who wanted to go to Istanbul from Ankara and Eskişehir were asked to stay in quarantine for ten days in Izmit and its surroundings. In addition, passengers who want to go to Istanbul are firstly asked for a mürur (internal passport) certificate (Atar, 2015: 844; Şahin, 2019: 20; Ayar, 2007: 120). This desired mürur declaration has an important place among the measures taken during the epidemic period. Mürur certificate was used not only for the cholera epidemic but also for other epidemics. Mürur certificate, which was applied to control entry and exit in quarantine places, effectively controlled the cholera epidemic. The Mürur certificate contains whether the person had had the disease before, how many days she stayed in quarantine, and the epidemic density in the city she came from. Thus, depending on the document's status, whether the person holding the certificate could travel or not. This practice was mandatory to prevent the disease from spreading to other cities (Şahin, 2019; 65-66). Many passengers did not want to comply with these quarantine practices and inspections and entered Istanbul differently. Officers and soldiers were assigned (Atar, 2015: 844; Şahin, 2019:



20; Ayar, 2007: 120). Since the epidemic had to be detected in the villages of Sortuğ, Demirci and Oğlakçı in Sivrihisar District of Ankara Province and these regions should be quarantined, and it was decided to build a tahaphanage in the West of Eskişehir. Due to the cholera epidemic present in Sivrihisar, people who will travel to other provinces from here where deemed appropriate to stay in Eskişehir quarantine for ten days. In addition, it was not allowed to travel from the regions where the cases were rare (Atar, 2015: 842).

Although it was deemed necessary to cordon off the houses after a few suspicious cases of cholera that started to be seen in Eskişehir since the beginning of October, the number of officers and soldiers was insufficient (Menekşe, 2020: 61). Fifty gendarmes were temporarily assigned instead of the soldiers on duty, preventing the spread of cholera to some extent in this region. Doctors from Istanbul were assigned to work in Eskişehir cholera hospital. These doctors were Charles Bonkowski's assistants, Simon Efendi, Doctor Hasan Tevfik Efendi and Rasim Efendi. To prevent the epidemic in Eskişehir from spreading to Ankara and spreading in the city, the General Commission of Public Health convened in Istanbul. For the epidemic in Eskişehir, a mazbata that was almost the same as the measures applied in Istanbul was prepared and reported to the authorities to be implemented in Eskişehir on 17 October 1893 (Ayar, 2020: 127).

*According to Menekşe, in addition to the measures taken in Istanbul;*

*“Perfect disinfection of the area where the disease occurs,*

*Not leaving anyone other than the person caring for the patient with the patient,*

*Even the person who will take care of the patient disinfects himself as he leaves the patient,*

*Performing whatever needs to be done scientifically and prudently by examining the patients who have been infected and the places where they are located by doctors several times a day,*

*Since the bowls and sewers will serve the spread of the disease, and since such small towns will not even have regular sewers and will consist mostly of open pits, extra attention should be paid to this issue, and the lavatories and sewers should be poured with quicklime powder and other*

*medical drugs several times a day, and attention should be paid to its preservation,*

*Covering sewers that are open to outside as much as possible,*

*Disinfecting the clothes and other items used by the sick, and cleaning those that are possible to be cleaned with boiled water, burning those that cannot be cleaned,*

*Carefully cleaning things such as blood, pus, and phlegm from the patient's body,*

*When the patient dies, her shroud should be soaked with the axuluminous substance at a rate of one thousandth after gasillary,*

*Paying attention to cleanliness during the extortion, the inside of the coffin and its cover to be tightened with tar and the deceased to be taken to the grave in this way,*

*Even those who take the graves should be disinfected with care and attention,*

*Placing the coffin after digging the grave at a depth of about two cubits and pouring plenty of quicklime powder under it,*

*Even pouring plenty of quicklime powder on the coffin and then covering it with soil,*

*It was reported that it was important to pay attention to the points such as not to release those involved in the gasil without being disinfected” (Menekşe, 2020: 62).*

It was observed that many people from the surrounding cities came to Eskişehir province, and there was a population concentration in Eskişehir for this reason. In addition, Eskişehir District Governorship stated that people who will come to this region and who will reside should be in places that are not crowded and that the water they will use should be boiled. He also emphasized the importance of obeying the rules by paying attention to the mentioned issues. If people who do not have a certain job reside in Eskişehir province or are coming to this region, they requested that these people be sent back to their hometown into consideration, taking medical precautions. The main purpose of this practice is to minimize the population density in the

city as much as possible and thus reduce the rate of spread of the epidemic. During these years of the cholera epidemic, Marko Efendi, the Assistant Professor of the School of Medicine, and the Assistant Professor of Medicine took over the task of Eskişehir Sanitary Inspector (Menekşe, 2020: 62-63).

While the cholera epidemic continued in Eskişehir, the disease spread to the Seyitgazi region and Kütahya, located in the south of the province, in the same year. Especially in the Kütahya region, the epidemic continued for several months. As cholera became active in this region, Doctor Gazale Efendi moved from Eskişehir to Kütahya. A special hospital was built here for the epidemic. As in other provinces where the epidemic occurred, a cordon was established in Kütahya, and the increase in the number of cases was prevented. In this way, the cholera epidemic could not reach the villages of Kütahya. Approximately 60 people were sick in Kütahya, and 40 of these people passed away (Ayar, 2007: 129).

### **1893-1894 Haydarpaşa-Ankara Railway Line and Cholera in Railway Workers**

With the development of industry in the 19th century, many changes and innovations occurred in transportation systems. With the invention of the steam engine, railway works were first started in England. The modernization phase of railway transportation started with the opening of the Liverpool-Manchester line on 15 September 1830. The first railways were built to transport goods and cargo. It was developed for the use of passengers in the next process. When we look at the Liverpool- Manchester line, we see that it is the first line that carries both people and loads (Kolay, 2019: 1, 3). In the world, rail transport could not progress at the same speed in every country. This is due to financial difficulties and limited opportunities in places where industrialization is not high. Railway transportation in the Ottoman Empire started later than in other countries (Engin, 1993: 17). With the start of railway transportation in Europe, the Ottoman Empire established the railway in its territory. The Ottoman State was thinking of making positive progress in economic, social, political, commercial and military aspects with the railways to be built. Railways' ease of transportation aimed to achieve more profits from shipments with faster commercial activities (Kolay, 2019: 24).

France, Britain, Russia and Germany attempted to obtain railway concessions in the Ottoman Empire. The reason for this was that the Ottoman Empire had strategically important lands in terms of location. From the beginning of the 19th century, the Ottoman Empire tended to reform its institutions. In the period above, the uprisings in Egypt and the Balkans caused great economic damage to the Ottoman Empire. In particular, the Ottoman Empire, which had to get help from Britain to suppress the Egyptian Governor Mehmet Ali Pasha revolt that started in 1831, signed the Balta Port Treaty with England in 1838 after this aid.

The Balta Port Agreement caused the Ottoman Empire to become an open market against other states. The Ottoman Empire, whose exports were limited, was also interrupted in the industry with these developments. Railways played an important role in determining the influence areas of the French, British and Germans in all railway projects of the Ottoman Empire, whose economic situation was not good (Miser, 2019: 15). Sultan Abdülmeçid made a speech on June 30, 1855, emphasizing the importance of railways for the Ottoman Empire. However, in the Ottoman Empire, there were no qualified people with sufficient technical knowledge to be used in railway construction. At the same time, due to the high cost of building railways, the lack of capital to meet this was an important problem for the Ottoman Empire. It made it compulsory for the Ottoman State to ask for help from foreign states and companies in railway construction. For this reason, Europeans were given various concessions. The first lines that the Ottoman Empire gave concessions to the British were not long in the distance and had commercial purposes (Gülsoy, 1994: 21).

The British received a concession from the Ottoman Empire in 1850 to build the Alexandria-Cairo railway line to be an alternative line to the Baghdad-Basra line. The Alexandria-Cairo railway line started in 1850 and was completed in 1856, and opened for use. Thus, this line became the first railway whose construction was completed in the Ottoman Empire. In the Ottoman state, the Köstenci-Çernova railway line was completed in 1860 and became the first railway line in the Balkans (Miser, 2019: 19).

British capitalists made concession requests to build railways in the Ottoman Empire, where the population was dense, where the lands were fertile and cultivated in terms of agriculture, and on the sides of the roads

close to the trade ports. The Ottoman Empire welcomed the concession requests of capitalists (Gülsoy, 1994: 22; Kolay, 2019: 7). To construct the İzmir-Aydın railway line, under the leadership of Robert Wilkin, a few British capitalists demanded concession from the Ottoman Empire on 11 July 1856. Thus, the first railway concession given in Anatolia in the Ottoman Empire was given to the British on September 23, 1856, over the İzmir - Aydın line. On the territory of Rumelia, the first railway concession was given in 1857 over the Constanta-Çernova (Boğazköy) line. After the British received the İzmir-Aydın railway concession, they also took the İzmir-Kasaba (Turgutlu) railway line (Engin, 1993: 39; Kolay, 2019: 23-24). The first 43-kilometre section of the İzmir - Aydın railway line was opened on December 24, 1866. Subsequently, the line, which continued until Aydın, was completed in July 1866.

Haydarpaşa - İzmit line was another railway line that started to be built in the last period of Sultan Abdulaziz in the Ottoman Empire. The construction of this line started in 1871 and was completed in 1873. This line can be considered as the beginning of the Anatolian-Baghdad Railway line. The length of the line is 96 kilometres. Haydarpaşa line and İzmit-Ankara line were sold to the German company by achieving a concession agreement of 6 million francs. When we came to the period of Sultan II. Abdülhamit (1876-1909), there was a generally different and new arrangement in the construction of railways. The lack of a systematic way of pre-built lines, the cost of high prices in terms of the economy caused the construction of the railways to take a long time, and the expected results could not be achieved. Sultan II. Abdülhamit himself took care of the railway construction and planning, thinking that the Ottoman Empire could reach a better military, economic and commercial level (Efe, 1998: 8-9, 11).

A railway line between Haydarpaşa and Ankara was given to German Alfred von Kaulla with an order published on September 24, 1888. On October 4, 1888, a contract was signed between Alfred von Kaulla and the Ottoman Empire to extend the Haydarpaşa-Izmit railway line to Ankara. On March 4, 1889, the Anatolian Railways Company (Societe du Chemin de fer Ottoman d'Anatolie) was officially established. In this way, the railway line, which started to be built in the direction of Baghdad in 1872, was resumed after a while. Anadolu Railways Company completed its service on time by obtaining new concessions as it continued its work activities within the

concessions granted by the Ottoman State. Izmit-Adapazarı railway line was completed in 1890, Haydarpaşa-Ankara-Eskişehir railway line in 1892, Eskişehir-Konya railway lines were completed in 1896 and took a distance of more than a thousand kilometres (Beydilli, 1991: 443). During the Anatolian-Baghdad Railway line construction, the cholera epidemic occurred on the railway line built in the Anatolian region. In particular, in the Haydarpaşa - İzmit - Eskişehir railway lines, which were built in 1893 - 1894, the cholera epidemic spread more on the Eskişehir-Kütahya railway line in the Eskişehir-Kütahya and Eskişehir-Konya railway line work. Railway line works were left unfinished due to the workers' illness (Yıldız, 2014: 43).

Inspection and technical personnel on the Anatolian-Baghdad Railway line are of German origin. However, when we looked at the workers, it was seen that although the company that undertakes the railway construction is a German company, the employees here are Montenegrin, Dalmatian and Italian. The proportion of foreign population among workers is high. In September 1893, the construction of the mentioned railway line was started in Eskişehir. In the construction of the Eskişehir-Kütahya (Alayund) line, it was decided to stop the works due to the cholera epidemic frequently. Although the works were stopped, the 77-kilometre line was completed in 1894. The entire railway line mentioned was completed on 20 July 1896 (Efe, 2008: 119).

When the railway started, the population density was observed along the line, close to the stations. One of the reasons for this concentration was that Eskişehir Province hosted migrations from the Caucasus, Balkans and Crimea to Anatolia in 1890. Another reason was the commercial mobilization that the railway suffered. It came with the development of the increasing population. The positive developments in the population density resulting from the railway construction made it easier for various epidemics to spread to this region. The negative effects of population density were also observed in the Cholera Outbreak. It was decided to increase the measures taken. During the railway works, the negative effects of the population density were observed more clearly. While the studies were still in progress, the cholera epidemic occurred in the summer of 1893. As in all Ottoman provinces, the epidemic repeated itself at regular intervals in Eskişehir and Kütahya. It was seen that tens of thousands of people died due to the cholera epidemic (Menekşe, 2020: 59).

As the cholera epidemic in Eskişehir in September 1893 was a danger of spreading among the workers in the construction of the railway line, there was an intense connection between the Ministry of Health and the Grand Vizier and between the Governor of Eskişehir and the Governor of Ankara. With the spread of the disease, it was determined by the commissions. It was decided to use cordon in homes where cholera epidemic was seen (Efe, 1998: 81). In the proclamation dated October 25, 1893, an order was given to quarantine railway workers in appropriate places and empty spaces. In the telegram written by Hayri Bey, the District Governor of Eskişehir, to the Grand Vizier on 28 October, it was stated that there are currently no suitable extraction centers. Still, it will take time and cost to build. One of the two-division workers who were dispatched to the provinces around him until now was not accepted by the cordon officers brought from Ankara province, and that he was kept in the open for three days and was not placed in a place. Even in Ertuğrul Karahisar and Kütahya teaching centers, the workers could not be accepted here. On an empty road at Eskişehir station, it was ordered to leave the necessary helpers from the train wagons of forty people on the Ankara line. In İnönü and Biçer teaching centers, the workers had to be examined once more before the period. This practice aims to precisely prevent workers from spreading the disease to different cities in case they carry the disease. Thus, the epidemic would be brought under control in a single region (BOA. A. MKT. MHM. 562/28/6).

In the telegram that Eskişehir District Governor Hayri Bey wrote to the Grand Vizier and the Anatolian Railway Company on the morning of October 27, he stated that the number of workers in the barracks built for permanent workers and in the areas infected with the disease was sufficient in the line between İnönü and Biçer where the epidemic was seen. However, it was decided to dispatch the workers to these areas with only ten wagons and a locomotif dish train. He also stated that there was no problem in evacuating the barracks allocated to the workers when they were written on them (BOA. A. MKT. MHM. 562/28/5).

In response to the telegrams sent by Hayri Bey on 27 October, the Railways Department reported to the grand vizier on November 4, the high costs incurred in the construction of the provinces, which were verbally and in writing, reported by the Anatolian-Ottoman Railway Company manager (BOA. A. MKT. MHM. 562/28/4). It was important to keep the measures tight

at the Ankara-Haydarpaşa railway station, as the cholera epidemic would spread rapidly and become unavoidable if it reached the borders of Istanbul. To prevent the spread of the disease, the decisions of the medical council had to be implemented quickly. For this reason, the district governorship of Eskişehir was ordered to take the necessary precautions on 27 October 1893 with the report of the grand vizier (Efe, 1998: 84).

In the telegram dated November 6, 1893, which the Eskişehir District Governorship reached by the company officers, it was stated that the workers should not be distributed until the sanitary commission controlled the workers due to the insistence that the workers working on the railway line should be dispersed with the spread of the disease. By the same commission, the content of the sick documents should be examined and sent back to the district governorship (BOA. A. MKT. MHM. 562/28/1; BOA. A. MKT. MHM. 562/28/2; BOA. A. MKT. MHM. 562/28/3).

Some documents contain the work of the Anatolian Railways company, which was instructed by the firman number 27 and dated 6 November 1893. Railway workers were asked to be transported by train, which is an infectious disease. However, although it has been stated that a railway has not yet been laid on the construction line for transportation, the translation centres where the workers will be dispatched are in the direction of the İnönü and Biçer stations on the Haydarpaşa-Ankara operation line. The Biçer Station is 30 hours away from Eskişehir. Since this part of the line is a dish train operated for Eskişehir passengers every 2-3 days, it was requested that the workers be taken from a suitable point around Eskişehir and transferred to the mentioned extraction centers dish train (BOA. A. MKT. MHM. 562/28/15).

The telegram sent by Eskişehir District Governor Hayri Bey to the Grand Vizier on 8 November 1893, with Doctor Gazale and his Kolağası Marko Efendi, researched the cases along the railway line. As a result of the research, the Health Commission convened on the same day, and a discussion was held. It was stated that the disease was seen in workers working along the railway line built between Eskişehir and Kütahya. However, it was not deemed necessary to check the company's Haydarpaşa-Ankara operating line. On the Kütahya line, on the other hand, the construction contractor, for whom the company has meticulously



investigated the general health of the workers, called a doctor 15 days ago to treat sick workers. A hospital was detected in a village at 23 kilometres, although the hospital conditions are inadequate for the treatment of the workers. The ground floor of the mentioned hospital is narrow and small, with only two rooms available and a structure that can accommodate ten patients. Due to these conditions, it was observed that sick workers were staying in the open and in huts. When the 35th kilometre was reached, the workers at this distance were examined every day, and the health measures and proper treatments required to reduce the disease were carried out in a way that no doctor would approve. According to the information received from the contractor, although he said that there was no recurrent disease for 6-7 days, a total of 6 suspected patient cases were seen during the examination. It was observed that the disease continued in the workers here (BOA. A. MKT. MHM. 562/28/14; BOA. A. MKT. MHM. 562/28/16).

It was seen that the statements that the necessary medical precautions were taken for the workers working in the railway construction, that sufficient means of transportation were provided, the places where they were staying were nice, and the workers there were taken well under health measures were far from reality. The workers here stayed in open and earthen huts, lived in unhealthy conditions, were not cared for in good conditions, the necessary health measures were not taken. The epidemic was not taken seriously, causing the disease to continue steadily. The unanimous decisions taken by the Eskişehir Sanitary Commission regarding the improvement of the current order as the persons responsible for this construction did not fulfil the guarantees given to the government are as follows:

1-It was necessary to create a cordon along the 35 km line since workers who did not want to stay in quarantine escaped to the mountains to avoid being caught.

2-A warning was made to avoid the spread of the disease to the surrounding areas by collecting up to 200 workers who threaten the health safety of the environment by escaping from quarantine practices and sending them to the extraction centers under protection. It was predicted that the disease would continue to spread this year and continue to exist next year.

Those who vote for these decisions are:

Parliament Administration Member Mr Hampo(?), Dr. Senior Captain, Dr. Senior Captain Hasan Tevfik, Dr. Senior Captain Marko, MD Gazale, Eskişehir Government Mr. Hayri, Local Doctor Fransova, Local Doctor Ethem, Local Administrator (BOA. A. MKT. MHM. 562/28/13; BOA. A. MKT. MHM. 562/28/16).

According to another decision taken by the Sanitary Commission, it was stated that the city was divided into four parts, and a doctor and a sufficient number of caretakers were assigned to each department. The pharmacies in the city would be open day and night. It has been reported that an additional fee will be paid to the officers dealing with these works (Efe, 1998: 83).

In the telegram written to the Ministry of Trade and District on 11 November 1893, it was answered to the railway administration that the workers who were made to protect the Haydarpaşa-Ankara railway workers and where the necessary medicines were applied would stay here rather than send them to their homeland. The reasons for not being comfortably given to the workers until the decision of the research were reported by the Medical Commission, which was sent in response to motion number 329 dated October 31, 1893. A notification was sent to Eskişehir District Governorship. The disease became present along the line between Eskişehir and Kütahya and among workers (BOA. A. MKT. MHM. 562/28/7).

In response to the decision of the Eskişehir Sıhhiye commission on the distribution of workers in some parts of the Haydarpaşa-Ankara railway, a negotiation with Mösyö Havkin (?). On the telegram received from the district governorship, there was a dispute between the two doctors about the disease in the workers. It was stated that the workers around Eskişehir were required to be transferred from a point that seems appropriate to the trainers with contagious diseases to the extraction centers located in İnönü and Biçer stations, however, since the number of workers is close to 900, this situation should be accepted as the other agricultural centers will be insufficient to meet this amount (BOA. A. MKT. MHM. 562/28/8; BOA. A. MKT. MHM. 562/28/12).

According to the telegram written by the Minister of Health on December 3, 1893, according to the information received from the Medical Doctor and Doctor Gazale Efendi in Eskişehir, it was not observed that the

disease recurred among the workers in Eskişehir town. With the dispatch of the workers to İnönü and Biçer professorships during their stay in quarantine, this situation was not deemed appropriate as the disease was likely to be transmitted to more people. It was reported that attention should be paid to places where workers will stay overnight. The company will supply medicines and medical supplies required in many hospitals. It was found appropriate to inspect the health of the workers and the practice centers and to continue the procedures here regularly (BOA. A. MKT. MHM. 562/28/11).

Due to the appearance of the disease in workers working in some parts of the Haydarpaşa-Ankara railway line, it was deemed necessary by the Eskişehir Sanitary Commission. It was reported that the health measures taken by the company for the workers were not sufficient. For this reason, it is not possible to benefit from the dispersal of the workers, and three physicians were provided by the military, the medic and the company to determine the area where the disease spread. He stated that the company would provide the necessary drugs (BOA. A. MKT. MHM. 562/28/10; BOA. A. MKT. MHM. 562/28/9).

It is seen that the measures taken and the decisions applied to prevent the spread of the cholera epidemic are not inadequate, and the number of cases is controlled by interrupting the course of the disease. Thus, when it came to 1894, it was observed that the number of cases was fewer thanks to the measures. In addition to the ongoing cases in the first quarter of 1894, the present disease reappeared in the summer of 1894. Seferihisar was the first place where the cholera epidemic was seen between Ankara and Eskişehir line. It reappeared in the villages in the summer of 1894. By September, the last patients detected were in Beypazarı. These patients were the last case seen in Ankara (Ayar, 2007: 126, 129-130).

## **Conclusion**

One of the epidemic diseases that affected the world in the 19th century was vibrio, known as cholera, a disease in cholera bacteria. The cholera epidemic has been seen to recur at regular intervals throughout this century. As in other countries where the disease occurred, the Ottoman Empire was negatively affected economically and socially. Through drinking

water, food and furniture, cholera bacteria spread rapidly, especially in crowded environments.

The disease spread across continents starting from India and first appeared in the Ottoman Empire in 1822. To prevent the spread of the disease, health commissions were established, and the precautions to be taken were reported to the governors and the public. Within the scope of these measures, cordon lines were established, and special centers were opened. The measures taken to prevent the spread of the disease from Anatolia to Istanbul between 1892 and 1895 were strictly controlled. For this reason, people who will go to Istanbul from Ankara and Eskişehir were asked to remain under quarantine for ten days before entering the city. In addition, the mürur report was requested from the people who would go on a journey. The railway works that were continuing in Ankara between 1893 and 1894 were interrupted due to this disease. Communication on the measures to be taken between the Anatolian Railway Company, the governor of Eskişehir and the Ankara governorship started. Hospitals were found to be inadequate for the treatment of sick workers. It was decided to keep the workers under quarantine, as the disease would spread to other provinces if they were sent to their homelands before their treatment was over. However, some workers escaped avoiding entering the quarantine system. As a result of these escapes, the Ottoman State assigned officers and soldiers to identify the workers who fled and gather them at a single point. During this process, it was decided to improve and inspect the conditions of the provinces. The Ottoman State sent doctors to Eskişehir and Ankara to control the epidemic among workers along the Haydarpaşa-Ankara railway line. The physicians who were sent did research here and determined that the statements of the railway company that there were no new cases were not correct. The company confirmed that it would carry out the necessary controls and inspections to stop the epidemic and provide medicines. As a result of the measures implemented and hard work, the epidemic was brought under control, even a bit. Although the disease reappeared in the summer of 1894, the last cases were seen in this region by September.

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**EXAMINATION OF HOBBSIAN LEGITIMACY IN EARLY REPUBLICAN PRESS:**

**FIRES OF ISTANBUL AND ANKARA (1929)**

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It can be said that the nation-state, which began to emerge in the 18<sup>th</sup> century, was formed within the framework of an understanding that aims to penetrate the lives of individuals as a whole (Uğuz and Saygılı, 2016: 129). This nation-state wants to have complete control of its own space. Otherwise, it can not be defined as a sovereign power (Bağçe, 1999: 6). In this process, what the state needs are recognition of its legitimacy by society. Otherwise, the continuation of the state will be in question.

Within this context, it should be said that thinkers like Aristotle, Plato, Machiavelli and much more thought for centuries about the state, its legitimacy and origins. Legitimacy was coming from God in early times; later, it was thought that military power was the key issue for legitimacy (Kapani, 1998: 70-71). However, in modern times Thomas Hobbes (1588-1679), John Locke (1632-1704) and J. J. Rousseau (1712-1778) were an outstanding figure who thought differently about the state's legitimacy by putting the idea of *the state of nature* forward. For these three thinkers, the consent of the people is important for the legitimacy of the state. To get the people's consent, the state should satisfy some most important needs of the people. Hobbes focused on security, Locke focused on freedom, while Rousseau focused on equality (Kılıç, 2015).

In this study, the ideas of Hobbes will be examined in detail because Hobbes is the pioneer of the ideas about the *state of nature*. For Hobbes, in the state of nature, people require security. Moreover, the concept of *consent* is an important pillar of Thomas Hobbes. To him, the state should act to have the people's obedience, and that obedience emerges mostly where the consent of the society exists. Hobbes' political philosophy preaches that for having the consent of the society, the state should provide security for the people. Within this understanding, the existence of Hobbesian ideas in the early Turkish Republic becomes a question. So the research question of this study is as follows: "Can Hobbesian ideas about the legitimacy and nature of state be detected in the early Turkish Republic?".

The early Republican period was when the state was trying to establish its sovereignty and legitimacy. The new state was established in 1923, and the consolidation of its power took time. It can be understood by looking at the events like Seikh Sait Rebellion (1925), Rebellion of Raman (1925), Mount Ağrı Rebellion (1926-1930), Rebellion of Mutki (1927), Assassination Attempt of İzmir (1926), The Incident of Terakkiperver Cumhuriyet Fırkası (1925), The Incident of Serbest Cumhuriyet Fırkası (1930) (İlyas, 2015; Hallı, 1972: 145-146). While the state was trying to suppress these troubles, it also used some institutions for propaganda like Türk Tarih Kurumu, Türk Dil Kurumu, Halkevleri, Halkodaları (Temel, 2020). Besides that, the new state also used the power of the press to provide legitimacy for itself (Ayhan, 2009; Yılmaz and Doğaner, 2007). It is known that *Cumhuriyet* is the newspaper that was established with the encouragement of M. K. Atatürk to make propaganda of the new state (Yıldız, 2017: 208; Demir, 2012: 124 ). Therefore, it is logical to look at the news of *Cumhuriyet* to discover the existence of the Hobbesian ideas of the time.

The case study that will be the subject of this investigation is the fires that frequently were encountered by the country at that time. Fires are one of the disasters that cause social, economic, political and environmental problems in society. The importance of fires can be understood better, especially when their costs to its economy are considered. The policies followed by the state regarding the reconstruction of the physical environment after fires, the restoration of social life and the recovery of economic wounds also reveal the multi-faceted nature of the fire issue and its connection with politics (Kaya, 2018). Ankara and Istanbul fires are very important events that occurred just after the Republic was established (Duru, 2012:3; Tekin, 2016). Ankara was the new capital of the new state, while İstanbul was the old capital of the old regime<sup>55</sup>. These two cities were in a

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<sup>55</sup> Reasons such as the geographical situation of Ankara, being the passing of the railway, its proximity to the battlefields, the support of its people to the War of Independence played a role in making the city the capital (Aytepe, 2004: 15). However, it should be said that Istanbul was the capital city of the Ottoman Empire and because of that, Istanbul could be seen as the centre of rival power. New state wanted to establish new status systems and loyalty centers. As a matter of fact, it is important to emphasize that the city of Istanbul, in the last meeting of the Ottoman Parliament on January 28, 1920, was accepted as "the decision center of the Islamic caliphate", "the capital of the Sultanate" and "the government center of the Ottoman Empire" (Şimşir, 2001: 181).



rivalry position, and Istanbul was supported especially by the opponents of the new regime (Kartal, 2013: 75; Bayraktar, 2016: 69).

With the decision accepted on 13 October 1923, the establishment of a central administration in Ankara was accepted by Great Assembly (Kaynar, 2017: 184). At this point, it should be noted that Istanbul was the capital of Turks for 466 years, from 1457 to the mentioned date (Tezer et al., 2010: 37). Therefore, it is likely that society would not easily accept this change. There was a need for propaganda tools to accelerate this acceptance and create logic for the legitimacy of the new capital city. Therefore, the use of language in the newspaper can show the logic behind this legitimacy. Thus, some hints can be discovered in the newspaper to establish the legitimacy of the new state and new capital.

### **Hobbesian Approach to the State and Its Legitimacy**

The state needs the ruled' consent to control the society (Öztekin ve Öztekin, 2020: 2914). Otherwise, unstable political power will turn out. Therefore, each government tries to maintain its power by resorting to the principles of legitimacy because legitimacy can bring the consent of the people easily (Weber, 2012: 319). However, legitimacy is not the thing that is established once. It is a phenomenon that needs to be constantly rebuilt (Çetin, 2003, s. 73).

For having legitimacy, Hobbes sees the *security* of the people as a key factor. To reach this conclusion, he tries to describe the times that the state doesn't exist. It is called the *state of nature*. For Hobbes, in the state of nature, people feel severe fear and danger of death all the time (Findik, 2015). In the state of nature, there is no rule. There aren't any laws, too. People have insecure feelings for the future. They are in desire of self-preservation and safety. Hobbes pays attention to the importance of security by saying that even if the state of nature is over, people still lock their doors when going to bed; "even when they are at home, they lock their drawers" (Hobbes, 2007: 133). People want security all the time. For him, there is always a severe fear and danger of death in the man's mind. This fear of

death and the desire to obtain security are the feelings that lead people to peace. People want to get rid of this state of nature because of their insecurity and mutual fear. Therefore people come together and form the state, Leviathan, to get the security they need.

The state legitimizes itself by providing a secure environment to its people. In the absence of a state, there is a state of anarchy. To avoid this anarchy, men give up their natural rights and agree with each other. To end this state of anarchy, the state has the right to control the society (Cevizci, 1999: 253). Thus, consent of people to the state stems from the need for security and for having the security, absolute obedience of the people are necessary (Çetin, 2003: 76).

In this regard, the power of the authority is strengthened. In the Hobbesian state, the ruler is the only authority that has all the power. For example, it is entirely up to the sovereign to legislate and to judge. The power is concentrated in one hand. In Hobbes, the actions of the Sovereign could not be criticized and punished by the subject. The people cannot change the actions of the sovereign. People cannot change the form of government. Besides, to give reward or punishment and to give honour or rank are also within the authority of the sovereigns. The sovereign decides what is necessary for the peace and defence of its subjects (Hobbes, 2007: 133).

Moreover, Hobbesian leader has the task to choose well-informed consultants to work in the government. Even if the sovereign has all the power in the state, the sovereign can't do all the things. Therefore, the sovereign has the right to elect all advisors, ministers, high administrators, and officials to perform the necessary duties. The sovereign must prevent external threats to the country. However, to fulfil this task, he must first sense the threats against himself (Öder, 2020: 104).

As a result, it can be said that the states emerge due to the need for people for security for Hobbes. And the state puts its legitimacy within the framework of this security issue. While the state is giving security, the people are giving their consent to the state. The absolute power is in the hands of the ruled, who can guarantee the security of the people.

## State, People and Propaganda

Propaganda can be defined as "sending understandable messages and making changes in the attitude and behaviour of the target" (Tutar ve Yılmaz, 2003:1). The propaganda party wants the other party to embrace their ideas and feelings (Seki, 2017: 10). Therefore, it does not seem possible to separate the concept of persuasion from propaganda. Moreover, it is difficult to talk about the person being convinced before communication takes place with the other party, so the mass media emerges as a method used to convince the other party (Paksoy ve Acar, 2000: 12).

In this context, with the help of the mass media, what Walter Lippmann says becomes true. Lippman introduces the concept of 'production of consent'. The production of consent, that is, to force and to get popular approval of the masses. With the effect of propaganda, the people's minds can be controlled and directed (Lippmann, 1998: 248). Mass media uses propaganda techniques to drive the people it wants (Hovland et al., 1953). The press seems an important agent for the state to spread the ideas the elites want. Press is also a tool that tries to show the elites sympathetic and just (Mills, 1974: 442). At this point, Althusser's (2010) analysis of the state's ideological apparatuses become more meaningful. Althusser sees the media together with education and courts as a government apparatus (Althusser, 2010). Here, it should be said that this article will be based on the idea that the media is a tool that the government can use in guiding the opinions of the people (Şimşek, 2009: 126). Considering that the prohibitions on the media in the early Republican times, this base of the article does not seem wrong (Arslan, 2006: 6; Kılıç, 2010: 4).

## Method

During the construction of the nation-state, the government needs propaganda tools to convey its ideas to the public. One of these tools is the press. The press can announce the "message" of the government both to the public and to the international arena (Shatz, 2003: 9). In this context, *Hakimiyet-i Milliye* newspaper was established in Ankara and *Cumhuriyet* newspaper in Istanbul. Due to its relevance to this article, it would be useful to remind that Cumhuriyet newspaper was founded in 1924 with the support and assistance of Mustafa Kemal Atatürk. He was the founder of the Turkish Republic (Kozok, 2007: 76). The newspaper can be defined as a publication

that adopted the ideal of explaining the Republican ideas and Atatürk's reforms to the public and spreading them (Yıldız, 2017: 203). Thus, as a supporter of the government, Cumhuriyet newspaper took its place among Istanbul newspapers such as Vatan, Tanin, Tevhid-i Efkâr, Vakit, İkdâm, Akşam, İleri (Kartal, 2013: 82).

In Cumhuriyet newspaper, the fires that occurred in Ankara and Istanbul have been examined. Istanbul Fire, also known as the Tatavla fire, occurred on 20-21 January 1929. The Great Ankara Fire was dated 18-19 July 1929. While more than 400 houses and shops burned in Istanbul, approximately 500 shops and 100 houses burned in Ankara. The similarity of these two major disasters and the closeness of their dates made it possible to examine the language used by the Cumhuriyet newspaper for the two cities in the axis of fires. The newspaper has been analyzed using the *descriptive content analysis method*. In this context, the news in Cumhuriyet newspaper was examined for 15 days from the outbreak of both fires. As a result of this analysis, it is aimed to reach an inductive result about the meaning of legitimacy for the elites. In other words, an examination of the language used for the cities of Istanbul and Ankara in Cumhuriyet newspaper will provide information about the idea of state and its legitimacy during the early Republican period.

### **Istanbul-Tatavla Fire (20-21 January 1929)**

The fire in the area known as Tatavla in Istanbul (today called Kurtuluş) occurred on 20-21 January 1929. The first news about this fire is on the front page of Cumhuriyet newspaper on January 22nd. The first news about the fire is seen in a small form on the first page, and detailed information is not written because the fire started very late at night. In this first report, it is mentioned that the fire spread rapidly due to the strong wind. The next day, the news about the fire is in the headline, "The number of burning houses in Tatavla is close to 500". While it is reported that the fire lasted "exactly 10 hours", the reasons for the spread of the fire are shown as lack of water, lack of will in the fire department and wind. According to the news, the sub-title says, "A Greek grocery store is the centre of this tragedy." According to the news, Tatavla presented "a sight of horror until the morning". So much so that "the cry of those who are miserable on the snow

is painful". It is written that "the tragedy turned Tatavla into a pile of ashes and caused the citizen's misery" (Cumhuriyet, 23 January 1929: 1).

Although the wind was effective in the spread of the fire, the "destructive effects" of the Terkos company and the lack of will in the fire department were mostly mentioned reasons. It is said that the fire brigade worked "honestly", but the "indecision and confusion" in the fire department were also clear. The biggest reason for the instability was "deficiencies in the management and administration of the fire brigade". "After a crowded corner of the city was burned to the ground, thousands of people were caught in the snow in the winter apocalypse, the seriousness of the fire was understood," the newspaper writes. According to the newspaper, the fire brigade "did not pay attention to the horror of the disaster" until all the streets burning.

The fire broke out from the house where Blacksmith Aleko and the Grocery Yani were living on Ayatanaş street in the Hacı Ahmet neighbourhood in Tatavla, after 10 p.m. There are rumours that "illegal *raki* was produced and alcohol was ignited in that house" (Cumhuriyet 23 January 1929: 1). It is written that the house owner "disappeared" after the fire, but he was later caught and taken to the Dolapdere police center. According to the newspaper, "this man claims that the fire was caused by the ignition of the soot in the stovepipe". However, it is rumored that the fire broke out from the ground floor, not from the third floor, and the police were investigating the situation (Cumhuriyet 23 January 1929: 3).

The fire jumped from Ayatanaş street to Kahyakeleşki neighbourhood, and from there, it spread to Tulumbacı Slope neighborhood. After that, the streets of Kavurma, Direkçibaşı, Sarı Aleksi, Yeni Mahalle, Çerkeş, Çeşme square and Fırın were destroyed. Rize street partly burned, Tatavla police station, Greek philanthropist club building, Greek school, two churches and the buildings where the priests resided were also burnt (Cumhuriyet 23 January 1929: 1).

There is also information on how the Province became aware of the Tatavla fire on the front page. Accordingly, a reporter from the newspaper visited the Province to get information about the fire, but it turned out that the Province was not aware of the fire. Speaking with Deputy Governor Fazlı Bey, the reporter said, "That means they did not give any information to the

people who occupied the highest office in Istanbul". And Fazlı Bey said, "I learn about the fire from you now. My home is just opposite the Hagia Sophia police station; They should have informed me at night by sending a man" (Cumhuriyet 23 January 1929: 1).

According to the newspaper, "the flames spread so rapidly. The sudden ignition of many houses, the rush and cries of children and women, the sight of those who have no time to dress, those who cry, whine, looking for each other and those who lose, wondering their way to escape through a suffocating smoke were heartbreaking ". In the meantime, it was seen that two women "pulled their hair off on the snow" and later started laughing like a mad. They did not want to leave the fire scene. Still, later they were transferred to the hospital. It was understood that their names were Kalyopi and Mari, "they were able to save their lives by leaping naked from their house, and that is why they went mad" (Cumhuriyet 23 January 1929: 3).

It is written that most of those damaged by the fire were admitted to the Greek hospital. Although it is said that some firefighters lost their eyes during the fire, the newspaper denies these reports. It reports that only one firefighter was seriously injured (Cumhuriyet 23 January 1929: 3). It is reported that the residents of the burning districts are mostly Greeks and Greeks who started to collect aid among themselves. It is also reported that the British ambassador visited the fire site. On behalf of the Patriarchate, a delegation also went to the fire site and consoled the victims by saying that the chief priest prayed for them (Cumhuriyet 23 January 1929: 3). In addition, it is reported that the Patriarchate requested assistance from Russian millionaire Zaharof by telegram (Cumhuriyet 24 January 1929: 2).

The 24th of January, the newspaper was published with the headline "Terkos company will be prosecuted". In addition, it is reported that the Ministry of Internal Affairs will establish a commission to look for the ones responsible for the fire. It is written that an investigation was issued due to the fire, and 4-5 people were taken into custody. It was also stated that the deputy governor did not have a telephone in his house. The deputy governor learned the fire from the Cumhuriyet newspaper reporter. Moreover, Beyoğlu District Governor did not know the address of the Deputy Governor's house.

Some information appeared in the newspaper that the fire was not reported to the fire department immediately. Since the pump was removed from the Church during the fire, the time passed and the fire department was informed: "after it was too late". Meanwhile, due to the presence of the Beyoğlu fire brigade in the Galata fire, time passed again until the Istanbul fire department arrived. The streets were icy and damaged, the widest distance in streets was 2.5-3 meters, the houses were wooden, old and dense. All of it turned the fire into a disaster. However, the most important cause was the lack of water, and because of that, the Terkos Company was criticised heavily. The fire brigade waited for 2 hours of water, and the incoming water was insufficient for the fire. In the speeches of the Municipal Council, it was stated that the eyes of 4 firefighters were "very bad", all of them, from the commander to the soldier, got sick, and one firefighter died (Cumhuriyet 24 January 1929: 2).

On January 25, 1929, Cumhuriyet newspaper appeared with the headline "Director of Terkos will be arrested" and writes that the Ministry of Internal Affairs gave the order to arrest "the responsibility for the Tatabla disaster". The Ministry of Internal Affairs ordered that those injured by firefighters be rewarded, those who caused the fire be investigated, and an investigation should be conducted against the directors of Terkos company (Cumhuriyet 24 January 1929: 1). Deputy Governor Muhittin Bey returned to Istanbul from Ankara, where he had been, visited the wounded people at Cerrahpaşa Hospital, and visited the fire site. In addition, inspectors went to the fireplace and investigated there.

The newspaper, published on January 26, had the headline "The British Ambassador denied". The British Ambassador says, "I have neither contacted the fire sufferers nor asked their needs!". According to the newspaper, "The Turkish Republic is a new state of the nation that has acquired the right to live and determined to live". For this reason, it writes that foreign ambassadors are "people who would particularly take care to be far from giving value to the bankrupt old politics of the past". Therefore, the newspaper states that they could not believe that the British ambassador would take such an action (Cumhuriyet 26 January 1929: 1). "Did the British ambassador want to bring elements of oppositions in Turkey?" is the newspaper's question. In response to these sentences, The British

Ambassador says: "I never went to Tatabla fireplace. I don't even know where Tatabla is".

In the rest of the news, it is stated that the manager of the Terkos company, M. Kastelno, asked for a scientific investigation to show that there was water in the pipes during the fire. In response to these words, the newspaper says: "... it is not enough. While the scientific tools showed that there was water in the pipes, the fire brigade tied their hands and waited for the water" (Cumhuriyet 26 January 1929: 1).

On the front page of the January 27 newspaper, there is news about the Terkos director and the British ambassador. According to the news, Terkos company manager Monsieur Kastelno was taken into police custody. The company manager said there was water in the pipes that night. However, in the investigation, it was determined that the fire was reported to the officer on duty in the company, but the water came to the pipes two hours later.

There are also new statements regarding the visit of the British ambassador to Tatabla. This time the British ambassador admits that his car went to Tatabla. He explains that his wife, whom he addressed as "my wife, who was very sad in the face of the disaster", went to the place of disaster without his knowledge and collected aid with some madams for those damaged by the fire. It is also stated that these madams constituted a commission to give the collected aid to Hilali Ahmer. He also emphasizes in his statement that he aimed to increase the friendship between the two countries (Cumhuriyet 27 January 1929: 1). In addition, there is the news in the newspaper that the French consul visited the Governor of Istanbul. Since the Terkos company was of French origin and the company's director was also of French, it is thought that the consul came to visit the Governor, but no other comment was made in the newspaper (Cumhuriyet 27 January 1929: 4).

Furthermore, it is stated that the Patriarchate council decided to allocate 1000 lira for those who were exposed to the fire disaster. It is also written that the same council decided to donate ten per cent of Patriarchate officers' salaries with a salary of more than 100 lira and five per cent of the salary of those who received less than 100 lira. It is also reported that the



Governorship of Istanbul formed a commission to collect aid (Cumhuriyet 27 January 1929: 4).

On January 28, on the front page, there is the news that Hilali Ahmer started the aid to the sufferers. Local governors identified 300 people in need of urgent assistance. These people would be given bread, cheese, olives and so on. In addition, a statement by Governor Muhittin Bey is seen in the newspaper. Muhittin Bey says: "The people have to be cautious. Nobody has the right to attribute her fault to this or that organization". Stating that such fires are due to "the destiny of wooden hoesen in Istanbul", Muhittin Bey says it was necessary to clean the chimneys with soot and carefully maintain the barbecue, stove, lamp and electrical installation. Otherwise, it emphasized that the authority granted by the law would be used for those who were careless. He calls acting cautiously as "a civilization case". He also describes causing a fire as "a shameful thing". He says, "education is a heavy-duty, but an important and sacred thing" for those who do not realize the importance of the fires. Stating that the investigation continues, Muhittin Bey says that a new person's statement was taken every day (Cumhuriyet 28 January 1929: 4).

On January 29, the Tatavla fire is again in the headline. The headline is "Fire Investigation is Against Terkos Campaign". The subtitle is as follows: "Investigation shows more of the liability of the company". In the following days, news about the fire continues on the axis of Terkos company. For example, in the news of January 29, the managers of the Terkos company and the pumpers were heard by the commission. When the fire started, the Greek pumpers who used the special neighbourhood pump were also questioned. These pump dealers stated that they took off the pump as a first precaution, and they did not know whether the fire had been notified to the fire brigade. Trustees of Tatavla district stated that they immediately informed the fire department about the fire. An obvious responsibility of the Greek delegation could not be determined, but it was determined that the Terkos company delivered the water late (Cumhuriyet 29 January 1929: 1).

The news of Tatavla fire on January 30 is again on the first page. It is stated that no one has been arrested yet (Cumhuriyet 30 January 1929: 1). On the front page of January 31, Yunus Nadi mentions the Terkos company incident and holds the Terkos Company responsible for the fire. Describing

the company as "treacherous and dishonourable", Nadi says that almost half of Istanbul was burned due to the company (Cumhuriyet 31 January 1929: 1).

In the news published on the front page on February 1, it is mentioned that the Tatavla fire burned a significant part of Istanbul. All the people of Istanbul were sad. It is said, "this tragedy that cut another part of Istanbul and unfortunately gave a new blow to our general wealth". The municipality decided to donate 5000 lira to those who were damaged. This amount can be increased if necessary (Cumhuriyet 1 February 1929: 1).

On the front page of the February 2 newspaper, it is written that Hilali Ahmer provided quilts, blankets, clothes and laundry aid to the people in need. It is said that Hilali Ahmer helped since the first day of the fire, and even 500 people made a living thanks to Hilali Ahmer. Head of Hilali Ahmer Society, Dr. Ali Pasha went to Tatavla and took care of the sufferers. Each family was given enough coal for a day or two. Hilali Ahmer Society examined the needs of every individual who escaped from the fire. Hilali Ahmer also served with bread and hot *halva* to 500 people every day. It is also stated that the sufferers are "very grateful" due to the interest shown by both the city and the Hilali Ahmer.

In short, it is seen that Tatavla fire was reported on the front page for 11 days from the beginning of the fire until February 2. The examination period of this study covers 15 days beginning from 21 January to 6 February. There is no other news about the fire between February 2 and February 6.

### **Great Ankara Fire (18-19 July 1929)**

The first news on the subject can be found in the 20 July 1929 newspaper. The news on the front page is titled "A Major Fire Disaster in the Old Part of Ankara". The subtitle states that 100 houses, 500 shops and "miscellaneous deputies" burned. There is a reference to the Istanbul fires in the introduction sentence of Ankara Fire. It is said that "Ankara experienced a fire like the famous and big fires of Istanbul". The fire could not be extinguished easily, "despite great efforts and support". According to the information given in the newspaper, the fire broke out in the Lumber

Warehouse of Hafız Rıza Bey in Tahtakale at half-past midnight. The fire spread immediately because a strong wind was blowing at that time.

According to the newspaper, Mustafa Kemal Atatürk (Gazi), who heard about the fire, immediately came to the fire area and "supervised the extinguishing process". It is also reported that Gazi spent the night at the fireplace, and he gave orders to extinguish the fire. Gazi, "who considers the importance of the situation," ordered "all soldiers" in Ankara to come to help. Upon this, the guards and the military members "rushed" to help with their fire brigade (Cumhuriyet, 20 July 1929: 1). It is stated that Gazi "actively participated" in the extinguishing process and "gave the necessary orders". He also comforted the people exposed to this great disaster (Cumhuriyet, 20 July 1929: 4).

According to the newspaper, all the people worked with their "all strength" to prevent this "terrible disaster". Some places were bombed to put out the fire. It is said in the newspaper approximately 2000 soldiers and fire fighters tried to extinguish the fire. It is stated that Gazi was "busy putting out the fire in Balık Pazarı district where the fire spread the most branches". At that time, Chief of War Fevzi Pasha and some commanders were supervising the fire in the vicinity of Hasan Bey Hotel (Cumhuriyet, 20 July 1929: 4).

It is emphasized that the government took measures to prevent theft and non-conformities during the fire, so everything is under the "defence of the police". As a result of the efforts of the gendarmerie, soldiers, police, fire brigade and especially Gazi, the fire was put out finally. The fire lasted for 8 hours. The newspaper writes that Gazi did not leave the district until the fire was extinguished, and "only after he realized that there was no danger, he left" (Cumhuriyet, 20 July 1929: 4).

The fire came out of a cigarette thrown into the timber warehouse. Because of this cigarette, "the massive sawdust in the warehouse suddenly ignited and caused this terrible disaster". The newspaper says that the number of people who died because of the fire is insignificant. There is only one dead person whose identity is unknown. And there is also one seriously injured person. Overall damage is estimated to be more than 1 million Turkish liras. It is also among the information that Ismet Pasha felt "great sadness" due to the Ankara fire and received information by talking to the

authorities in Ankara. In addition, the Province and Municipality of Istanbul expressed their "sadness" with a telegram.

The fire news in the newspaper on 21 July 1929 was not in the headlines. However, on the front page, there is a photo of Mustafa Kemal while watching the fire fighting activities in Fish Market. It is reported that excavation was carried out at the fire site, and most of the burning places were insured. It is said that Hilali Ahmer gave 2000 lira to the fire victims, and the aid will continue. Of the 130 families damaged in the fire, 120 were settled in the vineyard houses and the rest in the Zincirli Mosque. Burning places would be built immediately (Cumhuriyet, 21 July 1929: 1).

According to the newspaper, when Gazi came to the fire site, a seat was given to him to sit, but Gazi did not sit and wandered around and comforted people. The newspaper re-tells that Gazi remained at the fireplace until late at night. A story is told in the newspaper. According to the story, Gazi saw the soldiers working on the destroyed shops and said: "Look at these men! They are like that in war, too. What force can compete with these soldiers? Stubborn Mehmetçiks!". While there were "appreciative lightning flashes" in the eyes of Gazi, he saw a soldier "destroying mud-brick walls as solid as concrete" fell into a dangerous situation. "Friend! That's enough, you will fall!" he said.

On the other hand, the soldier heard the "command of the great commander" and replied: "Pasha, let me save this corner too". And then, he hit "another axe blow!". "The axe was broken intolerably", the newspaper says, but "Mehmetçik continued with a more angry and imposing determination than before with the piece of wood in her hand" (Cumhuriyet, 21 July 1929: 1).

Yunus Nadi published an article on the same day. He writes that fires should be prevented in the country. In this context, Ankara Fire was considered one of the other fires in the country. He said that these fires reminded the big fire that broke out in Güre/Kastamonu. The fire in Ankara is just one of these fires that occurred in the country. Afterwards, he mentions that the places that burned in the fire of Ankara consisted of "mostly ruined and shabby buildings" and "these places will be demolished and renewed in time". Therefore, he says, "nobody was sad about these burnt places".

Calling these burned places "mole nests", Nadi states that most of the country was made up of these "junk buildings and barracks". Yunus Nadi writes that the burning of so many houses and shops could not be prevented even though "Gazi was present" in the place of fire from the beginning of the fire. If Gazi had not personally supervised this fire, the disaster would have been bigger. However, "Gazi cannot be present anywhere, at any time!" (Cumhuriyet, 21 July 1929: 1).

In the telegram that the Head of the Turkish Grand National Assembly, Kazım Pasha, sent to Ankara Municipality on the occasion of the fire, "the steadfastness and solidarity of the people in Ankara" were emphasized. Kazım Pasha also sent a telegram of sorrow to Gazi, saying that " thanks to the great power of our Great Chief, who saved our nation from great disasters, this loss will be compensated immediately". In response to this telegram, Gazi Mustafa Kemal writes that "instead of these burned ramshackle buildings, modern and beautiful buildings will come to life in Ankara" (Cumhuriyet, 21 July 1929: 3).

Apart from this news, no other news about the Ankara Fire is encountered in the newspaper. Only on the 26th of July, eight days after the fire, a published column did not mention Ankara Fire but talked about fires in general. The article's title was "Against Disasters", and was written by Agah Izzet. The article mentions a mass of people who think that they will be protected from fire danger by hanging "Ya Hafız" sign in their houses, and it is stated that these people are ignorant. Agah Izzet says that it should not be surprising that the fires in the country destroy thousands of buildings at once. He draws attention to the mistake in constructing the bay windows "in a way that allows neighbouring women to chat face to face". It is stated that wooden houses like that have been saved from burning "by a miracle" until now (Cumhuriyet, 21 July 1929: 3). The article says that a lesson should be learned from every disaster.

In short, although the Great Ankara fire was very important for the city, the news about it appeared only two days in the newspaper. The causes of the fire were not discussed; the fire was shown as one of the other fires in the country. Below is a brief comparative assessment of the Istanbul and Ankara fires.

## Conclusion

When Ankara and Istanbul fires are examined closely, it can be said that Hobbesian thinking exists in the press at that time. As it is pointed above, Hobbesian idea puts the need for security of people forward. To Hobbes, to get people's consent with the aim of legitimacy, the security problem of the people should be solved. If the state which provides the security doesn't exist, anarchy or chaos will prevail.

The findings of the two fires show that the newspaper draws a kind of chaotic picture in the Istanbul fire. Firstly, the newspaper focuses on the lack of water and lack of will in the fire department of Istanbul. Especially deficiencies in management is a point that raises the feelings of insecurity on the part of people. Secondly, the misery of people is depicted in detail so that the chaotic atmosphere can be felt. People are in "pain", and the scene is "heartbreaking". Even some people go mad as they laugh madly and pull off their hair. The newspaper describes the scene as "tragedy" and "destruction". It tells that "horror" is on the face of the people and all of them in "pain" and "misery". The newspaper says that it is a "disaster", and one of the reasons for that is the confusion and indecision on the part of the fire department. Such words with this negative description of the scene show the *chaos* that people suffer during the fire.

Some kinds of troubles stem from the miswork of the Province in Istanbul. For example, it is said that the fire started due to the illegal production of raki. Blacksmith Aleko fled at the beginning of the fire and could be caught later. The most important part is that the Province doesn't know anything about the fire until a reporter informs it the next day. It shows a lack of management in Istanbul, even if it is an old capital.

Moreover, British Ambassador visits Tatabla after the fire. The church didn't inform the Fire Department about the fire in time, and Terkos company which belongs to France, didn't give water for 2 hours. For the actions of Terkos, the newspaper uses the words "treacherous", "dishonourable", and "a blow to our wealth". It is a representation that the sovereign rights of the government are in danger in Istanbul. Therefore, it can be said that the Istanbul fire became international while the Ankara fire remained within the "national" boundaries.

On the other hand, things are not the same with the fire of Ankara. In Ankara, there are great efforts and support of people. Mustafa Kemal Atatürk is the headmaster of the issue. He understands the importance of the fire, while in Istanbul, the gravity of the fire is understood after all the district burnt. Atatürk as a leader of the new state, starts to give orders immediately. Even the soldiers in the city are called to help the firemen. The leader actively participates in putting out the fire. He gives necessary orders, and he doesn't even sit a minute. He doesn't leave the scene until the danger is over. Some stories which can increase the loyalty to the state are shared. These are about what Gazi Mustafa Kemal did in the Ankara fire. Here, the Hobbesian kind of leader can be detected, who holds all the authority in his hands. As a leader, he succeeded to choose the right people into the right positions, as Hobbes said. However, he can't be present everywhere, as Yunus Nadi, the columnist, puts it. Here, it should be noted that Hobbes also says the same thing.

With the leadership of a strong leader, people in Ankara works together with all their strength. There is a determination on behalf of the people. Newspaper uses just once the words "terrible disaster" for the Ankara fire, but for İstanbul, it repeats repeatedly. All these show that the new state's capital is secure in the hands of its leader. However, Istanbul is not a secure city.

As it can be seen, the newspaper puts the security issue forward. In Hobbesian terms, the newspaper tries to form a kind of consent on behalf of the people. With this propaganda language, people will believe that Ankara, the new capital of the new state, is a secure place for themselves. Istanbul is repeatedly represented as an insecure city in the headlines for 11 days, while the similar-sized Ankara fire is reported only for two days in the newspaper. Moreover, in Istanbul, there is chaos, while in Ankara, there is an emphasis the cooperation and solidarity of the people. As a result, Istanbul is portrayed as a city devastated by the fire, making its way into the headlines for a long time. However, Ankara's fire is normalized in newspaper language and left to be forgotten two days later.

The advantage of living in Ankara emerges once again; strong leadership and people's solidarity is highlighted as factors that prevent a major disaster. It is understood that Istanbul is far from having such an

advantage. While the newspaper portrays Istanbul as an imprudent, disastrous city, Ankara is depicted as reliable, in solidarity and protected by the leader. All of it can be interpreted as a conscious action on behalf of the newspaper to get the people's consent. It should not be forgotten that Cumhuriyet can not make any news without the government's acceptance at that time. Thinking otherwise would be an idea against the aim of the establishment of the newspaper. Therefore, it can be said that the government of the time supports the Hobbesian thinking of legitimacy in getting the people's consent.

In the end, it is revealed that Cumhuriyet newspaper uses a language that tries to form a kind of justification for the state. This justification follows the footsteps of the Hobbesian understanding. Representing Istanbul as an insecure city, the legitimacy of the old capital, together with the old regime, is damaged. Following the same Hobbesian logic, the new capital is represented as a secure city with its leader.

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## **ALISHER NAVOI IN WORLD LITERATURE**

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### **ABSTRACT**

Alisher Navoi (1441-1501) is a great poet of the XV. Century. His poems are considered masterpieces of world literature. The literature of every nation is an integral part of world thinking. Interest and reading of the world's people are considered a basic measure of determining the importance of literature. Being famous for certain people worldwide, first of all, largely depends on the extent to which their culture, art and literature were spread and recognized. The period of independence and ideology of national independence enabled Uzbek literature to be investigated unbiased and have wide possibilities from scientific and theoretical points of view. Therefore Uzbek literary critics are focusing on new topics, and one can feel the principles of innovation in scientific and literary thinking day by day. This case can be vividly seen in the keen interest of Russian orientalists who studied books of Alisher Navoi. A tendency of co-operation of the people of the world at the direction of spiritual and cultural trends and trying to study each other's literature and art has already become a natural process. In the science of the West, the need to be aware of the East's socio-political, cultural, and spiritual life was one of the basic factors of developing oriental science. Studying the research done by the Russian orientalists related to the Uzbek classical literature from a comparative literature study point of view and evaluating along with enriching literary study with new information will enable to introduce scientists to some unknown sources and poets whose creative works have not been studied yet. Besides, scientific research done in the direction like this will also promote international cultural relations.

### **INTRODUCTION**

Even though interest in the Uzbek classical literature has a 200-year history and there is much information, the present was not a topic of special investigation in the form of monograph up to now yet. Especially, the materials available in the Russian Archive were not referred to adequately.

Some sources and literary-scientific viewpoints presented to the Russian orientalists were not fully introduced to science. Moreover, the research topic was not studied from the modern comparative literature study from a micro-comparativistic point of view. Micro-comparativistics is based on a comparative study of the scientist's activities of only under one scientific school.

The Russian studying of Alisher Navoi has a long history. M. Nikitinskiy started Russian Navoi studies by his master's thesis, and then several proceedings, monographs and articles, where poet's scientific-creative activity reflected, were published. Also scientific works of V.V. Bartold, A.N. Samoilovich, E.E. Bertels, S.L. Volin, A.A. Semyonov, A.K. Borovkov and A.N. Kononov were published.

#### **A. E.E. Bertels and A.N. Malekhova**

Mainly comparative-historical problems prevail in scientific heritage devoted to the study of Uzbek classical literature of E. E. Bertels; to study the literature of various people's in comparison occupies an important place in his activity. In 1928, Bertels published an article entitled "Navoi and Attor". By this work, it was proved that Alisher Navoi was "not a poet-translator".

One has the right to ask why the author compares "Language of the Birds" with the poem "Speech of the Birds"? Bertels himself explained its reasons saying that Sufi literature was his special subject of study. Secondly, he studied Fariddin Attor's works for many years; thirdly, the research would clarify Navoi's attitude towards Sufism which was not studied yet. The mentioned research caused many disputes in the Uzbek literature study. E.g., M. Imamnazarov stated that Bertels' recognition that "Navoi was more than Sufi" was not covered enough in the article and based on analysis, he concluded that Navoi's aim was not to make religious knowledge (enlightenment, education) milder but to invent new horizons in it without giving the grounds up.

Scholars' research in respect of "Language of the Birds" was continued in Malekhova's works. Bertels (1890-1957) and Malekhova (1938-2009) lived and created in one place and at one time. The study of their

scientific view from micro-comparativistic aspect clarified their research's general and specific features.

Hermeneutic teaching balance was preserved in the ideas of both orientalists. One cannot share the same idea about Bertels's research of the 1940s because the policy of repression made the scholar consider the ideological pressure of that period. Ideas on the plot of the work, Navoi's relation to Sufism, the reason for his choosing Foni penname and oriental poetry imitation are linked with each other as one line. For instance, Bertels emphasizes that he profoundly knew the poet's Sufism but was not a practical sufist. Malekhova stated that Sufism was not an aim of the poet, but it was a means.

But, Bertels approached the problem from historical-biographic, and Malekhova did it from structural-systematic. The scholar analyzes the essence of the stories in the political and socio-cultural context, taking into consideration the smallest elements, and Malekhova paid the main attention to the inner composition of the literary work, author's personality and typology of stories. Both of the research essentially complements each other. The evolution in the views shows that the dastan "Language of the Birds" can be studied from various aspects and had a continuation.

In general, Bertels scientific heritage in comparativist trend was carried out as complex philological analysis, i.e. defining the genre of the work, description of the text composition, the relation of the general spirit to the place and time, defining the system of images and semantics, defining the world level of the work comparatively and revealing aesthetic value. From an epistemological aspect, the scholar's scientific heritage can be approached from four stages; creating a problematic situation, indicating the basic problems to be solved, stating the answer to the problem, finding the solution: prove and conclusion.

Through Bertels' comparativists research one can get information about several works at once, get acquainted with peculiarities of the Western orientalists who were competing with Russian orientalists of early XX. Century, and learn reliable methods of working on the text.

Several doctoral and candidate theses were carried out, articles worth paying attention to were published on Navoi's work particularly, on

the dastan (epic) of “Hamsa”, and one can find attitudes expressed towards Bertel’s views. But the scholar’s comparativist mastery was not specially studied.

Russian Navoi studies are the most basic branch of the oriental studies of the XX. A century and the research done in this field can be investigated in four directions. These are the works done of review character, poet’s works investigated separately, description and reviews the works by Navoi. They were reflected in scholars such as Bartold, Samoilovich, Borovkov, Volin and Semyonov. Comparative analysis of the literature of various people with general value enabled Bertels to identify the degree of the original character of Turkic literature. Scholar’s mastery is determined by the use of complex philological analysis in each research.

### **B. Zhirmunskiy and Konrad.**

Zhirmunskiy (1891-1971) and Konrad (1891-1970) lived and created in one place and at the same time and well-known scholars who contributed to the development of methodology of comparative literature study. Their theoretical conclusion on comparativists in the majority of cases is suitable. Still, as for the question, “Alisher Navoi and Renaissance”, one can observe various viewpoints, comparing different sources and clash of paradigms. For example, suppose Konrad uses “Laili and Majnun” and compares the episodes with Tristan and Isolda, Master and Margaret in Western literature. In that case, Zhirmunski compares Navoi’s viewpoints with Dante, Leonardo da Vinci and Petrarca. Konrad paid attention to universality in Navoi’s creation and concluded that Navoi was a poet of all people. Zhirmunskiy advanced the idea that Navoi was equal to the “Titans of the Renaissance”. Both articles describe Renaissance as a common field. Still, Zhirmunskiy tries to show the priority of “achievements in Western culture, spirituality, and science” higher than in the East. Konrad stresses that the Eastern spirituality and culture had their ancient sources, and in this respect, it did not feel any necessity for the West. Almost the same ideas can be found in Bartold’s and Gadjiev’s works. To our mind, Konrad’s conception based on international equality clarifies the problem. Nobody has the right to consider oneself to be distinct people, dominating over others, and megalomania of the nation as

much as false, harmful and simply ridiculous as megalomania of a separate person

## CONCLUSION

Besides published works on Uzbek classical literature, some works were not published for various reasons, mainly because repression comprised the majority of works in Russian oriental studies. The geography of the existing archive materials related to the topic is extremely wide, and the thesis studied mainly an archive of the Russian National Library, St. Petersburg branch of Archive at the Academy of Sciences of Russia, materials of the orientologists of the Institute of Oriental Manuscripts and various scientific correspondence preserved in various funds.

Based on studying the researches on the topic from micro-comparativist ic point of view allowed us to study the influence of socio-cultural factors on science, on the approaching methods to literary texts, on the opinions related to the history of Uzbek classical literature theory, analysis and interpretation, translations and literary-aesthetic views presented in the publications and archive materials in Russian Turkology in comparison. Advantages and disadvantages of the Russian Philological School it is possible to analyze based on the triad method. Working on the manuscripts (1), paying attention to the unstudied aspects (2), and translation provided Russian Turkology with success. Incorrect translation and interpretation, departure in oriental thinking, and adjusting to time and one-sidedness were considered shortcomings of the research.

Thus, in the process of researching the study of Uzbek classical literature in the XX. Century Russian orientalism it was proved one more time that Uzbek literature as an integrated part of literature common to all people the literary-aesthetic value of Uzbek literature and what is the most important thing is that everlasting creative works by Alisher Navoi are not only Uzbek people's precious pearl but also belong to the world culture and literature. Recognition of values belonging to certain people by other people is, naturally, an expression of profound respect to the history of those people. Such recognition will serve to develop people's pride and national identity.

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## RE-READING THE "DEAD EATER DERVISH TALE" IN THE CONTEXT OF LITERARY AESTHETICS

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### Abstract

Tales, one of the most important elements of oral culture, are also interested in aesthetics, sociology, and psychology. They are among the products of folk literature, its genre, expression features, fiction, and mythical symbols and language. Literary aesthetics, a unique intersection area of the connection between aesthetics and literary science and theory, has developed in our country in recent years and opened new horizons.

We are the subject of this declaration where extraordinary events take place. There is no notion of time and space. Events belonging to unknown people and beings are transformed into symbols in a unique language such as human, nature, morality, time and norm. In the paper, the "Dead Eater Dervish Tale", one of the tales compiled in Erzurum, has been evaluated in literary aesthetics. First, the text of the fairy tale with episodes was examined under the titles of "literature and knowledge" and "literature and truth", respectively. The evaluations to be made in the paper, where the analysis method will be used, are presented in the conclusion section.

**Keywords:** *Literature, Aesthetics, Tale, Anthropophagia, Dead Eater Dervish Tale.*

### Introduction

Aesthetic indicators find the answer to the strong connection of the human with reality and his environment with a verbal expression. When any material used by a person in the process of self-realization is examined in a universal dimension, it is seen that within the laws of aesthetics, it is not only limited to art. While revealing the development process of humankind in all its aspects, it also shows the processes through which man goes through his relationship with nature and society, his creative power, within the limits of art aesthetics.

Aesthetics as a science is a theory in which one's relationship with nature and society in the process of self-realization is handled in an aesthetic dimension. Literary aesthetics, which is included in the science of aesthetics, shape aesthetic activities performed by individuals in line with the laws of beauty. Therefore, literary aesthetics is a literary activity that is revealed in the mirror of objective reality by incorporating the social function of literature in its essence. Artistic activities in the context of literary aesthetics should be evaluated from two aspects. First, it is how reality is reflected and evaluated in art, and secondly, the artist's assimilation of reality and its reception. Because, while every literary activity is shaped in line with the laws of beauty, social perception, which is a dynamic process, is reviewed under the filter of historical, social, political and religious attitudes. Man's process of knowing is determined on social and historical grounds.

For this reason, social norms and this knowing activity are not independent of each other. What makes an artist, work, or product successful fits the reality reflected in this historicity. However, it can be found in works that are not suitable for the cultural projection of the period. In this case, the aesthetic value of literature should be taken into consideration.

The common memory created by each society within its own body is seen as an important resource in keeping the literary culture alive and transferring it to the next generations. Even "intertextuality in literature serves as a reminder" (Aytaç, 2005: 77).

Oral tradition, which has an important place in forming the national identity of nations, also has an important function in cultural transfer. Fairy tale, one of the first products of human history; While defining as "adventure and story of events belonging to unknown persons and beings in an unknown place" (Elçin, 1986: 368), it also gave information about the things that should be avoided while glorifying the ideal shaped according to the society lived in. In doing so, it also made use of some extraordinary motifs, symbols and types.

It is possible to see the strong ties of fairy tale texts with myths when one goes into the depths of history, which usually involves extraordinary events and lacks the notion of time and space. Although the connection between the myths, which are accepted as real and sacred, and the tales transformed into fictional and unholy texts is severed with reality, they have

strong ties with social memory. It gives information about the beliefs, customs, traditions and customs of the society from which it comes out. In the tales where the struggle of the good and the bad are told, events generally ended in favour of the good. "While it is the names of people and their qualities that change; It is the actions or functions of people that do not change. It can be deduced from this that the tale mostly makes different people do the same actions "(Propp, 1969: 27). Although time and ground change, it can be seen that human history repeats itself many times.

The Dead Eater Dervish Tale (Çefterçürsi), an Erzurum tale and is the paper's subject, represents with extraordinary elements the social fabric of the culture in which it was formed. The episodes of the tale are as follows;

1- A man who wants children from God promises to give his daughter to the first suitor when she grows up.

2- The man's three daughters are born. Daughters grow up. One day, an old dervish comes and aspires for a big daughter.

3- The dervish gives the daughter forty keys and warns her not to open the fortieth room.

4- The daughter succumbs to her curiosity, and when she opens the fortieth room, she seems that the room is full of dead bones.

5- The dervish disguised as the mother of the daughter and came home. The daughter tells what she saw to her mother.

6- Dervish eats the daughter by shattering. He brings the middle daughter to his home.

7- He warns the middle daughter not to enter the fortieth room. The daughter enters the room, and when the dervish realizes this, he also eats by shattering her.

8- He brings the little daughter home. The same cautions are made to the little daughter.

9- Because the little daughter is smart, she does not share what she sees with anyone.

10- She asks the dervish to take her to the bathhouse.

11- The little daughter runs away from there by agreeing with an account in the bathhouse and escapes from the dervish.

Fairy tale analysis method used; Literature and knowledge, which are among the theoretical concepts of literary aesthetics, will be examined respectively under the headings of literature and truth.

### **1.Literature and Knowledge**

The concept of knowledge is a cognitive process put forward by the social knowing process, the cognition level of the human being, with the new gains obtained in the historical and social process. "The knowledge function of literature lies in its contribution to individual knowing rather than the social knowledge process" (Redeker,1986: 37). While discussing the knowledge function of literature, the other thing to be emphasized is; this knowing is "not knowing about the work, but knowing the reality transmitted through the work" (Redeker, 1986: 37). Migrations, trade and in various ways, many tales have been carried to different geographies. Especially "*Turks have been in contact with various tribes in various geographies throughout history and benefited from the folkloric elements of these communities*" (Seyidoğlu, 1975: 5). With the acceptance of Buddhism, Indian tales, and Arabic tales of Islam, those translated from Persian and tales that survive in oral culture have been brought to light, and anonymous products have been created. Even though there is this interaction and spread between cultures, every civilization circle has rebuilt itself.

Perceptions about humans and society have been placed in fairy tale texts by undergoing various transformations. It is possible to see these transformations in human life in fairy tales with obvious contrasts. "Various concepts that take place in daily life and cannot be brought together in fairy tales are presented in a transformation, softened" (Yaylagül, 2017: 237). The Dead Eater Dervish Tale (Çeftercürsi) can be given as an example. The behaviour of eating the dead and the events in the tale do not comply with the known definition of dervishes and adjectives; however, the event has changed acceptably within the fairy tale text. It is necessary to focus on eating dead meat, which is also seen in world tales. When considered as a definition, the concept is explained in the Ethnology Dictionary as follows:

*Cannibalism, defined as the custom of eating human flesh, has magical beliefs at its core. It is believed that the magical power, which is thought to exist in various parts of the body of a person whose meat is eaten, will pass on to those who eat it. While it is very rare to eat human flesh due to hunger and lack of food, cannibalism is seen in many places where masculinity and secret associationism exist, especially in equatorial regions (Örnek, 1971: 130). Endocannibalism, defined as the custom of eating the flesh of deceased relatives, friends and tribal members, was consumed by adding the ashes into the drinks if the body was cremated. At the basis of this tradition lies the belief that eating the flesh of the deceased will pass on to the eater the special forces thought to be present in him. Endocannibalism is common among tribes in the northwest of South America (Örnek, 1971: 75).*

Anthropophagi, shaped by religious ceremonies or traditions among primitive societies, is "the first formers of the moral structure of the individual world image with cultural, ideological, religious paradigms in a semiotic sense" (Aytaç, 2005: 60). From a geographical point of view, it is striking that this motif is included in the Erzurum tale. This draws researchers into the unknown depths of history. "Religion, myth, literature, non-verbal sign systems, which enable the transfer and preservation of information shaped by social memory, show that culture is reshaped in a horizontal and vertical plane depending on time and place" (Aytaç 2005: 61). Tales express the attitude, feelings, intuition and thoughts of people towards life and nature. In this context, it is claimed that literary texts may be related to the same cultural age within cultural integrity or may come from another cultural age (Rifat, 2009: 39). The extraordinary elements of the period when man started to struggle with nature gave birth to fairy tales. Therefore, motifs belonging to ancient cultures, religions and customs are frequently encountered in fairy tales. A fairy tale told in any part of a country can be told in other parts with more or fewer differences. It has even been seen that a fairy tale belonging to a country is told in other countries with some motifs and elements (Karagöz, 2017: 536).

According to V. Propp, "basic functions" do not change under these multi-colours of fairy tales. The purpose of narrative analysis is to reveal the tale's structure by identifying these basic functions with a synchronous analysis (Rifat, 2009: 39).

Whether the origin of the fairy tales is based on mythological sources or the Indian Vedas, it is ultimately a verbal version of the life adventure of man for millions of years. The social and cultural activities that started with myths changed and developed as the circle of civilization changed. Although eating human meat was initially seen as a need for food or a mystical power tool to survive in primitive societies, with the arrival of the Turks in Anatolia and Islamization, it formed a different layer of meaning and passed to a religious dimension. It has gained a function in explaining the concept of "backbiting ", which is a behaviour that religion has made haram. In the Quran, in the 12th verse of Surah Hucurat, the act of making bad thoughts about someone else and speaking afterwards has been compared to eating the flesh of a dead person. It has gained a warning feature in keeping people away from this behaviour. The rewarding of the good and the punishment of the bad at the end of the fairy tales reflected the search for justice in society at the beginning. The orders and prohibitions, which are the requirements of religious belief, can be accepted as the manifestation of the concepts of heaven and hell in fairy tales. Instead of linking the origin of the tales to a single source, starting from the Historical-Geographical Finnish theory, especially "The fact that similar important motifs in the tales in the Anatolian area are also mentioned in the Quran, overlapping some religious events and stories show that the source of these tales is based on religious books" (Alptekin, 2019: 44).

The motifs in fairy tales are generally hidden between the lines in the messages intended to be given to children, and fairy tales are given importance for their education. Among these, the human eating motif draws attention with its psychological dimension and its educational purpose. Throughout human history, people's species were among the sources of nutrition, although not as intensely as plants, animals and others. Although the human-eating culture of primitive societies is a magical belief based on certain rituals, it is also reflected in verbal and written traditions. Although it is based on different reasons, anthropophagic appears as a mythological element and in all layers of fine arts in fairy tales, epics, literature ,

"Literature as a type of art is not just a knowledge intensity, but also texts that reveal the dialectical bond that literature has established in the reflection of reality and the moment of objectivity" (Redeker, 1986: 28). It should not be forgotten that the multi-layered literary texts try to remind the

social realities that they have passed through the filter of history in human memory in every age and different silhouettes. Being the subject of literary aesthetics, man preserves his position as both the subject and the object of his age in systemic integrity with his literary perceptions. Acquiring knowledge is the information extracted from the vital experiences and experiences hidden between literary texts and their readiness. According to Redeker, in addition to the knowledge function of literature in the historical process, the contribution of social knowledge to the individual's learning adventure, is also aimed to access the knowledge of the reality revealed through the work (Redeker, 1986: 37).

## **2. Literature and Truth**

When the relation of literature with reality is examined, objective reality and the intellectual reality side should come to mind. Since the content of the work cannot be independent of the author's subjective point of view, what is meant here by objective truth is the material reflection of the work. In this direction, the concept of truth in the literary sense should suggest the conformity between the half and the reflected subject (Redeker, 1986:43).

The fact that daughters and boys are the subjects in many fairy tales can be explained by the need to prove oneself during adolescence. "Campbell argues that the adventure phase in myths coincides with the stages of human development and maturation. The growing child will be embarked on adventures by leaving the haven to prove himself (Yaylagül, 2017: 236). Thus, the tradition that has been going on for centuries will reappear in its objective reality.

The Dead Eater Dervish tale, which is in the extraordinary tale category in work named Morphology of the Fairytale, which V. Propp introduced to the world of science and researched the structure of Russian fairy tales, begins with the "childlessness motif", one of the classical fairy tale motifs. The concept borrowed here in connection with objective reality is childlessness. The childlessness motif is one of the oldest motifs in fairy tales. This motif is of religious origin. It is possible to see this motif in the Torah, the Bible and the Quran.

"According to the basic philosophy of Turkish fairy tales, it is not possible to reach success and happiness without suffering, showing agility and proving one's personality. Happiness and success are earned by skill and effort, and the main idea is dominant in all Turkish fairy tales" (Aytaç, 2017: 226).

The tale begins with being a daughter of a couple without children as a result of prayer. The father promised that if his prayer is accepted, he will give his daughter to the first person, regardless of who he is. The prayer was accepted, and the couple had three daughters. "It is possible to see motifs of getting pregnant by eating apples, praying or making offerings in Turkish folk tales similarly in holy books and stories" (Akman, 2019: 21).

The test situation in the tales begins with whether the promises made are fulfilled or not. Although the dedication is made, the belief that there will be a disaster due to not fulfilling the dedication is common in Islam and Turkish culture as in other religions. An old dervish who had sat on a dünürcü stone sought to marry the older girl of the house who was in her marriageable age. The father had to fulfil his promise, albeit reluctantly. Sitting on the dunur stone in the fairy tale is an old Erzurum tradition. It is expressed that the daughter who is of the age of marriage is requested. This is the reflection of tradition on oral culture. Therefore, it is possible to follow the traces of many traditions that modern life made us forget. As Thomas Mann puts it, "as a single person, man lives not only his own life but also the life of his contemporaries." It requires observing the background of literary works, the mentality of the period, the social processes, and the changes and transformations in the line formed.

The old man is an evil spirit named "Çefterçürsi" that can change shape by going into various disguises (frosts). The mother, father of the daughter, test it in various ways by entering different images like a snake. "Transfiguration is one of the phenomena that are reflected in the literature from the old religion and belief systems and maintain their importance" (Özdemir, 2019: 318).

Big daughter, who started living with the old dervish, is warned by the dervish not to enter the fortieth room. The big daughter, who succumbed to her curiosity and broke the ban opens the fortieth room and encounters the bones of the deceased. Propp's prohibition and prohibition functions



take their place in the flow of the event. The number forty is used as a symbolic number. The number forty, such as three, seven and nine, is commonly used formalistic numbers in Turkish tales. "While only three has a formal value in foreign tales of Western origin, it is possible to see the number seven and forty in addition to Turkish tales" (Sakaoğlu, 2018: 64).

The dervish, who realized entered the room by breaking the daughter's ban, begins to investigate. Realizing that the girl broke the ban and entered the room, the dervish began to investigate. He disguises himself as the mother of the daughter and tries to learn what she saw from her. He learns that his big daughter saw the bones in the room. The old dervish eats the daughter after getting all the information. He harms a family member. This function is extremely important because it provides mobility to the tale. "Distancing, breaking the ban, collecting information, successful deception prepares, enables or simply facilitates this function" (Propp, 1969: 37).

The old dervish continues his evil disposition. After killing the family's eldest daughter, she will bring the middle girl to her sister by deceiving, saying that her sister misses her very much and brings her to her place of residence. After the older girl breaks the bans on the older adult, the middle girl falls into the same trap. She opens the door to the forty rooms. When the dervish realizes this, she eats it too. After the death of the middle daughter, it is the family's little daughter. The main hero of the tale, the little daughter, leaves her home and comes to where the dervish lives. Here, the departure and departure symbol of the hero is seen (Propp, 1969: 43).

When the little daughter, the main hero of the tale, comes to the older adult's house, her older sisters face various prohibitions and interrogations. The keys to the forty rooms are in the hands of the little daughter. Like her older sisters, she too succumbed to her curiosity and saw a bone-filled room. After a test and attack that allows acquiring a magic item of the hero, the magic item is captured by the hero (Propp, 1969: 44). Thus, a great change occurred in the flow of the tale. The little daughter, who went through various tests by Çefterçürsi, defeated the dervish thanks to her intelligence. The little daughter asks the older adult to take her to the bathhouse like her sisters. The teller there guides her and escapes from the bath by wearing a disguise.

In this section, the bath is an indispensable element for the culture lived in that period. In addition to eliminating the need to clean the bath, women wear their gold and show off their jewellery. In this section, it is noteworthy that the old dervish accepted the desire to go to the bathhouse of the little daughter and provided her with various gold and jewellery items and brought her to the bathhouse. When the animations used in the fairy tale text are detailed, the layers existing in the background and the main lines of the period are reflected in their life cycle.

The little girl came out of the bath disguised as an old woman and disguised herself after making a deal with the tellak (bath attendant) in the bathhouse. Thanks to her intelligence, the little girl escaped from the bathhouse, got rid of the dervish, and avenged her older sisters. "The struggle can be evaluated as a kind of hero's self-demonstration and gaining the trust of the people. In this respect, the motif of taking revenge has been functional and has become a part of the adult process" (Öncül, 2019: 305).

When the dervish could not see the girl coming out of the bath, she became a snake, went up to the ceiling, became a frog, and entered the holes, but still could not find the girl. Beings with extraordinary powers have the power to take the form of different animals. In fairy tales, the shapeshifting situations of beings are temporary. "Deformations are phenomena reflected in the literature from the old religion and belief systems and maintain their importance. The motif of transformation is generally known as "disguise", and it is an idea that belongs to all humanity. Change and transformation have an effect that accelerates and facilitates this process. The process has a positive effect in favour of hero" (Özdemir, 2019: 317). The little daughter, who cheated on Çeftençüsi, gets rid of death and escapes from him.

"In the fairy tales, a system of acquiring knowledge has developed, which takes on extremely striking forms in terms of aesthetics" (Propp, 1969: 72). Sometimes it can be seen that the functions do not follow each other immediately. If different people perform two successive functions, the second person must know what has gone through before.

As a result, when the tale is evaluated as a whole, it generally coincides with Propp's functions. The plot has developed within the boundaries of these functions. These determined functions are presented in

logical and aesthetic integrity. While the events resulted in the death of the other two brothers, the younger brother managed to get rid of this evil with his intelligence. The tale, which started with evil, ended in the victory of the hero. The tale's ending does not result in the marriage of the successful hero; however, he succeeded with the trap that the little girl set for the attacker. As a result of his success, he regained his freedom.

In addition to the structural features of the tale, the expression "One upon a time, there was only God but no one" appears as a reflection of the religious belief of the society to which the tale belongs. The dervish sitting on the "dünür (in-law) stone" to express her request for marriage gives information about the marriage tradition in society. In addition to being an artistic activity, fairy tale texts shed light on social memory, presenting real information that is thought and conceived by borrowing from the knowledge existing in the tradition, reflecting the ideal. The realization of the marriage of sisters from older to younger is again a reflection of a tradition. After the big brothers' marriage, other brothers take the order of marriage. In this case, it is again the form of social memory reflected in Turkish tradition in fairy tales. As a reflection of the contribution of the regional culture to the fairy tale, the bride going to the bathhouse by wearing the jewellery has taken its place in the text of the tale. The abundance of jewellery has been regarded as an indicator of the wealth of the family and the value given to the bride. According to Platon, "every artistic activity is an emulation, an imitation. Each loan is a combination of truth and non-truth, right and wrong, existence and non-existence. For this reason, in terms of moral and aesthetic values, fairy tales created an artistic activity in the context of social, cultural and beliefs of that period by reflecting the world of unknown times like a mirror held to the society. While fulfilling the duty of cultural ambassador to the next generations about the realities of the period, they revealed the importance of the connection between literature and truth.

### **Conclusion**

It has been observed that the fairy tale, which we have examined under the headings of knowledge and truth in aesthetics, reshapes the social fabric of the culture it has been formed with, with the extraordinary elements it carries, under the influence of religious elements. When the text

is examined, the behaviour of eating the dead has been reshaped outside of its function in primitive societies. In addition to its strong bond with myths, social memory has been determinant in the regeneration of social fabric by making certain borrowings within the framework of the Islamic belief depending on the time and place.

Religion shows that the tale is reshaped as the main element in the text. In addition, the motif of childlessness and conceiving by eating apples is blended among the extraordinary layers of the tale from the scriptures. The extraordinary nature of literary texts and the reflections made from social life revealed the connection she established with the reality of the period. Turkish tradition was brought to the attention of future generations through fairy tales. In addition, it is thought that the psychological dimension of the tale, which is handled in the context of literary aesthetics, should be examined by future researchers.

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## **BARRIERS TO THE TURKISH UNION**

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### **Abstract**

*Under the command of George Washington, 13 years after the war of independence against the British Empire and won, in 1789, 13 "British colonial states" agreed between them and laid the foundation of the United States. The Arab League, which was established with seven countries in 1945, has 23 member countries today. The six founding member countries (Germany, France, Italy, Belgium, the Netherlands and Luxembourg), consisting of sects of different races, languages, cultures, and even conflict with each other for years, established the European Union in 1957. African countries established their unions in 2002 with the participation of 53 member states".*

*In today's globalizing and regionalizing world, many researchers have repeatedly stated in writing and orally that it is inevitable and necessary for Turks, whose history, culture, language and essence are one, to establish the Turkish Union and that it is even late in the establishment of the Turkish Union. In the world where approximately 300 million Turks live, it has become inevitable to establish a Turkish Union similar to the European Union and to gather the economic and military forces of 7 independent Turkish states under one union. Well, why hasn't the Turkish Union been established yet? In this paper, the answer to this question will be investigated, and the main factors that make the establishment of the Turkish Union difficult will be discussed.*

**Keywords:** *Turkish Union, Turkish World, Culture, Education.*

### **Introduction**

Turkish Union is an intellectual and political concept that defines the coexistence, joint action and common political and economic decisions of Turkish-speaking communities of the same lineage, in which Mustafa Kemal Atatürk also worked. A union similar to the European Union but specific to the Turkish nation is established among the independent Turkish States. In today's world, the way of power passes through unity. One of the reasons for

the collapse of the Ottoman Empire in its time is that the empire order has been replaced by nationalism and the independence of nations. This is a sociological revolution happening all over the world. Nowadays, the way to be powerful passes through unity. Countries that could comprehend this did not delay establishing their unions, such as the Arab League and the European Union.

Important steps have been taken towards the establishment of the Turkish Union until today. Various ideas and suggestions for the establishment of the Turkish Union have been expressed and written. However, it is a pity that there are not enough writings or sayings about the Union in any Turkic Republics (except those written and published in Turkey). It is only possible to find articles, books and discussions written repeatedly in the Turkish language in Turkey. Everyone blames Turkey. Some complain that Turkey should be the leader, must be cunning in time, and that Turkey must establish the Turkish Union immediately after these countries have gained independence. Still, Turkey cannot afford to deal with its internal problems. However, Turkey was the first country to recognize independence after the Soviet Union split up. Russia had not been particularly interested in the Turkic republics while still experiencing the shock of dissolution. The countries in question began to become members of various international organizations. Turkey was caught unprepared for the dissolution of the Soviet Union. However, if Turkey had acted early before some Turkic republics' became members of the Collective Security Treaty Organization, the Eurasian Economic Union and the Shanghai Cooperation Organization in the Central Asia region, perhaps today the Turkish Union would have been established its activities would have been successful.

On the other hand, the newly liberated Turkic republics, who have declared independence from the "Soviet Union", were not ready for a new formation like the "Turkish Union" as they understood the taste of independence. If Turkey had taken such a step, it would have frightened the countries involved. Turkey was already at that time in the process of transition to the European Union (EU) process, the Customs Union...

Today, these countries are members of the regional organizations in question, and it seems difficult for Turkey to encourage them to form a union, whether it's economic or military. Because in many ways, these countries are now in deep contact with Russia and China. In addition, the

countries concerned from Turkey expect that if the Turkish Union needs to be established, Turkey must give up on the EU and take important steps toward integrating with the Turkic republics with determination. Besides the impact of external forces in the region, geographical problems make it difficult to establish the Turkish Union. There are many reasons why it is not mentioned sufficiently in any language other than the one written in Turkish about the Turkish Union. And these reasons can also be seen as the main obstacles to the establishment of the Turkish Union.

1. Impediment to perceive the concept of "Turk".
2. Most of the Turkic republics, which have been assimilated under the influence of the Soviets for seventy years and have not been able to emerge from the Soviet influence even if they gain their independence, still do not consider themselves Turks.
3. Effect of Cyrillic alphabet.
4. Economic dependence on Russia.
5. Turkey has been waiting at the door of the European Union for over 45-odd years.

### **1. Factors Affecting the Establishment of the Turkish Union within the Framework of Integration**

Integration in international policy is important in two ways. First, there are many international and supranational organizations, and new ones are added to them increasingly. It has become impossible to think about international relations without them. The other is that the inability of national states to fulfill most of their basic responsibilities towards their own people's, such as providing peace and security, has increased the importance of such global formations in fulfilling these goals. Such formations or organizations are often established based on security, politics or economy. Among the organizations established in the aftermath of World War II, the most important of them are AET (1957), NATO (1949), EFTA (1960), the Organization of the African Union (OAU, 1963), the Organization of the American States (OAS, 1948), the Warsaw Pact (VP, 1955), COMECON (1949) and the Arab Union. Such organisations have effectively entered the concept of integration into the international policy (Ari, 2004: 446).

Integration is a concept related to change, and it is used to express a "political community" or "integrated society" (Ari, 2004: 446). Integration is



the process of maximizing states' common power and interests by giving up their sovereignty (by combining it under a new and joint decision-making process or by delegating authority to common institutions) of their own accord (Kahraman, 2012: 70). Integrations are formations in which the elements of violence are reduced and replaced by the concepts of mutual dependency, common interest and cooperation (Hopkins ve Mansbach, 1973:279; Ari, 2004: 446). Integration, in general terms, is the relationships aimed at creating a new system with characteristics that units with mutual interdependence do not have individually. Sometimes, instead of the concept in question, integration is preferred to express that this relationship has not yet been completed (Ari, 2004: 446). In the process in question, there are convergences between human groups leading to unification under a state and divergences leading to separation while under the roof of a state. Cooperation between existing states is also within the scope of this process. Thus, family, tribe, nation-state, etc. phenomena are now a part of the rapprochement or divergence process between groups of people (Özen, 1998: 13).

The determinant of the integration process is "needs". Environmental conditions determine the needs of people, and the change in environmental conditions causes the needs to change. Changing needs are the underlying reasons for new integration models. In this context, it is possible to define the phenomenon of international integration as "a process of change and transformation in which needs arising from changing conditions force human groups to new relationship models" (Özen, 1998: 9-19). According to Mitraný, the world unites as a result of constantly increasing relationships between people. Developing technology, communication, increasing mass production and emerging new power centers have broken the self-sufficiency characteristic of human beings in ancient times. Thus, all these changes revealed the result of people's increasingly being devoted to each other (Özen, 1998: 25). Mitraný also sees international organizations due to the phenomenon of "interdependence" created by advancing technology. According to him, international organizations are founded on functions that cannot be realized without cooperation at the international level. Stating that international organizations are built on a function, Mitraný emphasizes that the state's legal structure restricts natural, economic and social activities. These

activities can be freed for their natural flow again through international organizations established on certain functions. Again, according to Mitrany, it is the needs that create the functions that international organizations will fulfill. Needs are also shaped within the framework of developing technologies. States establish organizations to fulfill the functions created by the new needs created by the developing technology and begin to jointly use their sovereignty powers related to the function in question (Özen, 1998: 26).

Karl Deutsch listed the aims and benefits of integration as maintaining peace, reaching larger multi-purpose capacities, performing specific tasks, and gaining a new image and identity. He also stated the following as the conditions of integration: The sense of the closeness of the units to each other; harmony in values or common gains; mutual sensitivity and a certain degree of common identity and loyalty (Deutsch, 1988: 271). Common values and common interests drive countries towards integration (Quoted from Dougherty and Pfaltzgraff, 1981: 279, Kuru, 1999: 190). Pragmatic interests alone are insufficient for integration. Intellectual foundations are also important. Union will not "deepen" unless a common identity can be established. As a result, problems may arise regarding identity-related issues such as national interest and national security. There is also the possibility that creating an upper identity will lead to micro nationalism and regionalism with an adverse effect. Similar crises are experienced in the European Union (EU) (As cited in Ortaylı, 1998: 34, Kuru, 1999: 190) and lead to decisions against integration in some countries such as Norway in public voting (Woever, 1996: quoted from 102-132, Kuru, 1999: 190). Mitrany drew the framework of functionalism, which is one of the most influential theories on integration. According to Mitrany, partnerships ineffective technical and non-political areas will gradually expand to other areas, and inter-state integration will be achieved due to "branching". Partnerships in areas that are more closed to conflict than political relations will result in integration at the end of a certain "process" (Dougherty and Pfaltzgraff, 1981: cited in 280-281, Kuru, 1999: 191).

Ernst B. Haas made the same emphasis by naming the branching theory differently as "spreading". According to Haas, the common habits and behavior patterns that develop in a functional area will also spread to other areas. The support of experts and social groups for integration will also contribute to success. He states that while the integration spreads to achieve

common interests, a "common mentality" will occur (Dougherty and Pfaltzgraff, 1981: 281, 295; Kuru, 1999: 191). In functionalism, mainly economic ties are expected to turn into a political union. It is the strongest example of success with the implementation of EU functionalism. Partnerships established in coal, steel and atomic energy have spread to other areas over time. The EU has reached the success of a process that has been followed. Progress was achieved from one institution to another, and the problems encountered were resolved step by step in the meetings. According to neo-functionalism, non-state organizations such as non-governmental organizations in supranational institutions such as the Council of Europe are of great importance for integration. The social emphasis in integration movements does not mean that leaders are unimportant. The extent to which the EU will "deepen" from now on is the European societies' own decisions. Still, it should not be forgotten that individuals such as Jean Monnet were influential in establishing the EU (Kuru, 1999: 191).

While analyzing the integration between countries, criteria such as cultural homogeneity, economic interdependence, geographical proximity, identity partnership, and a common enemy should be considered. Another factor to consider is the domestic policy determinants of the members and foreign countries' reactions. One of the most important factors is an elite within and between countries that support integration. In countries with low education levels, unification becomes more difficult as the political and administrative infrastructure is not developed. The settlement of democracy and social-cultural development accelerate the integration (Kuru, 1999: 191).

The following criteria are used as factors that ensure integration:

1. **Geographical proximity:** It is easier for nearby countries to integrate. Under the success of intra-regional trade, transportation costs and transmission costs remain at the minimum level, which is the main determinant of the success conditions in trade and, therefore, in integration.

2. **Similarity:** It is easier for nations with many common points to unite than those with many differences. The similarity in social indicators contributes to integration. As the integration between the countries with many common points will increase cooperation and mutual understanding among the member countries, solving possible problems will also become easier. It is possible that communities with historical and cultural ties and common religious beliefs - have more relations and cooperation among

countries. It can be said that political alliances were established in this sense in the past, and today this factor plays an important role in economic integrations, especially in the EU.

3. **Interaction:** The intensity of relationships between individuals and societies facilitates unification.

4. **Mental closeness:** Knowledge and understanding similarity plays an important role.

5. **Functional interests:** The existence of areas of interest shared by members facilitates a merger.

6. Suppose the national incomes of the member countries are close to each other. In that case, it will be possible to achieve a more equitable distribution of welfare increases among the member states that will arise due to integration and minimise possible welfare distribution problems.

7. **Structural framework:** The unity of countries whose political structure is participating in decision-making becomes stronger.

8. **Old experiences of unification:** Old experiences integrate more advanced stages (Kuru, 1999: 192).

Apart from these, the number of member countries is also important. The high number of member countries may weaken the union contrary to the strengthening. The EU is also experiencing this contradiction. With the accession of Eastern European countries, the opportunity to produce and implement common policies decreases. Similar to the EU, whether integration between Turkey and Turkic republics is possible is directly related to the functional level of relations between them. Regarding the subject, the factors that make the establishment of the Turkish Union more difficult are discussed below.

## 2. The barrier of Perceiving the Concept of "Türk"

The word "Türk" (Turk) was used for the first time in the time of the Göktürks, and it became the general name of all Turkish-speaking communities belonging to Turkish ancestry. Scientists accept that the word Türk means deriving and increasing as a noun, strong and mature as an adjective. Turkestan (Central Asia) is shown as the homeland of the Turks. There is no clear opinion among scientists about where Turkistan (Central Asia) is. However, the data obtained from the researches reveal that it is the northwest of the Altay Mountains, the north of the Tanrı Mountains, the

surroundings of the Aral Lake and the east of the Hazar Lake as geographical area (Şahin, as cited in 1999, Bay, etc. p.56).

Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan and Turkmenistan, which gained their independence due to the dissolution of the Soviet Union in 1991, have become actors in the international arena. As a result of these, new geography sharing Turkish identity has emerged. The Republic of Turkey has started to support these new states in all areas, seeing helping the region as a "fraternity debt". Ankara has aimed to run effective policy in the Turkish World, and the concept of "Turkish Integration" has emerged in the process (Erol, 1999; Erol and Ametbek, 2019: 7). However, Turkey has a greater identity problem in its relations with new Turkish states. As long as a solution cannot be found by analyzing this problem objectively, distrust in the Turkish World will continue, and a common conceptual basis cannot be established (Erol and Ametbek, 2019: 7).

It is important to identify the conceptual issues to ensure unity and solidarity between the Turkish states and provide recommendations for resolving these problems. When looking at the culture and identity studies about the conceptual dimension of the search for unity in the Turkic World, or examining how successful union models have emerged in the historical process, it is seen that states are seeking a common purpose/ideal and trying to build a common identity through it. The point that should not be ignored here is that the states that constitute the Turkic World have now become separate subjects of international politics. For this reason, it is necessary to work to build a joint identity within the framework of consultation, agreement culture and mutual understanding between sister countries, based on an integrated approach to the purpose of the "Union of the Turkic World" (Erol and Ametbek, 2019: 7).

The most important reason why a common conceptual basis could not be established in the Turkish World after the Cold War is that states have different perceptions of the concept of "Turk". Today, the word "Turk" has two meanings; The concept used for the Republic of Turkey and the whole Turkish world, which refers to the Turkish Union. From an objective point of view, the name "Turk" was used as the common name of all Turks until the establishment of the Republic of Turkey. With the establishment of the Republic of Turkey, the concept of "Turk" has been widely used (politically and legally) for citizens of Turkey. In other words, with this definition, Turks

in Anatolia acquired a general concept used by all Turks with a special meaning (Erol and Ametbek, 2019: 8-9).

Turkey's ownership of the Turk name has led to some uncertainties about characterising other Turkic nations in the region. However, this has not been a problem for Turkish society and scientists in general. As a matter of fact, in the nation-building process carried out during the first years of the establishment of the Turkish Republic, the Turks in Anatolia have internalized all the values in the Turkish World. At this point, we should point out that the Turkish History Institution (TTK) and the Turkish Language Institution (TDK), which Atatürk founded, undertake important tasks. Turkey has given up the understanding of the sultanate and caliphate that forms the state of the Ottoman Empire and has established its state ideology on "Turkishness". Thus, Turkey has become the center of the Turkish world. Turks living outside the Turkish Republic are referred to as "External Turks", "Captive Turks", and "Foreign Turks" for Anatolia. In short, as a result of these definitions, a Turkish concept has been established (Erol and Ametbek, 2019: 9).

According to the legal definition, citizens of the Republic of Turkey have been identified as "Turk". However, this definition has never been fully reciprocated in the public conscience. Of course, this is the result of various reasons. First of all, a considerable part of the population defined as "Turks" within the newly established state borders came from Rumelia and Caucasia as immigrants, and some of these people (Albanians, Bosnians, Georgians, Circassians, etc.) crowd extensions that were no longer described as "Turks" were still present. There were even "titular" states, as in the case of Albania and Georgia.

On the other hand, some communities within the Turkish Republic where the home language is not Turkish or where the Turkish language is not spoken as a native language. The communities in question had difficulty accepting this legal title or never accepted it. As a result of some political structures and terrorist activities built on this rejection, a reaction and prejudice against the rejectionist segments have emerged in the segments that do not have a problem with the legal definition of "Turkish" by the society. Another important reason this legal definition could not find a place to reflect in the public's conscience is undoubtedly the large societies outside the borders of the new republic and whose language is Turkish. Some members of these communities and those who had previously migrated to

the territory that would later be within the Turkish Republic were directly related. While some of these relatives were legal "Turks", some of them became "Greek Muslims", "Bulgarian Muslims", or "Cypriot Muslims" (Peler, 2018).

Turcologically, the definition of "Turkish" roughly coincided with the Turkish definition of Kaşgarlı in the 11th century. Anyone who speaks any dialect of Turkish today, or who is known or presumed to speak any dialect of Turkish in the past, is defined as "Turk" according to this definition. In other words, Huns, Göktürks, Uyghurs, Karakhanids, Ghaznavids, Altınordu etc. in the past, like the Seljuks and Ottomans, they were Turkish. Today, Kazakhs, Kyrgyz, Uzbeks, Uighurs, Tatars, Bashkirs, Yakuts, Chuvashs etc., are Turkish. In other words, the concept of "Turk" according to the Turcological definition can be explained as "Turkish speakers" in a sketch. As mentioned before, this Turkological definition, which is very consistent with the concept of "Turkish", which the Kaşgarlı established in the 11th century, contributes to the confusion of meaning that exists today concerning the concept's meaning. First of all, it does not partially overlap with the legal definition of "Turkish". The Turkological definition does not cover some communities within the Turkish Republic, which are legally defined as "Turk". But it covers communities outside of the Turkish Republic like Kazakhs, Kyrgyzs, and Azerbaijanis, which are not Turkish juridically. Despite this situation, it should be stated that Turcological studies are used to prove that some people's who do not fall into the Turcological definition of "Turks" under the influence of the official ideology are from time to time Turks (Peler, 2018).

Turkey's ownership of the concept of "Turk" under the construction of a nation makes it difficult for Turks worldwide to unite around this concept. Ultimately in Turkey, "Turkey" is the name of a politicized situation. While the "Turk" statement is used in the ethnic sense normally, in the example of Turkey, this concept is gaining political meaning. In fact, in the Republic of Turkey, everyone is considered Turk, although their ethnic origin is Armenian, Kurdish or Greek. However, for Turks in the Turkistan geography, the concept of "Turk" only contains ethnic meaning and has no political response. In this respect, there is a difference of perception between Turkey and the Turkish states in Central Asia. For example, Kazakh is a Turk living in Kazakhstan for a Uzbek in Uzbekistan, but Armenian is not Turk.

In summary, the perception of the Turk name in this way creates an environment of mistrust in relations between the Turkish states and leads them to a more inclusive search for upper identity (Erol and Ametbek, 2019: 13). Until now, options such as "Turkish Union", "Turkish World Union", "Turan Union", "Büyük Bozkır" Union have been expressed as the supreme identity that will unite all Turkic world states. However, historians and linguists have to decide on the emergence of a common upper identity or common concept.

With the establishment of the Republic of Turkey, it is possible to say that some problems have arisen regarding the definition of Turks around the world due to the concept of "Turkish" being politicized to describe a certain nation on certain lands. When it was called "Turk, it started to come to mind naturally as "citizens of the Republic of Turkey". Scientists have begun to look for solutions to this problem, including people in Turkey, to study Turks' language, culture, and history. As a result, different perceptions of the concept of Turkish began to emerge among international actors. Today, Russia, the UK, the United States and China have developed a separate concept for Turkey and a separate concept for the Turkish World, including Turkey (Erol and Ametbek, 2019: 9). In some Western languages and Russian, two different terms come from the same root to distinguish between Turkish Turks (perhaps Ottoman Turks) and other Turks. In Russian, the term "турецкий" "turetskiy" for Turkish Turks is used, and "тюркский" "tyurkskiy" is used for other Turks. In English, these concepts are met in the form of "Turkish" and "Turkic", respectively (Peler, 2018). The word "Turks" is given in Russian as "Turok". This concept means "Turkey Turks". In other words, "Tyurk" has a general meaning, while "Turok" refers to a specific definition. With the establishment of the Republic of Turkey, the concepts have been used for the citizens of this country "Turki" (Турки), for the country "Turtsiya" (Турция) and adjectives as "Turetski" (Турецкий) in Russian. This conceptualization, which was consolidated during the Soviet Union period, was also used by the Turks in the country in question. It can be said that the sub-identity of "Tyurk" and "Turok" has been created concerning Turkey, according to the higher identity perception created by the intellectuals of Turkish states leaving the Soviet Union (Erol and Ametbek, 2019: 10).

Similarly, two different concepts have been formed in English that refer to Turkish identity and Turkish values. When we say Turk as an upper



identity, we use the concepts “Turkic in English and “Turkish” in Turkey. Chinese scientists have used the concept of "Tujue" for all Turks since then and the word "Tuerqi" to express values for Turkey. We may also consider these different definitions of the Turk concept in the mentioned languages as the "divide-and-tear" tactic that Russia, the UK, the United States and China play on us. Referring in particular in terms of Turkey, the separation of “Tyurk-Turok”, “Turkic-Turkish”, and “Tujue-Tuerqi” in these languages may be interpreted as an attempt to separate Turkey from the Turkish World. However, some of these words are also useful to indicate that they represent only Turkey. In addition, the new Turkic states, which have gained their independence after the Soviet Union, prefer to use the general Turk concept, which is inclusive when they want to emphasize their Turkish identity (Erol and Ametbek, 2019: 10).

### **3. The influence of the Soviet Union on the "Turkishness" of the Turkic Republics**

The twentieth century is the most troubled century of Anatolian Turkishness and the darkest century of the Turkish world. While Anatolian Turkishness struggled to exist in this geography, the dagger was inserted into the vineyard of Turkishness in Turkistan. Turks in Turkistan have not been lucky compared to Anatolian Turks. Turkestan Turks were systematically neutralized by being subjected to assimilation. Turkestan Turks have been victims of Russian education, starting from kindergartens. Even if they say I am Kazakh Turk, I am Tatar Turk, I am Uzbek Turk, or I am Kazakh, Tatar, Uzbek, they are enrolled in the Russian population as people who do not speak a single word of Turkish. The Sovietization of Turkestan in the twentieth century was carried out in a planned and programmed manner. The Soviet rulers, if one day the Soviets dissolved and the Turkish communities they held tightly in their hands, drew artificial boundaries so that they would not merge with Turkey. They would have to move Turkish communities from the borders of the Turkish Republic, especially the Crimea Turks in the Caucasus, Nogay, Balkar and Kumuk Turks in the east of Eastern Anatolia, and Ahıska Turks in the Eastern Anatolia, they've been banished from their homeland for thousands of years, without a single waiver. In addition, Turkey has been evacuated from the Turks and replaced by a Russian population, and thousands of years of Turkish geography have been evacuated and converted into Russian geography (Can, 2012).

In the Russian strategy, migration movements have evacuated Turkey from the Turks to achieve the desired goal. In addition, Turkish communities were confronted with each other by the political borders drawn. Large Turkish communities in Turkistan have always been seen as a potential danger, and a divide and rule strategy has been implemented by dividing them into smaller communities. Russian officials have considered the time they were in and still have the same strategy. The political and artificial borders they drew were specially designed to ensure that Turkish communities constantly fight with each other, considering the economic goals. Therefore, border problems continue between the Turkic republics today. On the other hand, it has been tried to break down the Turkish language, which is the most important means of ensuring the unity of Turks. The Turks accepted the Cyrillic alphabet after Atatürk passed to the Latin alphabet, thinking that some Turkish communities used the Latin alphabet (Can, 2012).

The policies implemented during the Soviet Union period caused new cultural formations in the Turkic republics. The economic and cultural relations between Central Asia, Crimea, Tatar, Caucasus, Siberia and other Turkic societies, which were forced to live in the empire during the Soviet Union period, were not bad. At the same time, the main means of communication of Turkish societies were Russian culture, Russian and Russian literature. Kyrgyz, Uzbek, Kazakh, Turk (Azerbaijan), Turkmen, Tatar and others were forced to communicate in the Russian language and culture. Undoubtedly all this served colonialism, but they could get along with each other. However, these countries could not establish the same contacts at the same level after gaining their independence. Recently, however, it has been observed that some Turkish countries are trying to establish contact based on common Turkish culture and the common Turkish language. During the time of the USSR, Moscow tried to eliminate the common Turkish language, Turkish culture and Turkish literature. Instead Russian culture asserted the Russian language (Ələkbərli, 2019: 102).

The Russian language still maintains its importance in the relevant countries. As a result of the use of Russian in all educational institutions for seventy years, it continues to be valid in management, media, military, workplace, social and cultural life and even in daily life. Students who come to Turkey for education are members of the same ethnic group, but they

often speak Russian. Apart from this, it is seen that the heads of state and other administrators of the Turkic republics also speak Russian among themselves in international meetings (Devlet, 2002: 179). Kyrgyzstan's official language is Russian. Russian language in Kazakhstan and Uzbekistan is the international language of communication. Their language is not used much by their people, even in their own country alone.

However, Central Asian states are gradually abandoning the Russian language in favor of languages of the national majority of the population, continuing a trend that has been going on for decades. After gaining their independence in 1991, Kazakhstan, Kyrgyzstan, Turkmenistan and Uzbekistan increased the status of their national languages, making Kazakh, Kyrgyz, Turkmen and Uzbek, respectively, as official languages. The next step was the gradual abandonment of the Cyrillic alphabet and its replacement with the Latin alphabet, which took many years. Uzbekistan was the first country to take the first step in this direction in the early 1990s. Uzbekistan started using the Latin alphabet for coins in 2001, and some official sites switched to the Latin alphabet in 2004. The country's main television channel O'zbekiston TV channel switched to the Latin alphabet to write Uzbek. Most of the signs have been changed across the country. The Cyrillic alphabet is still used in Kyrgyzstan. There is a transition to the Latin alphabet in Kazakhstan, as in Uzbekistan. On April 12, 2017, the President of Kazakhstan Nursultan Nazarbayev set a deadline to transition from the Cyrillic alphabet to the Latin alphabet. According to the plan, the country should switch to the Latin alphabet by 2025 (Altynbaev, 2019).

As long as the Cyrillic alphabet is used, Turks can't read the countries' works and books. It is also impossible for that countries to read the works, books of the Turks. It is also doubtful to read and understand 100% of the works in these languages, even if they are in Latin letters. Terms and words taken from the West are used in Turkish language. Words borrowed directly from Russian or the West in the Turkic republics, and foreign to Turks are used. When it comes to traditions, maybe the only religious holidays are common. There is no partnership in celebrating national holidays. The Nevruz holiday has been used for the last 25 years and is a new holiday for both parties. There are some days left from the Soviet period in most of the Turkic Republics. For example, the "Victory Day" on May 9, which emphasizes the end of the World War, is celebrated. Because this holiday is the common

day of the Soviet legacy. Many Azeri, Kazakh, Kyrgyz, Özbek, Turkmen and Turkish originated people have been sacrificed in the ranks of the Soviet army (Devlet, 2002: 180). Although the Turkic Republics have gained independence and autonomy from Russia, Russia still can affect these regions in political and economic terms. These countries' economic, cultural, and political values are still influenced by the Russian or Soviet regime and culture. The political, cultural and economic infrastructure created in these countries during the Soviet Union still forces them to maintain tight ties with the Russian Federation (Devlet, 2002: 181).

Central Asian Turks see themselves as more Russian than Turks. The only thing to do to establish the Turkish Union between Turkey, Kazakhstan, Kyrgyzstan, Uzbekistan, Türkmenistan and Azerbaijan is to create a joint language and education curriculum on history. Scientific cooperation and joint works must be permanently maintained at the level of universities. Common language or common alphabet does not yet have a common language structure that can communicate in Turkish geography. This will not be spontaneous, and it will be determined after passing through scientific filters by some powers to produce concrete studies. It remains a horizon of thought that can be realized in the future for the states that gained their independence 29 years ago. However, state institutions can still carry out advanced studies and contribute to joint institutionalization and organization. It is seen that the Turkish world is not behind in international organization at all. Language sensitivity is very important. Today's Turkish world institutions must inherit history and immediately develop their language and configure a common communication language. Turkey has no direct border with Turkic republics, but all Turkish-speaking countries are not overseas countries. Turkey has no direct border with the Republic of Turkey. However, not all Turkic speaking countries are overseas (Aydın, 2014: 57-59).

#### **4. Economic Barriers to the Turkish Union**

Individuals behave emotionally or economically while making decisions, but states behave strictly economically. Even the European Union is based on Germany's economic power. No one involved in the Union has been involved because of their emotional, historical or religious commitment to another state, all for economic reasons. At the top, the fourth-largest economy globally, like Germany, is followed by an economic giant such as France, but even the European Union is barely standing. The most important

condition for establishing a union is economic power. There is no economic power in any Turkish state. Concepts such as democracy, production and human rights have not been established in any Turkish state, and bribery and corruption are the biggest livelihoods of state officials in all of them (not even one is excluded). Even if there is such a force one day, they will not allow a true union with Russia on top and China below. Although the economic cooperation in the Central Asian region is quite weak, the market economy practices, economic power, and technology levels are different, causing the countries' development levels to differ between countries. While some countries in the Central Asia region adopt a free economic structure, some countries have a structure dominated by state control, making it difficult to integrate economically and commercially. At the same time, shaping the overall economic structure of countries in the region based on energy sources also hinders the development of regional trade. Political problems among countries have led to problems in the trade of energy sources (Atmaca, 2019: 169).

For this reason, inevitably, the alliance to be formed under the roof of the union will improve the general economic structures of the countries in the future. The idea of moving together overtime is also crucial to the fact that Turkic states based on energy resources will be able to move their economy to different areas, thus paving the way for diversification of their economy. The strategic agreements that countries in the Central Asian region have made with regional or global actors are one of the most important obstacles to forming the Turkish union. Disagreements between the countries of the region negatively affect their search for regional cooperation. Likewise, the efforts of the newly independent republics to form a state structure and understanding of the nation and the different regime structures they have implemented emerge as problems that make it difficult to integrate. The necessity of the countries in the region to act jointly in line to combat global actors and developing a common set of policies has made it necessary to establish cooperation in the region (Atmaca, 2019: 170).

The fact that the Central Asian region does not have a coast to open seas plays a limiting role in integrating with the world. However, providing almost all transportation routes through Russia is important for Russia to open up the Eurasian countries to international markets. Russia has a strategic location, thanks to pipelines and road transport that transport

energy resources. The current transportation problems arising between the region's countries negatively affect the search for regional integration. The most important factor that prevents Eurasian energy sources from reaching world markets is insufficient infrastructure. Almost all pipelines pass through Russia, as the Soviet Union configured the existing infrastructure of this region according to its domestic market (Atmaca, 2019: 170). Therefore, the relations of the new states established in the post-Cold War period with transit countries will play an important role in the shape of the energy market. The infrastructure of the democratic institutions and structures of the Turkic republics is insufficient. It is seen that these countries, which do not have a certain state tradition, lack the characteristics of properly functioning democratic institutions and organizations. Inadequacies in democratic infrastructure can hinder economic development.

The common goal of economic and political associations is to maximize the benefits of the member states. Established unions always pursue the interests of the union, consequently the interests of the member states, with the agreements they made among themselves. Union members have always experienced development. The first development with Turkey and the European Union started in 1963 with a partnership agreement between Turkey and the European Economic Community. It then came to the present day after applying for full membership in the European Union in 1987. Turkey was accepted as a candidate country in 1999 by member countries and began accession negotiations in 2005. Turkey's journey to the European Union was still not a major step forward, and even the European Parliament decided to stop the talks on 6 July 2017. However, Turkey will likely stop being a member, too. Turkey has only been on the road to the European Union for years, and Turkey has no old appetite after the European Union's economic negative reactions in recent years (Aygün, 2017: 2). When we arrived in 2017, Turkey no longer has any expectation of membership from the European Union. Thus Turkey can seek a new alternative union. It could be an entirely alternative to the European Union on behalf of Turkey. The main reason for seeking an alternative is the political and economic power created in the region. If the Turkish Union is formed, Turkey is a country with the capacity to lead and be the main force in the region. In addition, Turkey will have formed a more reliable union on its behalf in a possible union. In economic and political terms, it will be able to secure its

place. Turkey has spent years dreaming of entering the European Union and has not seen significant progress and support (Aygün, 2017: 2).

The Turkish Union is an idea that defines the Turkish-speaking states to form a union and make political and economic decisions among themselves. There has never been such a union. But an economic union between Turkey and the Turkic republics will shake political balance both in the region and in the World. The union, which will be formed in the region in the first place, will bring peace to the region (Ersungur et al. 2007: Aygün cited from 285, 2017: 2-3). In a union, countries can combine their power and energy to increase their country's prosperity. The Turkish World has to use the energy resources properly, and the energy-rich union countries must exchange energy at an affordable cost among themselves (Cited from Mete, 2017: 306, Aygün, 2017: 3). By the principle of free movement among member states of the Union, many formalities will be eliminated, business opportunities and investment efforts will move faster. However, Turkish and Turkic republics may not reach the desired level in foreign trade, leading to continued dependence on Russia in various areas (Cited from Ersungur et al., 2007: 308; Aygün, 2017: 3). Turkey has been indirectly affected by the global crisis of 2008 compared to the countries of the world. Countries such as Germany and France have been affected by the crisis, and trade volumes have decreased, and consequently, Turkey's foreign trade has been affected. After this crisis, Turkey sought an alternative market in response to European countries, and a new market idea was introduced with a union between Turkic republics. Therefore, the concept of the Turkish Union that could be created with Turkic republics has been established (Aygün, 2017: 3).

Foreign trade data between Turkey's European Union and Turkic republics have been reviewed. Turkic republics' import and export rates have remained very low compared to European Union countries. Based on 2016, the export value with the European Union countries was 68.3 billion dollars, while the total export rate with the Turkic Republics was recorded as 3.3 billion dollars. The export coverage ratio is 4.83%. Exports remained at a very low level. When we look at imports, again, based on 2016, the import value with the European Union countries was 77,5 Billion Dollars, while the total import value with the Turkic Republics was 1,6 Billion Dollars. Compared to European Union countries, the ratio of import values remaining at a lower level than exports is 2.06%. In general, although Turkey has been seeking an

alternative, it has been found that only Turkic republics alone cannot be an alternative to Turkey. The welcome rates have remained very low for Turkey, and there is an incomparable difference to the European Union countries. The majority of European Union member states are developed countries. Suppose Turkey wants to create a good alternative to the European Union. In that case, it will not only be with the Turkic Republics, or Turkey should make stricter agreements to create an alternative and find new markets with large volumes (Aygün, 2017: 15).

### **5. The reaction of External Powers to the Turkish Union**

The Turkish Union has been seen as contrary to its interests by European countries since history. Germany, despite being an ally of Turkey in the First World War, in 1918, has landed in Georgia to prevent the entry of the Ottoman army in Baku, between the two armies has been even small collisions (As cited in Yerasimos, 1979: 26, Kuru: 1999: 198). This movement aimed to seize Baku oil. In addition, he tried to prevent the Turks from unifying with the Azerbaijanis. Even today, the situation of Turkey's relations with the Turkic Republic offend some European countries. Britain and France have since seen a strong Turkey (the Ottoman Empire at the time) dangerous for its interests in the Middle East, the Balkans, Caucasus and Central Asia (As cited in Karpat, 1992-94: 2-3, Kuru, 1999: 198). Some American writers see the idea of Turkish unity as the rebirth of pan-Turkism and meet with anxiety. For example, Alvin Toffler counts some Turks who dream of gathering "Turkish speakers from Cyprus to Kyrgyzstan in a new Ottoman Empire" as one of the actors who will influence the world flow" (Quoted from Alvin and Hedi Toffler, 1997: 209, Kuru, 1999: 199).

The Central Asian region where the Turkic Republics are located is very important in geopolitics and geoeconomics. The region in question is a territory where great powers such as the USA, Russia and China are of interest and competition. China is interested in the region because of its importance and is considered a big market in economic terms. In addition to its desire to expand westward over the former Soviet states, China also desires to integrate with these states economically. The USA is trying to preserve its influence in Central Asia to limit the increasing influence of China and Russia in the region, to prevent the Central Asian states from encouraging their policies independently of Russia, and the formation of an



alliance between Russia and China, which has emerged as anti-American (Abdykadyrova, 2016: 206).

On the other hand, the USA provides aid to its allies in a balance that they cannot break free of dependence on itself. An example of this policy is to try to hold the initiative in this field by using the APEC, which includes Canada, to prevent the formation of a power other than itself in the South Pacific. Therefore, the United States will not accept Turkey's release from its control, especially its influence on Central Asia. For the United States, Turkey may have roles such as "model for Turkic republics", "bridge between Central Asia and the West". However, "being a leader in the Turkish world" does not appear to be an acceptable role (Kuru, 1999: 200).

Russia also fears that Turkey will establish the "Turkish Union" and the "Turan Union". For example, Russian politician Vladimir Jirinovski has said in all the television programs and meetings he attended that Turkey wants to unite the Turkic republics and regions in Russia to form the Turan Union. Turkey is dreaming of establishing a Turkish rule and dominating the world's countries, Jirinovski said, adding that "Turkey aims to take Turkic republics from Russia and establish the Turan Union" (For Jirinovsky's speech, see. <https://www.youtube.com/watch?v=q5uZomtvZTg&feature=share&app=desktop>). The following words of an academic of Kazakh origin working as a Turcologist in Russia are meaningful: "Turkey may see the ideal of Turanism as utopia. Many Turkish people do not have such requests and opinions! But recently, Russian television and its broadcasts have been stressing that Turkey could enter a possible Turanism movement and become part of a package around the idea of "Turan" with Turkic republics such as Kazakhstan Kyrgyzstan and others Uzbekistan, Turkmenistan, and even Azerbaijan. Also, Russia is focusing on how to dispose of it!" (Sinan, 2015). To prevent the formation of a Turkish Union, Russia is trying to keep the independent Turkic republics under constant control. At the same time, it tries to keep the autonomous republics and Turkish communities within it. Aleksandr Dugin has focused on Turanism in his work titled "Fundamentals of Geopolitics". He stated in his work that "Kazakhstan has the basis for its entire continent policy in the integration of Russia. Therefore, it is very important to cut off any influence Turkey has on the region and prevent any Turan integration" (Dugin, 2000: Taldybayeva as cited in 202-205, 2015). According to Russian political scientist Nartov, the Russians have always perceived Turkey's active

policy toward Central Asia as a threat and have identified it with the ambitions of Panturcism. As regards the reason for this, he emphasized the history of relations between the two countries. As their relations between the two countries deteriorated during the Ottoman period, Turkey and Russia perceived Turkey as enemies and threats. Especially when the relations between the two countries started to deteriorate during the Ottoman period, the two countries perceive each other as enemies and threats to them. In his work titled "Geopolitics", Nartov calls Panturkism a type of political Islam founded by the Turkish theorists of nationalism Gaspıralı and Akçura (Nartov, 2004: as cited in 452, Taldybayeva, 2015). As a result, the establishment of the Turkish Union in Central Asia, which has become a region where theories such as "controlling the Silk Pipelines controls the world" are produced, is not in the interest of other powers, and such a formation will certainly disturb them.

### **Conclusion**

It is seen that common history and cultural ties are sufficient to integrate Turkey with Turkic republics and are developed today. Characteristics such as common identity and mental closeness can also be considered at a sufficient level for integration. It is in the interest of both sides to join forces in economy, politics and other fields. Even if economic relations are not sufficient, the interaction between societies gradually increases, and these issues strengthen the possibility of integration.

Although there is no common threat for the countries, it is clear that cooperation with Russia will be beneficial in terms of competition of interests and local aggressors such as Armenia. It is observed that there are no supranational organizations to ensure integration. Still, non-state organizations such as non-governmental organizations and voluntary organizations, which will ensure inter-communal cohesion, have increased. Both politicians and societies are willing and unwilling to integrate at the same time. These issues reveal that factors such as common threat, supranational/non-state institutions, and public opinion remain uncertain. Geographical distance and disconnection, the reaction of foreign countries to integration, the key country Turkey does not have sufficient power, the fact that Turkic republics are still in charge of civil society, participating democracy are also factors that will prevent integration.

On the other hand, the current geopolitical imperatives show that the Turkic Republics have to develop their cultural-political-security-economic integration, even if they do not want it. The integration of the Turkic Republics turns into a process that gains reality as a stance related to geopolitical conditions, beyond an impossible dream. In this framework, geopolitical reality determines the basic template of international relations and the world system. Ideological motivation comes into play at this stage and gains the potential to become an important catalyst in increasing the speed of cooperation and integration of Independent Turkic Republics. Beyond a simple dream, the Turkish Union will be on the agenda of the Turkish World more in the coming years as a pillar against the existing geopolitical realities of the independent Turkic Republics.

There are many ways to work for the Turkish Union. Conducting scientific studies to show commonalities in legend, epic, history, language, and literature is one of these ways. It is also a way to do artwork for the same purpose. Talking to people one by one and creating a sense of unity and Turkishness among them is also away. Writing, working in written and video communication tools, creating and being involved in NGOs for this purpose... Any activity to be carried out for this purpose means working for the Turkish union. Above all, Turkey and the Turkic Republics will not be obstacles to this goal, and the government must come with fans for this purpose. This project, discussed in the Turkic republics and Turkey for many years, should finally become a "state policy", not a dream anymore. This goal must be left out of the conversation of the individual intellectual around the table and be the main plan at the top of the states. If a staff who can do everything for the Turkish Union comes to power in all Turkic republics, the movement will start.

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## MIRACULOUS EVENT IN AZERBAIJANI LEGENDS

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### INTRODUCTION

Legends, a small genre of epic folklore, have their plot structure. Legends, without exception, consist of episodic events. Since legends have an etiological feature, this episodic event also results in the realization of creation. Any interest in the reality encountered, the interest in its origin forms the basis for the beginning of the legend's work: this base also forms the connection with the legend which is told. The narrator selects and tells the appropriate subject. According to the texts that we have, it is possible to say that the development process of the plot of a legend consists of the following stages:

1. Reasons for the miracle;
2. Miraculous event;
3. The created being.

To study the plot of the legend, it is necessary to study the underlying event of creation: the causes of the miracle that takes place, the forms of the miracle and the being that was created. We have to say that the reasons for the miraculous event in the legend are various. In addition, the status and other characteristics of the characters play an important role in the realization of the miraculous event. Studying all these elements and their connections makes it possible to get detailed information about the legend plot.

One of the most important elements of the plot of the legend is a miraculous event. The miracle of the legend happens in the example of the change of character or sign that occurs on any being. The miraculous events we encounter in the legends can be divided into general features such as the following:

**1. Transformation** - one being transforms into another being, and both a sign and a change of quality take place on it. The character of the previous existence is the legendary hero. The next being, who appeared as a result of the transformation, is in the status of an existing real being.

**2. Change** - any sign or quality of a being changes. The process of change, unlike transformation, takes place on the same being. Here, creation is not expressed in the form of a complete being but by any sign of quality.

**3. Disappearance and creation from unseen** - The process of the disappearance or creation of any being, unlike the transformation and change, takes place not on the created being but another being. Still, as a result, a change of quality takes place. The "disappearances" belong to the legends about the creation of places of worship.

### **Transformation**

A large part of the miraculous event described in the legends takes place in the form of transformations. Transformations take place in the form of the transformation of one being into another. In legends, this situation occurs for various reasons. As we have mentioned above, blessing, curse and prayer are considered the main causes of transformations.

In legends, the transformed being sometimes chooses the being it will transform and sometimes offers a variant. The final decision is made by the "transformer". This is characteristic for those who want to get out of a difficult situation. When the hero of the legend is in a desperate situation, he prays and says: "turn me into stone, bird etc.", and target the being it will transform into. The situation is different in transformations that occur with punishment. Here, those who commit sin and have bad deeds turn into another being as punishment. The "punisher selects the transform object". Allah or Tanrı (God) and prophets perform the punishment. One of the transformations in the legends of the Turkic world is the "turning into stone" motif. S. Sakaoglu has done great research about the motif "turning into stone" in Anatolian Turkish legends and prepared the catalogue of this motif on the legends. On the other hand, M. Ergin approached the issue in a wider area and examined the motif "turning into stone" in the legends of the Turkish world. This motif has very ancient roots in Turkish world folklore. According to the author's last research, it has been determined that the main reason for turning into stone in Uyğur, Uzbek and Turkmen legends is punishment (Ergin, 1997: 176). In Azerbaijani legends, punishment and liberation stand at the basis of turning into stone. Transformations can be classified as follows:

1. Transformation into universe objects - the Moon, the Sun, the stars;
2. Transformation into stone - mountain, rock, hill;
3. Transformation into water basins - river, lake, spring;
4. Transformation into animals - big animals, birds, insects;
5. Transformation into plant - a) tree, shrub; b) flower;
6. Transformation into things - rosary.

**1. Transformation into universe objects.** In Azerbaijani legends, between transformation into universe objects, transformation into the Moon and the Sun make up the majority. The Moon and Sun myths' main feature is that the transformations usually occur in texts by physical action. In these legends, both the time and the state of transformation are not shown precisely. According to a legend, "Sun and Moon are brothers. Mother sends the Moon to bring the wood and the Sun to bring the water. After this day, the Sun rises from the water, and the Moon is in the sky. According to this example, they do not see each other." (Suleymanova, 2008: 156). According to the example we gave, the Moon and the Sun were humans before; the reasons and the situation of transformation remain dark for us. We should point out that it is not the text's fault that this myth's transformation is not depicted because we come across this situation in many Moon and Sun legends. In the other myth, the reason for the transformation is controversy. "Two brothers fight. One of them strikes his brother with a pitchfork and lifts him to the sky. The Moon is the brother in the sky, and the stain on the Moon is the place of the pitchfork (Azerbaijani folklore anthology. Zangezur folklore, 2005: 30). In only one of the texts about the creation of the Moon and the Sun, prayer is the basis of the transformation. "A boy loves a girl. Her father wants his daughter to marry someone else. Both the girl and the boy pray to God to lift them to see each other. The girl is turned into the Sun, and the boy is turned into the Moon "(Azerbaijani folklore anthology. Shaki-Zaqatala folklore, 2005: 11).

In this example, creation takes place through physical influence; the state of transformation is not clearly described. "The Moon is the brother of the Sun. Mother of the Moon asks him to bring a rolling pin, but he doesn't and wants the Sun to bring it. They quarrel. Mother hits the Moon with her



doughy hand. Both of them run away from home. Since then, the face of the Moon has been stained. Because the Sun is not sinful, the Moon comes out at night, and the Sun comes out during the day.” (Azerbaijani mythological texts, 1988: 38). At the beginning of the legend, they are presented as human beings, and in the end, they are depicted as the Moon and the Sun. In the texts about "Ulker ulduzu", the transformation takes place with Ulker's prayer. "Ulker's grandfather's cattle run out of fodder. He goes to his master to ask for grass. Agha wants his daughter instead of grass. The girl does not agree, and she begs her father not to give her to the agha. When the father goes out in the morning, he sees that all sides are covered with green grass, but he can not see his daughter; Ulker is being turned into a star and rises to the sky ”(Karabakh: folklore is also a history. Book VII, 2014: 16). Although the moment of transformation is not clearly shown in the legends of the Moon and the Sun, it is sometimes found in other legends. One example is the legend about the flower and nightingale (Azerbaijan folklore anthology, Aghdash folklore, 2006: 18).

**2. Transformation into stone (mountain, rock, hill).** These kinds of transformations are often found in Azerbaijani legends. The most widespread types of plots in all Azerbaijani folklore are related motifs - "turning into stone". A prayer for deliverance from a difficult situation is at the heart of turning into stone, a punishment for a sinful act. Among the legends "turning into stone", the texts about shepherds have a special place. In these texts, the transformation of shepherds is related to their punishment: the reason is that the shepherd does not keep his promise in many cases. In the legend of "Stone Shepherd", the shepherd who grazes his sheep dehydrates, he begs God to bring him water, and he says that if he gives water, he will sacrifice an animal for God. God provides water for him. The shepherd drinks enough water but does not keep his promise and kills the little black insect with the little white insect instead of the sacrifice. God turns the shepherd and the sheeps into the stone (Gedebey folklore precepts, 2016: 54). The second reason for turning to stone is the prayer of those who want to get rid of difficult situations. In "Boy Maiden Mountain" legend, his father wants to give his daughter a rich man. The girl escapes with him because she loves him. This rich man's helpers pursue the girl and the boy, praying for turning into stone (Azerbaijan Folklore Anthology. Nakhchivan Folklore, 1994: 83).

**3. Transformation into water basins - river, lake, spring.** In Azerbaijani legends, in many cases, the tears of the hero, who is in a difficult situation, turn into a river, lake, spring. If we compare these types of transformations with stone and animal transformations, there are not many samples. In the legend of "Asni Piri", the father does not want to give his daughter to the boy she loves. The girl leaves the village to meet with her lover in secret. The boy who loses the girl loses his way in the woods as well. The helpless girl cries and tears are being turned into spring (Azerbaijani folklore anthology. Nakhchivan examples, 2011: 69; Cafarli and Babayev, 2007: 154). The transformation of tears into spring is also unique to the "Giz Golu" legend. Khan loves a beautiful girl, and the girl loves a poor boy. Khan does not change his mind. The helpless girl cries so much that her tears are being turned into a lake (Azerbaijani folk sayings, 1992: 56).

**4. Transformation into animals (bird, insect).** This creation event is widely spread in our legends. Extensive research has not been done on this motif. S. Sakaoglu's research which is called "Human Noble Bird Legends", mentions this motif. In the legends of Azerbaijan, the prayer of the hero who was in a difficult situation stands at the basis of the transformation to these beings. "Turtle was a beautiful girl. Her father-in-law sees her naked when she was bathing in the lake. The bride feels embarrassed, prays to the sky for something to cover her body. The bride is being turned into the turtle, and the water basin is being turned into the turtle's shell" (Azerbaijani mythology texts, 1988: 74; Azerbaijani folklore anthology. Shirvan folklore, 2005: 92). In this example, the transformation is caused by embarrassment. In legends connected Isak-Musak bird, the reason for the prayer of the two brothers to be a bird is fear (Shaki folklore examples. II. book, 2014: 20). In a legend, the sick mother does not give water to her children. The mother prays and is turned into a Swan bird (Azerbaijan nation legends, 1985: 95). In the same type of legends shame, fear manifests themselves as an expression of salvation.

In legends, transformation into an animal comes to life as the transformation of humans into animals. In a legend collected from Garabagh, we encounter the cat's transformation into a rabbit with the prophet's curse (Qarabagh: folklore is also a history. Book I, 2012: 24).

**5. Transformation into tree, shrub, flower.** When we compare it with other motifs in Azerbaijani legends, we come across the transformation of the same types less often. The main reason for the transformation into the plant is the prayer of those in difficult situations. "Bay's (wealthy man) son loves a girl. But the girl loves someone else. One day, a flood comes when the girl meets the boy she loves. The boy wants to take this opportunity to kidnap the girl. In this case, the girl prays to God to turn her into a tree (Azerbaijani mythology texts, 1988: 75; Azerbaijani folklore anthology. Naxchivan folklore, 1994: 72). In the "Danakiran" legend, the desperate boy who lost his wealthy uncle's calves begs God to turn him into a plant (Azerbaijani folklore anthology. Goycha folklore, 2000: 187; Azerbaijan folklore anthology. Aghbaba folklore, 2003: 107).

In another legend, a girl who can not live apart from her lover wants to be turned into a flower. "Lala loves one boy, but her father doesn't agree with their marriage. The girl who cannot endure her lover's longing prays to God to save her from this trouble. In this case, the girl is being turned into a tulip flower" (Azerbaijan mythology texts, 1988: 75). According to these examples, the main reason for the transformation into the plant is prayer. We encounter the transformation into a plant for another reason in two legends. And it is not the human who is being transformed in these legends. "Prophet Muhammad's sweat falls to the ground. Both the rose and the violet were made from it (Qarabagh: folklore is also a history. VI. book, 2013: 35). In another legend, the bride's finger is being turned into a rose. According to the legend "Gelinbarmaghi", the mother-in-law cuts the bride's finger and throws it out to let her son disgust the bride. The bride's finger turns into a rose (Azerbaijan xalq legends, 1985: 71). If we look at the examples, we see that the transformations occur for a variety of reasons.

In some legends, the reason for the transformation is not shown (Azerbaijani mythology texts, 1988: 116, 214, 215).

**6. Transformation into any item.** In Azerbaijani legends, we encounter event transformation into items in only one plot. In the sources we have investigated, there are only two variants of this plot. According to the first variant of this plot, a person comes to see the prophet. After a few days, he doesn't meet with the prophet. The prophet takes out his tooth and puts it on the table so that the guest can understand what he means. The

guest comes and sees the tooth of the prophet and takes out thirty-two teeth of himself, and puts it next to him for the sake of respect. Allah-Taala, according to his respect for the Prophet, creates all his teeth by a miracle as a reward. The prophet comes home and rubs his hand on the tooth on the table, and they are being turned into a rosary. This is how the rosary is created (Shaki folklore examples. III. book, 2016: 16; Qarabagh: folklore is also a history. III book, 2012: 52). In the second legend with the same plot, the person who goes to the guest is Hızir. The Prophet comes home, touches the teeth on the table, and is being turned into beads. That's how rosary is created (Shaki folklore examples. III book, 2016: 16). In the previous two variants, the prophet has replaced the Khidr in the second variant. According to this plot, the method of transformation is the breath of the prophet.

As we have stated above, in many legends, transformation comes to life with curses and prayer. In some legends, this event takes place with a physical effect. In the legend of the "Ajdaha dashi", the dragon eats people's sheep and cattle. Since he harms the people, Pir baba hits him with his stick, and the dragon turns into stone (Shaki folklore examples. II book, 2014: 171). In another legend where the dragon turns into stone while passing by the dragon, Hidir Ilyas' horse rises and hits the dragon with a hard blow. The dragon can't move and turns into stone (Azerbaijani folklore anthology, Shaki folklore, 2000: 41).

In most of the "Sun and Moon" texts, the creation takes place through physical effects. But in these plots, the physical effect does not result in direct transformation. Transformation and creation occur simultaneously. As a result of the physical effect, first, a stain appears on the face of the Moon (by hitting it with a "doughy hand," with an "ashy hand", with a "floury hand"). Then the Moon is being transformed into another being. Creation is accompanied by change.

**Collective transformation.** One of the notable issues in legend transformations is the collective transformation. We come across collective transformations in legends, in which the motif of transformation into stone is involved. Collective turnings into stone, in most cases, the result of someone's prayer. With the prayer of one person, nearby beings are also being turned into stone. In the "İlan dashi" legend, the girl who sees the snake is coming, becomes afraid and asks God to be a stone. The snake, the

girl, and the nearby sheep are being turned into stone (Qarabagh: folklore is also history. III. book, 2012: 88). Those who are near the girl are beings who are being transformed without any reason. "When people are turned into stone, nearby animals and things are turned into stone ... Animals are turned into stone because they are with their owners" (Sakaoghlu, 1980: 38). We encounter the group of beings turning to stone in the legend of "Kemend Kaya". The wealthy man's daughter loves the poor boy. Since her father doesn't allow them to marry, the girl escapes with the boy. The father's helpers follow them, approaching and throwing a belt around the boy's neck. The girl prays to God, and everything around them is being turned to stone (Azerbaijani folklore anthology. Goyche folklore, 2000: 138)

**Continuous miracle.** We know that in collective transformations, several beings change their shape at the same time. Unlike the collective transformation, we encounter two metamorphosis events in a few legends - several beings are successively transformed into other beings. According to a legend in which two transformation events take place continuously, Pir baba turns the boy who loves his daughter firstly into a dragon and then into stone (Azerbaijani folklore anthology. Shaki-Zaqatala folklore, 2005: 228). In another legend, a change follows the transformation: a change takes place by physical action on the created stone. After the desperate lovers prayed and were turned into stone, the enemies divided this stone into two places with a sword and didn't allow it to reunite (National legends of Azerbaijani Turks, 2011: 61).

Creation with the breath of the prophet. As we know, most of the transformations take place as a result of prayer and curses. According to the three legend plots, prophets give their breath to any lifeless being, taking place in transformation. The reason for the miracle in these plots is the breath of the prophet. According to these plots, this authority belongs to prophets. According to the first legend, the prophet creates a bird to prove his prophethood, he gives breath to the bird, and the bird comes to life. The bat was created (Qarabagh: folklore is also a history. VI book, 2013: 38). This authority belongs to the prophet Jesus (Shaki folklore examples. II book, 2014: 135). According to the plot we call "Cat Meat on the Table", a dead cat is being turned into a living being by prophet's breath (Qarabagh: folklore is also history. I Kitap, 2012: 24). In the legend about the creation of the rosary, the miraculous event occurs in the same way. In one of these two legends,

the prophet Khidir creates the rosary with his breath (Shaki folklore examples. III book, 2016: 16, 18).

**A change.** If we approach the issue broadly, we must say that transformation is also a change. It is possible to separate them from each other from the point of view of the change undergone in creation. In this plot, being is created due to transformation carries any sign of the previous being. As we know from the tortoise legend, the turtle's shell is the basin in which the bride was bathing. Then she is exposed to the transformation (Shaki folklore examples. II book, 2014: 18). According to the legend of "Shanapipik", the forelock on the bird's head is the comb on the bride's hair (Azerbaijani folklore anthology. Irevan Chukhuru folklore, 2004: 172). In the process of a change, the situation is different. In legends, an event of change takes place on the same being. Another sign of quality replaces a sign or quality belonging to any being. In these types of legends, the basis of the change is punishment. It is possible to classify the changes we have encountered in Azerbaijani legends: quality and sign changes.

**a) Change of quality in animals, birds and other living beings.** In most of the legends about the creation of beings, we recognize that creation comes from change. According to a legend, the hen flies like other birds. In preparation for the winter, the birds decide to fly to warm countries and discuss the situation. Other birds believe in the existence of God, but the hen expresses its doubts about the existence of God. Since then, neither the hen nor any other birds confirm this opinion that they cannot fly (Azerbaijani mythological texts, 1988: 67). The basis of a change is the issue of faith. Hen says, "I will fly even if God allows it, even if he does not allow it," and damages his faith. It was punished for that. The change takes place on the hen, and the hen who could fly is punished for doubting its faith. At the same time, this legend tells us that other birds who harm this belief cannot fly later as hens.

In another text, in which the same creation is given with a different type of plot, Noah sends a chicken to bring the news of the drying up of the soil. The hen is engaging in food, and he forgets to bring the news. Therefore, Noah curses him; it cannot fly (South Azerbaijani folklore, 2015: 366). Also, here the change occurs as a result of punishment. The change is not that the chicken doubts his faith; it is for its irresponsibility. Noah cursed the hen, and

it is deprived of the ability to fly. But we are not talking about other birds here, and only hens are punished. In another legend, the change in quality is punishment (Azerbaijani mythological texts, 1988: 67).

**b) Change of sign in animals, birds and other beings.** One of the issues that stand out in the legends is that the hen has a sign of greed. Due to the negative features, the sign changes on the hen. In the legend "Prophet and Hen", the prophet sees that he eats a lot and does not raise his head. The prophet sends him to the barn so that maybe his eyes will be satisfied. According to the Prophet's curse, the chicken's head is down, and its tail is up. From this, it is clear that the chicken is greedy, always looking down. This situation becomes permanent with the prophet's curse (Karabakh: folklore is also a history. Book IX, 2014: 26). In this case, the change is accompanied by punishment, and the method of punishment is a curse.

According to the narration, "Why is the belly of the fish black?" the Prophet do not give water to fish, even though he was in the sea. Therefore, the belly of the fish is black. "Although it lives in water, the belly of the fish is black" (Karabakh: folklore is also a history. Book III, 2012: 28). As it is clear from the text, the fact that the fish's belly is black occurs with the prophet's curse. Through the curse, change takes place on the fish. But the reason for the punishment is unknown. This shows that the motivation of this legend is weak. "The order of cause and result in the text directly affects the credibility of the text" (Propp, 1998: 57).

The text "Why doesn't a goat have a tail?" shows the goat had a tail before. Because the goat was naughty on the ship, Noah grabs the goat by the tail, and the tail breaks off and remains in Noah's hand. Since then, the goat's tail has been short (South Azerbaijani folklore, 2015: 366). The change does not occur with punishment or prayer but with a physical effect.

**2. Change of signs in trees, plants and grasses.** The change in the legends takes place not only on animals but also on trees and plants. In one text, it is said that the girl met the boy she loved under a willow tree. When she sees her father coming, she prays to God to hide him. Since then, the willow branches have bent to the ground. The reason for the transformation in this text is that the girl is ashamed of her father. The girl's father's embarrassment is a special case of our tradition and is also found in other verbal examples. As a result of the girl's prayer to God, the willow's head falls

to the ground and hides the girl and the boy. In this legend, the cause and result of change complete each other (Azerbaijani mythological texts, 1988: 75). According to another legend, the process of change also goes on the juniper tree. According to the text, the enemies chase the prophet. He comes and hides behind a juniper tree. Since then, the juniper tree becomes green (Azerbaijan Folklore Anthology. Zangazur Folklore, 2005: 36).

**3. a) Change of sign in places.** While discussing this issue, we must specifically mention the legends about creating any trace on the mountains and rocks. According to the legend of "Horse footprint", Hazrat Ali gets tired in a forest and wants to drink water from the lake. His horse's footprints remain on the rock (Azerbaijan folklore anthology Zangazur folklore, 2005: 42). In another legend, it is said that the prints of Hazrat Ali's five fingers remain on the rock (Gadabay folklore sources, 2016: 44). In some legends, these traces belong to the hero of the saga - Khoroghlu. According to a legend, while Koroglu was fighting with the enemy, his horse flew like a bird, jumped to the other side of the creek, and his footprint remained on the stone (Azerbaijani folklore anthology. Nakhchivan examples, 2011: 86). The majority of legends about the origin of "horse footprint", "footprint", "handprint" in different places are related to Hazrat Ali, some saints and Koroghlu. We encounter this sign in the legend of the "Milky Way" (Samanyolu): "A man's straw ends. He goes and steals straw from his relatives and falls it from the straw bag to the ground. The Milky Way is a trace of this straw "(Azerbaijan Folklore Anthology, Aghdash Folklore, 2006: 15).

In many cases, the creation of traces in legends occurs as a form of change. In some legends, we encounter a transformation event accompanied by a change, as in the "the Moon and the Sun" texts. According to a legend, the dragon blocks the road in ancient times and does not allow people to cross the road. Hidir Ilyas's horse, who comes to help, kicks the dragon, and the dragon turns into stone. "This stone is the dragon on the side of the road that connects the villages of Bashshabalid and Bashgoynuk". The traces on the stone are the traces of the horse and chariot of the prophet Hidir "(Azerbaijani mythological texts, 1998: 82). As understood from the legend, the dragon is first turned into a stone due to his physical influence. However, during the transformation, the traces of Hidir's horse remain on the rock. Transformation also takes place here.



**3. b) Change of sign and quality in places.** In the legends, we often come across the motif of any trace to stay in some places. This process is caused by a change in the quality or character of any space. This being already exists; only under the physical influence of another being, the sign of change. In some legends, the change of signs also brings about a change in the quality of this place. This aspect belongs to places of worship. According to the text, people began to believe in some places in the previous periods after seeing traces left, and these places turn to worship places. Significant change leads to a change in perceptions of the same space, which results in a change in the quality of that place. "Julfa has a horseshoe trace on a black stone in Yaychi village. As it is said, Hidir is the footprint of the prophet's horse" (Azerbaijani mythological texts, 1998: 82). According to a legend, this place was turned into a place of worship with the footprints of the prophet's horse.

Although change is similar to transformation, it is different in its way in a more specific sense. Our presentation entitled "Motif of change in Azerbaijani legends" discusses this topic (Emirli, 2018: 177-179).

#### **"Disappearance and creation from unseen" event**

"Disappearance and creation from unseen" events belong to the legends associated with places of worship. The miraculous event underlies the creation of worship places that occur in "disappearance and creation from unseen". It is also unknown why these events happened. In legends, disappearances are described as the disappearance of a person and sometimes a corpse. According to a legend, the stepmother hurts the girl, and she is jealous of her daughter's friendship with the cow. Her husband wants to cut the cow at her request. The cow and the girl disappear. Since then, it has become a place of worship (Azerbaijan Folklore Anthology, Ganjabasar folklore, 2004: 68). According to another legend, a brother and sister run away from the enemy. Seeing that they will be caught, they pray to God to make them disappear. Both are disappearing. Now this place is worship (Azerbaijan Folklore Anthology, Aghdash Folklore, 2006: 138). In many legends, the saints disappear. According to the legend, a saint from another village, who was unknown by people, disappears here (Azerbaijan folklore anthology. Examples of Nakhchivan, 2011: 76). After this miraculous event, that place becomes a place of faith.

We encounter the motif "creation from unseen" in two plots. In one plot, a living being is created from the unseen. In another plot, water is created from the unseen. According to a legend about the unseen creation of a living thing, a large black camel emerges from the hearth. After this event, this place becomes a place of worship called black camel (Kara ner) (Anthology of Azerbaijani folklore. Borchali-Garapapag folklore, 2011: 18). The second case is the creation of water from the unseen. A man dies in the house where he visits. From there, water begins to flow. Since then, this place has been worship (Examples of Shaki folklore, 2014: 167). The creation in these plots shows a miraculous description of the origin of the place of faith. In these plots, the event "disappearance and creation from unseen" does not represent the creation of any being but only serves to create the place of worship. To put it another way, as a result of a miraculous event in life, the way we look at any space changes - a certain belief is being formed, which means that the quality of that place is being changed.

### **Conclusion**

Studying Azerbaijani legends also means revealing the uniqueness of the legend plots. The collective assimilation of a large part of the texts, not a small part, over a long period allows us to determine the specific elements, the developmental stages of the plots, and the regularities of motivation. Only in this way it is possible to recognize the plot of the legend. The classification of the legend hero, the miraculous event, the characteristic features of the creation is from these issues. The classification of Azerbaijani legend plots according to their content and quantity features is important from the detailed study of the plots. All these features should be taken into account in the preparation of the plot catalogue of Azerbaijani legends.

As a result of the examples we have given, and their theoretical evaluation conclude that the miraculous event is the most important part of the legend plot. It is impossible to learn the plot of a legend without learning the features of a miraculous event.

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## INVESTIGATION OF SIMILAR ASPECTS AND PROTECTIVE EFFECTS OF UMAY- ANA AND SAHMERAN

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### **Abstract**

Mits, which are unique to each nation's common culture, reflect the perspective and character of the society they were created by painting the saints of that society. Umay-Ana, who has an important place in Turkish Mythology, is blessed as a divine being that gives blessings to people, does good and protects. In Turkish cosmology, many similar features have been identified between the Sahmeran, the head of the snakes, which coincides with the healing source in its venom. The most important of these features is that they are feminine. In mythologies, feminine features are defined as reproduction.

The snake and dragon figure, which is seen in many areas of Turkish Art in terms of its relationship with the ground and water, which has been passed down from generation to generation, is of great importance in Turkish culture. As it is known, the double snake symbolizes death and resurrection. The inviolability of the snake in some regions of Anatolia, the belief that it protects the household and the household prevails. For this reason, the Sahmeran, which resembles a snake in terms of its physical features, can be thought to be influenced by Umay-Ana, who is described as the protective spirit of birth, children and women in Turkish mythology. The protective mission of both icons is striking.

In the Kyrgyz and Uzbek culture, Umay-Ana is also associated with protecting the children of Fatima and Rabia in the Islamic world. In this study, the similar aspects and protective effects of Umay-Ana and Sahmeran figures were interpreted.

**Keywords:** *Umay, Sahmeran, healing, place, water, snake, sacred*

## INTRODUCTION

Mythologies, which are the main material of epics, are like a symbolic language that keeps the secret of the past and reflects the character of the society they live in (Seyidođlu, 1989: 2) is based on supernatural beings. (Eliade, 2017: 11). The cosmic dive of human beings into water will take place with the creation of the Universe (Taş, 2017: 90). The gods created humans' water, earth, fire, and air elements (Seyidođlu, 1992: 572). God takes the most important place in the first known entity description. Therefore, it is seen earlier than other entities (Taş, 2017: 55). Many sacred beings are important in the Turks, and the first sacred entity after God is Umay-Ana. Although it is defined as a celestial being in terms of its association with the earth and water, Umay has also been adopted as a terrestrial being (Taş, 2017: 62, 71).

For this reason, in Turkish mythology, where the fantastic figure continues to breathe, we come across the figures of Umay-Ana and Sahmeran, who leave permanent marks that continue their existence from generation to generation, sometimes in architectural structures, metal objects, sometimes in houses as a protective spirit and the dowry of bridal girls. In Turkish Mythology, the mother's protection instinct and fertility made maternal and fertility important. It is seen that the legendary spirits are processed as feminine beings and adopted as protective. For this reason, similar aspects and common protective features of Umay-Ana and Sahmeran in Turkish art attract our attention. Umay-Ana and Sahmeran's interaction between the ground element in Turkish cosmology is another interesting aspect of the shaman's associating snake and sky in their rituals (Çoruhlu, 2002: 183). The curative effect of Umay-Ana's shamanic healing rituals, pictures and words in which the myths of origin are used against illnesses, the origin of the illness and the cure are explained, while at the same time, they are healed by calling the god (Eliade, 2017: 49).

Because of these features, Umay-Ana and Sahmeran, which have an important share in Turkish art and continue their influence from generation to generation, can establish a religious relationship with the protective and healing effect on people. Among the figures of societies that think sacred beings protect them, we come across in many areas; because of its connection with both earth and sky; it is seen that they intersect with Umay-

Ana, who takes care of not only humans but also plants and animals and appeals to all living beings in terms of a ground-water relationship (Çoruhlu, 2002: 38). In this context, to determine the similar aspects and protective effects of Umay-Ana and Sahmeran in Turkish art, Umay-Ana and Sahmeran on Turkish culture were examined. It was determined as a result of various researches that the belief in Anatolia continues.

## **METHOD**

Our study was primarily started with a literature review. It has been observed that the beliefs we have identified about beings that are considered sacred in line with the researches still exist in Anatolia. That exemplary figures and beliefs are still used in various geographies. Similar aspects of Umay-Ana and Sahmeran were tried to be associated with their intended use.

## **UMAY-ANA**

The very important holy spirit, Umay-Ana, whom we know as the goddess, is known as Umay-Ene in the Kyrgyz, Umay-Ana in the Uzbeks, Umay is the Khakas, and Umay-Ene in the Kaçın. Alekseyev stated that Umay was a Turkish goddess and that its origin came from the "Moon" (Geybullayev, Rızayeva, 1999: 215, 218.). The word "İduk" in sources means sacred (Roux, 2005: 170). The three-sliced crown and the bird depiction are among the most important symbols of Umay Ana (Bilgili, 2014: 127). Umay appears in the form of a bird or a winged woman because, in Eurasian mythology, the bird is accepted as an intermediary between the "earth and sky" of the cosmos (Azar, 2019: 4). Umay-Ana uterus symbolizes fertility, productivity and efficiency. Cave, nest, dormitory, etc., are among the symbolic values of Umay-Ana. Ögel stated that it is only Turkish belief by giving Umay a belonging (Ercan, 2018: 93).



Image -1 Umay-Ana with three-piece crown and Andean glass



Image-2 A depiction of Umay made of felt, used as an amulet (Yaşar Çoruhlu)



Image -3 Depiction of Umay on stone Taraz (Cambul) Kastayev State Art Museum (Yaşar Çoruhlu)

The matriarchal social order, which has always been of great importance in Asia, came into existence with the goddess. Even though the patriarchal order was adopted with the concept of alp in the century before Christ, the goddess still emerged under the name Umay, preserving her goddess place in the Göktürk period (Esin, 1983: 132).

Umay's celestial archetype is the moon. When Venus is born as a morning star, warrior and masculine, she assumes the Goddess character when born as an evening star. The Gokturks who went to war by accepting Umay as masculine receive approval from Umay Bey. He makes wishes to protect them. Umay helps the soldiers. It is thought that those who were martyred swore with Umay. It can be matched with drinking martyrdom sherbet (Bilgili, 2014: 126). Umay is a female Goddess who protects human and animal babies and all females (Azar, 2019: 5). According to Bayat: Umay (Earth), Mother and the Moon



emerged due to belief in God. Radloff emphasizes protecting the young and dead souls by explaining the word Umay as a female deity. Inan mentioned that Umay is of Indian origin and mentioned as Huma or Humay in Iranian literature. The Umay name is mentioned in the first written document and feminine in the Orkhon Monuments (Ercan, 2018: 94).



Image-4 'Umay Bey' depiction (Nuray Bilgili)



Image-5 Umay-Ana and alp drinking oath wine and holding oath glass (Nuray Bilgili)

This holy spirit descends from the sky in the form of a bird and drops milk into the mouths of babies who are born, giving them souls (Bilgili, 2014: 120). According to the belief, children always laughing while asleep signifies Umay's togetherness, and the sickness of the children indicates Umay's separation (Çoruhlu, 2002: 40 In hakas, the belief that the speech of children in their sleep is with Umay Ana is dominant. (Azar, 2019: 5). Bilge Kağan likened his mother to Umay which the protector of children. "Like Umay, my mother got the male name of Kültig thanks to Hatun's box"(Ercan,2018: 4).



Image-6 Hand symbol called (Nuray Bilgili)

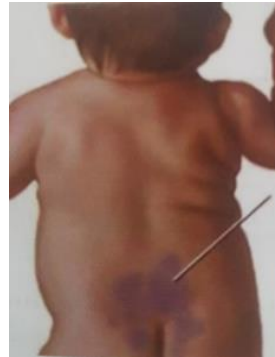


Image-7 The stain seen in newborns, known as the Mongolian Spot or Mother Umay's handprint (Nuray Bilgili)

The hand symbol from archaic myths is associated with the hand symbol in Umay-Ana. This symbol which is described as the midwife's hand and associated with birth, is likened to Fatima's hand in the Islamic meaning (Bilgili, 2014: 121). When the Anatolian woman starts a job, she mentions Umay-Ana's hand to call for goodness and abundance (Azar, 2019: 5). Fatma Ana, who has an important place in Turkish culture, is likened to Umay Ana as a symbol of power, goodness, righteousness and protection in line with the orders of God (Ercan, 2018: 128).

"The fish" symbolism is the archetype of abundance, fertility.



Image-8 13th century Seljuk 'Huma Bird' (Nuray Bilgili)



Image-9 Umay-Ana in the form of a three-sliced crown and a bird (Nuray Bilgili)



Image-10 Umay-Ana with 'Ant Goblet' in hand (Nuray Bilgili)

It supports various beliefs about Huma that we encounter in Turkish-Islamic culture and is considered the bird of fortune (Çoruhlu, 2002: 42). The hand expression is an indication of the goddess's protection. While the children are being treated, an expression such as "It is not my hand but the hand of Umay-Ana" is used. In the past, women believed that Umay-Ana was Fatma and Zühre Ana. The stain on the hips of babies is believed to be a Mongolian stain or Umay-Ana's print.

Handprint (Bilgili, 2014: 121). The woman who treated the children and helped during the child's birth said, "It is not my hand, but the hand of Umay Ana", asks for help from Umay-Ana. Uzbeks are also known as Bibi Fatima's hand, Bibi Zehra's hand (Taş, 2017: 67). We see Umay-Ana in many literatures. Various sections can exemplify the Epic of Manas for Umay-Ana.



Image-11 Umay-Ana Artuqid money sitting cross-legged holding an 11 Moon tilgen (Nuray Bilgili)



Image-12 14th Century Mamluk Icon - Turkish sitting, three-segmented crown, Umay-Ana iconography with the fish it catches (Nuray Bilgili)

## SAHMERAN

Shah: ruler, ruler, sultan; mar: snake; maran is used to mean snakes. Shah-i Maran means the king of snakes. Sahmeran appears in different icons such as mythological, legendary and literary (Yılar, 2016: 1). Sahmeran's other name is known as 'Yemliha' (Sökmen, Balkanal, 2018: 284). In Turkish culture, the emergence of this mythological being, whose head is human and the lower part is the snake, has been seen in many areas of art, from architecture to ornaments, from panels to textiles and metal objects, starting from primitive societies to the present day. Sahmeran is one of the most used fantasy figures in Camalt. It has been used in homes for protection from abundance, evil eye and evil (Kodaman, 2018: 1355). The snake is a mythological being accepted sacred as a symbol of death and resurrection due to its healing and protective properties (Sökmen, Balkanal, 2018: 282). Another mythological entity is the dragon figure we associate with the snake. The dragon and the serpent are figures whose meanings change according to their culture, belief and practice, whose origins go back to the Central Asian old Turkish belief system. The snake and the dragon have been shown to symbolise cleanliness, the universe, rain, health, and fertility (Berkli, 2014: 72).



Image-13 Mardin Sahmeran Copper Panel (Yağmur Topal)

Sahmeran figures are mostly seen in the provinces of Siirt, Tarsus, Mersin, İğdır, Artvin, Erzincan, Tunceli, Van, Mardin (Balıkçı, 2018: 57). Sahmeran is associated with all holy women in religious symbolism. Especially, Umay-Ana and cave stone mountain cult have established interests (Kodaman, 2018: 1355). Sahmeran's life in the cave (cave cult) reveals her relationship with Umay-Ana (Balıkçı, 2018: 57).

The crescent on the crown of Sahmeran is the fertility-related power of the moon (Abiha, 2016: 106). It is also one of the symbols of Umay. As we emphasized on Umay, the serpent is one of the protective animal spirits that helped the shaman connect with the sky-underground. Its most important feature is its renewal. The snake connection with the moon is immortal because the moon is renewed. The moon provides power-abundance, knowledge and immortality (Kodaman, 2018: 1355).

It is believed that the moral protection of the house and killing the snake will bring bad luck to the household in contrast to harming the household in Anatolia (Balıkçı, 2018: 60). Sahmeran has three symbolic features: Poison, healing, guardian of secrets and wisdom. Some people in Anatolia hang Sahmeran in places where they can respectfully see them in their homes, and some hang it in their workplaces to bring abundance (Sökmen, Balkanal, 2018: 292). As the house owner, it is believed that the snakes do not harm the host unless they are angry (Balıkçı; 2018: 57). In the legends, eating the snake's flesh is healing and the belief that the eater dominates the language of animals (Durbilmez, Tekin, 2020: 312).



Image-14 <https://i.pinimg.com/originals/86/21/08/8621086ab4dae8e2ea877b49ecf0d665.jpg>

Among the various depictions of Sahmeran, it is generally seen as a feminine, long-eared, goat horn, scaly body in the form of a dragon and a snake (Abiha, 2016: 106). Long hair, a snakehead on its tail, and sometimes a plant hand symbol is depicted. Webbed feet unique to waterfowl is an indicator of their relationship with water cult. Hz Fatıma's hand is depicted. The reason is the desire to increase the protective power (Kodaman, 2018: 1364). In the motifs, ram horns, one of the ancient mother goddess symbols, are seen on both sides of the crown. Ram horns symbolize the mother goddess, a six-foot human (Abiha, 2016: 101,102). The peacock on the Sahmeran represents its invisible eye.



Image-15 Woman Praying While Cleaning the Sahmeran Painting (Sökmen ve Balkanal, 2018: 293)



Visual -16 Sahmeran Gold Filigree Pendant (Hilal YAŞLI Mardin 2015)



Visual-17 Forty patches on the sieve



Visual-18 Forty Patch Exhibition



Visual 19- Sahmeran on Stone

Representation of Abundance and Abundance (Fairuz AYĞÜL İzmir 2018)

## Various Sahmeran legends told in Anatolia

### a) - Sahmeran and Legend of Camasb

*“Camasb, who makes a living by woodcutting, finds a well full of honey in the forest one day. Camasb is lowered into the well by his friends to extract the honey and left in the well. Camasb encounters Sahmeran sitting on a throne in the well, whose top is human and the bottom is snake-shaped and who speaks like a human. Camasb asks himself to be left. Sahmeran does not want to let Camasb go, saying that his death will be by a human hand and that if he leaves himself, his place can be found immediately by human beings. However, Sahmeran, who cannot stand the insistence, sends Camasb to his house because he does not tell anyone about his location. In the meantime, it is recommended that the doctors eat the flesh of the Sahmeran to recover the Sultan of Tarsus, who has an important disease. Thereupon, big promises are made to those who find the place of Sahmeran, but no one who finds it will appear. When the vizier told the sultan that the scaly like a snake skin of the back of the person who saw the Sahmeran, the sultan ordered everyone to come to the bath and wash. Camasb is taken by force even though Camasb does not want to go to the bath because Camasb promised Sahmeran. When it is seen that Camasb's back is like snake skin, they learn the location of Sahmeran by force from him. Sahmeran does not resist because he knows his destiny, and Sahmeran instructs Camasb to boil his flesh after his death to drink the first water to the vizier, the second to the sultan, and the third to drink himself. Sahmeran is killed by taking it to a bathhouse and its meat is boiled. The vizier asks Camasb to drink the first water. Camasb gives the first water to the vizier by doing what Sahmeran said. The vizier dies as soon as he drinks the water. The sultan who drinks the*

*second water gets well, Camasb, who drinks the third, becomes even stronger with his mind and intelligence and becomes the chief vizier to the sultan" (Sökmen, Balkanal, 2018: 287).*

#### **b) - Legend of Sahmeran and Lokman Hekim**

*"It includes the healing and killing properties of the snake. According to legend, the sultan is caught in relentless trouble. The sultan, who learned that this problem is the only remedy, wants to recover by eating after Sahmeran's meat boiling. The person who eats Sahmeran's meat will have all the secrets of the world. The trickster vizier who learned this, he plans to eat Sahmeran's meat himself. The healing part of Sahmeran, which has the feature of wisdom, is its head. Instead, the trickster vizier dies who eats the tail, which is the venomous part of the snake. The sultan does not live because he cannot eat meat. Tahmasb, who bit the head of Sahmeran, becomes Lokman Hekim who discovers all the secrets of the world" (Durbilmez, Tekin, 2020: 312).*

#### **c) - The Legend of Sahmeran explained in Mardin**

*The vizier's son is thrown into a well in the desert by his friends. He tries to get out of the well on his effort, expands and enters a hole and falls asleep there. When he wakes up, he sees Sahmeran on the throne. Sahmeran, who is half human and half snake, comes to him and asks. "How did you find our place". He also tells about the betrayal done to him. Sahmeran says, "If I let go of these dragons, they will destroy you." The vizier's son begins to beg Sahmeran. Sahmeran takes a word that he will not tell anyone about his place and releases him. After returning to his country, the vizier's son hears that the ruler is sick. The ruler will both give his daughter to the one who saves himself and make him a vizier. Physicians are gathered and recommended from Sahmeran's meat. Thus, they say that the sultan will find healing. The vizier's son tells the sultan's men the location of the Sahmeran, although he promised not to tell anyone about his place for his benefit. When the Sultan is fed from Sahmeran's meat, the sultan finds healing" (Sökmen, Balkanal, 2018: 287).*

### **CONCLUSION**

As a result of our research, it has been observed that the figures of "Umay-Ana and Sahmeran", which differ in their meanings according to the

culture, belief and application areas of Turkish Art, are among the important sacred figures of Turkish mythologies, are primarily feminine and both figures have cave cults. The cave represents the woman's womb. Although Umay-Ana is sometimes described as masculine, according to her relationship with the Moon, it has been concluded that he is feminine. In Turkish culture, the hand of Umay-Ana and Fatima and Zehra in the religious context coincide. Both figures protect the household, house and child; its healing effect is believed. The moon represents the common symbols of both Umay and the snake. Another common point of the Serpent and Umay is the earth-sky, earth-water relations. Umay's protection of all living beings, the beginning of creation with water, is another point that draws our attention to the relations of the snake and dragon with water.

Prof. Dr Fahriye Bayram stated that the Sahmeran figure found in the Kars-Ani ruins is the same as the Umay figure. As a result of our research, both figures are similar in terms of their symbolic features. Still, the fact that Sahmeran is the king of snakes in terms of physical features shows that the depiction of scales, snakes and dragons in his body is a being that appeals to the underground. Umay-Ana shows feminine features, a female head, and the bird-form depiction to connect with the sky as the sacred being after God suggests that both figures are different. As a result, it is thought that Umay-Ana, known as the sacred being and considered important in Turkish societies, affected the emergence of Sahmeran.

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### Images

1. Umay-Ana with three-piece crown and Andean glass
2. A depiction of Umay made of felt, used as an amulet (Yaşar Çoruhlu)
3. Depiction of Umay on stone Taraz (Cambul) Kastayev State Art Museum (Yaşar Çoruhlu)
4. 'Umay Bey' depiction (Nuray Bilgili)
5. Umay-Ana and alp drinking oath wine and holding oath glass(Nuray Bilgili)
6. Hand Symbol Called Hamsa (Nuray Bilgili)
7. The stain seen in newborns, known as the Mongolian Spot or Mother Umay's handprint (Nuray Bilgili)
8. 13th century Seljuk 'Huma Bird' (Nuray Bilgili)

9. Umay-Ana in the form of a three-sliced crown and a bird (Nuray Bilgili)
10. Umay-Ana with 'Ant Goblet' in hand (Nuray Bilgili)
11. Umay-Ana Artuqid money sitting cross-legged holding a 11 Moon tilgen (Nuray Bilgili)
12. 14th Century Mamluk Icon-Turkish sitting, three-segmented crown, Umay-Ana iconography with the fish it catches (Nuray Bilgili)
13. Mardin Sahmeran Copper Panel (Yağmur Topal)
14. <https://i.pinimg.com/originals/86/21/08/8621086ab4dae8e2ea877b49ecf0d665.jpg>
15. Woman Praying While Cleaning the Sahmeran Painting (Sökmen ve Balkanal, 2018: 293)
16. Visual: Sahmeran Gold Filigree Pendant (Hilal YAŞLI, Mardin 2015)
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18. Visual: Forty Patch Exhibition/Representation of Abundance and Abundance (Fairuz AYGÜL, İzmir 2018)
19. Visual: Sahmeran on Stone (Fairuz AYGÜL, İzmir 2018)

## SHERBET IN TURKISH CULTURAL LIFE

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### **Abstract**

With the sprouting of wheat, the introduction of food into cultural life is a great development that shaped society. Subsequently, the search for new products has brought diversity to these communities. The sherbet, which has entered the beverage life of "place" and Turkish cuisine by preserving its existence from Central Asia until today, has been another symbolic factor for its period.

Changing the order of the study and finally interpreting the meeting for the cause and effect relationship will apply for a method. The Presidential State Archive, which is included in the used resources, has been used limitedly, not including direct sherbet descriptions. Then this deficiency was tried to be eliminated with the resources. With the transformation of a periodic other, comfortable progress has been made in interpreting their experiences using historical experience.

In this study, sherbets in Turkish cultural life, which were prepared considering that there was a deficiency in academic studies of Turkish cuisine culture, constituted the main subject of the study, and this deficiency was tried to be remedied by researching the sherbet culture in Central Asia, Selçuk and Ottoman geography. This study, which has been examined through research, shows that some cultural events and phenomena are also integrated with food. Culture, which is the backbone of society, interacts both within itself and with its environment. The sherbet settled in this culture shows that heritage from Central Asia could not be preserved in its full sense. The lack of studies in this area confirms this. The main purpose is to ensure that such a deep-rooted cultural past is remembered and included in society. Finally, this study prepared with the addition of field studies, scientific projects, where a wider gain will be achieved, is aimed to be introduced to the fields of History, municipality-supported pieces of training, workshops, brochures, QR codes and pop-ups, and expanding the beverage network to gastronomy and tourism areas.

**Keywords:** *Central Asia, Selçuk, Ottoman, Sherbet, Syrup.*

## 1.Introduction

The eating and drinking habits of all societies that have lived in the world have had different characteristics since the day they emerged. These features differ according to the region they settled in. Besides, the food culture of the settled region was also adopted. The region's climate, geography, culture, and lifestyle of modern Turkish cuisine was influential. The blending of the nomadic culture of the Turks with the settled life is among the contributions to the culinary culture. In the formation and development of modern Turkish cuisine, the Central Asian culture that the Turkish society went through until the 11th Century, the cultural interaction and developments with the Arab societies with the adoption of Islam, the cultures of the societies such as Iran, Hittite, Greek and the dynasties that ruled Anatolia. Turks were both influenced by their societies and influenced other cultures by carrying their own culture. With the settlement of the Turks in Anatolia, the shaping of Anatolian cuisine started. First, the Seljuk Dynasty's different ethnic and religious cultures, then the Ottoman Empire, are important factors in developing and enriching an accommodation between Turkish cuisine (Sahin, Turkey Seljuks and Principalities Era Cuisine, 2008).

Central Asia, the first homeland of the Turks, is a vast geography that includes vast steppes, large lakes, rivers and mountains. Some interactions in this geography, on the other hand, constitute the factors in the foundation of today's Turkish cuisine. Seljuk and Ottoman cuisine, which is considered a continuation of Central Asian cuisine, has a great share in the development of food culture. This study aims to convey the extent of the Turkish cuisine and culture in terms of roots by considering the literature knowledge of the Central Asian, Seljuk and Ottoman periods before the sherbet section, which is the main subject of the study. Sherbet, which has an important place in the beverage culture, has achieved a great development from the Central Asian Turkish societies to the Turkish society in the Republican era and has been the main subject of the study. Thus, the determination of the period and intensity of the sherbets, which have been used in Turkish cuisine from Central Asia until today, has been determined.

This study, which was prepared for the reintegration of the existing sherbets in Turkish culture into the society, by analyzing the data of forty-

three history and cookbooks, the method of scanning primary and secondary sources to determine the food and beverage culture of Turkish cuisine, when and when the sherbet in Turkish cuisine. The historical method was used to determine that it was consumed as much as possible—finally, the methods of interpretation of the findings to establish a cause and effect relationship.

## **2 Literature**

### **2.1 Turkish Cuisine from Central Asia to the Ottoman Empire**

The geographical location of all communities globally has been a determining factor in all areas, and this factor has also affected the food culture. Central Asia, the first homeland of the Turks, is today vast geography that includes China, Russia, Mongolia, Kazakhstan, Uzbekistan, Turkmenistan, Tajikistan, Kyrgyzstan, and Afghanistan steppes, large lakes, rivers and mountains. The Central Asian climate has a harsh continental climate, and most of the inhabitants of this region are nomadic societies on horseback. The economies of the communities here are based on horse breeding, animal husbandry and trade. As a result of nomadism, they have developed a simple and practical life resistant to difficult living conditions and can manage animals. Such a lifestyle has been the factor that facilitated the conquests of Anatolia, Iran, India and China (Işın, Cultural History of Food from Hunting to Gourmet, 2019).

The first known Turkish state in Central Asia, where the Turks ruled, is the Great Hun Empire. The later states are different Turkish states such as Göktürk, Kutluk and Uygur. The reasons such as population growth, the decrease of pasture lands for animals, famine, disease, wars and the hope of finding new places have allowed Turks to leave these regions and settle in different places, thus bringing the intercultural interaction with it and creating a wide-ranging culinary culture. These factors are also significant in the reputation and diversity of Turkish cuisine today (Işın, Cultural History of Food from Hunting to Gourmet, 2019).

The first information about Central Asian Turkish cuisine was found in BC. It is learned from the Great Hun Empire, which emerged in 220. It is known that the Hun State was fed with meat, rarely horse meat, mutton, rice, millet, barley, milk, yoghurt, and drinking kumiss and beer (Mahmud, 2018). As of the period, Silk Road trade and wars have created interaction in

other areas and the kitchen area. In addition, religious beliefs and interstate marriages have also been separate factors in culinary culture (Işın, Cultural History of Food from Hunting to Gourmet, 2019).

The Great Seljuk State (1040-1157), founded by Selçuk Bey, a member of the Kinik tribe of the Oghuz and was the commander of the Turkish Oghuz, dominates wide geography including Central Asia, Afghanistan, Arabia, Syria, Iraq, Iran and Anatolia. The Seljuk State, which started to grow with the conquests, increased its raids to the West when it won the Battle of Malazgirt against the Byzantines in Eastern Anatolia in 1071. Süleyman Şah, who declared his independence in 1075, established the Anatolian Seljuk State by making İznik the capital. In addition to the developments experienced, the movements of the Mongols to Anatolia started to weaken the Seljuk rule. With the establishment of independent Turkmen principalities in many parts of Anatolia, the Anatolian Seljuks started to shrink and disappeared from the stage of history in 1308 (Sümer, 2009: 365-385).

The Great Seljuk State took its place in the 11th Century, indicating the culinary culture's beginning. Seljuk cuisine continues Central Asian Turkish cuisine and bears traces of Iranian, Arab and Byzantine cuisines. Central Asian Turkish cuisine varied due to nomadism, and eventually, this diversity increased with the arrival of the Seljuks in Anatolia. Considering the geographical conditions of the existing region, the contribution to the kitchen is enriched. As of the period, it is known that Anatolian Seljuks cultivated wheat, barley, rice, dried grape, pulses, saffron, sesame oil and imported sugar and some spices (Işın, Cultural History of Food from Hunting to Gourmet, 2019).

In the Great Seljuks, four institutions are active for nourishment: *Çaşnigirlik*, *Şarabdârlık*, *vekîl-i fastness* and *hansâlârlık*. *Çaşnigirs* (Serving people); They carry out the table service in the Seljuk Palace. The head of these, the *emir çaşnigir*, is personally responsible for the ruler's meal. To prevent the ruler from being assassinated, he first tastes the food set on the table. Therefore, *emir çaşnigirs* are chosen from reliable people. *Şarabdâs* (Drink taster); They are obliged to prepare the sultan's drinks with a group of services at their disposal. The unit in which they carry out their services is called the *şarabhâne*. *Vekîl-i have*; He is the top-level manager of many units,

including the kitchen and wine glass. Hansâlâr is the chief cook (Bilgin, 2004: 21).

Seljuk cuisine; is based on two main elements: "animal foods", which are meat and dairy products resulting from nomadism, and "agricultural foods", a result of the settled life culture. The horse, used as the main consumption in Central Asia, was used as a mount during the Seljuk period. Sheep, goats and cattle derived from meat and dairy products have become indispensable for the table and kitchen (Şahin, Turkey Seljuks and Principalities Era Cuisine, 2008). Animal husbandry has gained great importance because it is the most important source of income and life in Central Asia and increased migration to Anatolia. The following determination of Haşim Şahin clearly shows the importance the Turks attach to animal husbandry: "Animal husbandry was the main source of income not only for the Seljuk Turks but for almost every Turkish state in this period. So much so that some Turkmens gave the names of these animals, which are an integral part of their lives, to the states they established or their tribes. Turkey Seljuk Empire was established recently in Eastern, and South-Eastern Anatolia carried two Turkish states Ak-Koyunlu and Kara-Koyunlu, their names. Likewise, some Turkmen tribes have the names Alaca-Koyunlu, Kara-Keçili, Yellow-Keçili, Kara-Tekeli, Kızıl-Keçili" (Şahin, 2008: 40).

Foods consumed in the Seljuk period were prepared as two meals in the morning and the evening. Foods consumed in the morning take the first place with dough products that keep you full. On the other hand, the existing economic situation and status play a major role in consumed food. While the periphery of the palace exhibits a wider and ostentatious consumption, the lower segment of the population displays a simple consumption. When Alaeddin Keykubat, one of the rulers of the Seljuk state, came to Konya as the ruler, one of the banquets given in his name exemplifies how the food is shaped according to rank as follows:

Although the Turkish cuisine culture of the Central Asian and Seljuk periods has a significant place for food, the contribution expands with the Ottoman Empire taking place in the history scene. Although it is reported that the Ottoman Empire was generally given a sermon given by Osman Bey in 1299 and declared its independence, the foundation of a state was accepted as a result of the emergence of a charismatic leader who is believed

to have taken his sovereignty from God. Of course, the country of this leader necessitates the existence of a large tax-paying public, that is, its reaya (İnalçık, 2019: 13). Such a phenomenon occurred after Osman Bey's fight in the Battle of Koyunhisar to besiege İznik. According to İnalçık, this struggle for Bursa and İznik, the two great bases of Byzantium, made Osman a charismatic Bey in the region, and the founding date of the Ottoman State, which became famous after this victory, was reported as of July 27, 1302 (İnalçık, 2019: 17). The Ottoman Empire, which emerged in the northwest of Anatolia as a principality in 1302 and later became an empire with its conquests, ruled until 1923.

Food was also a very important issue in the Ottoman Palace. Consequently, two organizations called *Matbah-ı Âmire* and *Kiler-i Âmire* are very indispensable for the Ottoman Palace Cuisine. The institution where the material was collected was called (food storage chief) *Kiler-i Âmire*, and the person collecting the material was called *Matbah Emîni* (In charge of kitchen materials). *Matbah Emîni*; meat, bread, spices and collects everything from the market that the palace kitchen, *pantry-i Amire* to bring these materials and transferred from *Kiler-i Amire* to *Matbahı* and cook. Kitchen workers are creative organizations that write poems or make miniatures for the palace (İnalçık, 2014: 15).

*Matbah-ı Âmire* is not essentially a kitchen, but the name of the administrative institution that contains various kitchens, halvahâne, cellar, bakeries, various profit houses, mirî dairy and simidhana (Bilgin, 2004: 55-56). The exact foundation date of the *Matbah-ı Âmire* Relic is unknown. Therefore, it would not be wrong to say that the *Matbah-ı Amire* Emirate, which we saw at the end of the Fatih period, was established after the construction of the New Palace (Topkapı Palace), probably within the framework of the arrangements made by the same sultan in the palace organization. The first records of *Helvahâne* in *Matbah-ı İremire* are found in the books of the Kanunî period; In the book dated 1527-28, *Helvahâne* is also mentioned together with *Kilâr-ı Âmire*. In this case, *Helvahâne* should have been established as an independent unit attached to the kitchen between 1491-1527, probably after the 1509 earthquake or in the first years of the reign of Kanunî (Bilgin, 2004: 24-27). The halvaci here were working under the supervision of a *helvacıbaşı* and a headman. Since sherbet, compote and pickles are produced in large quantities in the same section, those who



receive these services from halvah vendors have formed separate groups under the responsibility of managers such as Head sherbet maker, head pickles maker and others (Bilgin, 2004: 64-65).

By the end of the 15th century, the Ottoman Empire ruled over much of today's Bulgaria, Macedonia, Northern Greece and Northern Anatolia. The Ottoman Empire, which started to expand with the conquests, also expanded trade between countries and cities. In the 15th century, rice from Plovdiv and Burgas was among the basic consumables for the palace. In this period, importance was also given to fruit and vegetable cultivation, 1465 Fatih Sultan Mehmet planted fruit trees in the palace garden in Topkapı Palace, and vegetables such as cucumber, radish, carrot, turnip, grapevine and chard were grown in the palace and the sultan's gardens (Işın, From Hunting Cultural History of Food to Gourmet, 2019).

Although the Ottoman Palace cuisine consumed meat, the main nutrient of the Central Asian and Seljuk Turks, it did not include meat as the only main meal. It is possible to say that there has been a great change for the Ottoman cuisine and that this change is a balanced cuisine culture, both carnivorous and herbivorous. When we look at the West, meat is the main element. Looking to the East, especially when we look at India, China, Far East and Iran cuisine, rice is the main nutrient. However, in the 15th century, it is seen that the Ottoman Palace cuisine formed a synthesis from almost all existing products, rather than a single main nutrient. Another food group that is popularly consumed in the kitchens, especially among palace officials, is the fish caught from the Bosphorus. Although the lower segment, especially the Muslim people, did not like it very much, the palaces and sultans often took part in their tables (Bilgin, 2008: 82).

The meal times of the Ottoman palace people consist of 2 meals: mid-morning when breakfast is served and the afternoon (when dinner is eaten). The meal order was arranged according to the rank, and the sitting table was held on a cover called *bulgari*. Luxurious and flamboyant tables were often seen at banquets, and a simpler meal was prepared in daily times. The relationship with health coincides with the table's simplicity (Bilgin, Classical Period Ottoman Palace Cuisine, 2008). The meals eaten at the table are included in one bowl, and separate plates are not for everyone.

The classical period of the Ottoman Empire (1450-1550) is the period when the Ottoman Empire reached its widest borders. In these centuries, the state gained serious gains with the political treaties, and the lands won. These achievements brought the Ottoman Empire to experience the most magnificent period. Of course, these achievements also manifested themselves in the kitchen. A wide-ranging kitchen empire emerged with the products taken into the kitchen and the dishes prepared (Bilgin, 2004).

The period, which is called the late period and historically corresponds to the years between 1700-1923, is when the Ottoman Empire was dragged into military and political collapse. Still, it does not seem possible to say the same for the kitchen. With the influence of the West, the kitchen empire continued to develop and innovate, and new cultures were added to the kitchen. For example, it would not be wrong to say that English style tea and Italian style pasta took place in Ottoman cuisine in the 18th century (Işın, 2019: 294). Of course, the influence of French cuisine has also shown itself and has taken its place in various cookbooks. At the same time, this influence of the West was reflected in the banquet tables and manifested itself in areas such as important ambassadors and wedding feasts. On December 31, 1908, II. Given in Yıldız Palace of the Ottoman deputies to celebrate the proclamation of the Constitutional banquet menu is a reflection of the East-West synthesis: *Egg broth (bouillon), cheese pie, mayonnaise perch fish, vegetables, sirloin, cold veal liver pate, turkey and partridge kebab, Chicken rice with white tomato paste, four brothers dessert, cream and ice cream* (Işın, 2019: 295).

New products that entered Western cuisine with geographical discoveries in the 15th and 16th centuries took their place in the Ottoman cuisine after a 200-year hiatus. The influence of the West in these products entering the kitchen is not strange. Tomatoes, Potatoes<sup>56</sup>, pepper, kavata<sup>57</sup>, chocolate, tea, allspice, brussel sprouts, broccoli, chervil and radish, Jerusalem artichoke, peas, pineapple, grapefruit, tangerine, red currant and cultured strawberries are Western-influenced products in the kitchen. These products, which gradually entered the palace kitchen, were initially oddballs. However, it also entered the people's kitchen and became frequently

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<sup>56</sup> Mehmet Kamil compares it to a Jerusalem artichoke.

<sup>57</sup> A tomato on the outside and a pepper-like vegetable on the inside.

consumed foods in later processes. The preference for meat, which continued in the previous periods, remained in the late Ottoman period. While mutton is used in almost all meat dishes, veal has been preferred in dishes with Western influence. The spice culture added to meals continued unchanged, but it was observed that cinnamon (Kâmil, 2016: 119) and chewing gum (Bilgin, 2004: 68) were given more weight.

## 2.2. Sherbet and Syrup in Turkish Culinary Culture

Turkish society has had a great eating and drinking culture since its existence. Having an important place in the beverage culture, sherbets have greatly developed from Central Asian Turkish societies to Turkish society in the Republican era and reached the present day. Although the sherbet culture in the Central Asian period did not show much diversity due to nomadic life, progress was made in the sherbet culture of the Seljuk period, reaching its peak in the Ottoman period. The most common sherbets during these three periods; *honey syrup, rose syrup and sirkencubin*<sup>58</sup>. Especially in the summer days, sherbets prepared by the wife of the house were served alongside the meals. They became the traditional drink of gatherings such as Ramadan, weddings, circumcision ceremonies and after-death ceremonies (Akçiçek, 2014: 90-100).

It is understood that the sherbet culture, which is thought to have originated in the Eastern Mediterranean, spread from the Arab basin to the East. Probably, sherbet, which was quickly accepted in Iran, India, Pakistan and Mongolian geographies through Arab campaigns and trade, extended to China (Bilgin, 2012: 12). The spread of sherbet to the West took place largely during the Ottoman Empire. For this reason, it has been called by names derived from the word sherbet used by the Ottomans in the Western world. In the 16th century, the word sherbet, *used* as a drink in Italian in the Ottoman lands, later *took sorbetto* and entered the Italian cuisine as a beverage. The Italian sorbetto, the French *sorbet* and Spanish *sorbete* has bred the words. It is called with different names, including the Germans, like the French sorbet, Serbs and Croats in Serbia, and *the Portuguese sorvete*. Known with similar names in other European countries, it is understood that the spread of sherbet in Europe is quite fast. In this respect, it should be

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<sup>58</sup> It is also obtained by mixing vinegar and honey; It is a type of sherbet that has different names such as sirkencubin or sirkengübin.

noted that it was not an extraordinary situation to encounter sherbet vendors in the streets of Paris and London in the 17th century (Bilgin, 2012: 49). Sherbet 18th-century sugar exported to France from Turkey in the knowledge that if, seem to confirm the extent of the syrup (Ray, 2008: 114).

Although sherbet and syrup are expressed differently by definition, the darkest of the yeast produced by dissolving sugar in water is syrup and its watery is called sherbet (Akçiçek, 2002: 745). Mixing and diluting various plant, flower, root fruit, shell or seed extracts with water, sugar, honey, or molasses. In general, sherbet is a mixture of different herbal and fruit extracts with added sweeteners such as sugar, honey and molasses. Sherbets can be plain or mixed. In simple terms, it is nothing more than sugary water. It is also called sugary syrup (Akçiçek, 2014).

The syrup is the simplest expression of boiling sugar and water into a dark state. The difference from sherbet is that it is made dark by boiling. Syrups are named according to the fruits and herbs they contain: cherry syrup, cranberry syrup, orange syrup, violet syrup, and plum syrup. Since syrups can be stored for a long time, they do not deteriorate immediately. Sherbets, on the other hand, are better drinks to drink on the day they are made. Syrups can be opened with water at any time and turned into syrup. For example, when violet syrup is mixed with water, it becomes violet sherbet (Dağdeviren, 2009: 122-131).

### 2.2.1. Sherbet and Syrup in Central Asia

When we look at the beverage culture of Central Asian Turks, they drank wine, fruit juice and other beverages as well as the overall *çakır* or *Sucia* name, as well as to drink cold drinks *cold* seems to have given its name. Persian named *fuka*<sup>59</sup>, *mîzab*<sup>60</sup>, *cüleybin*<sup>61</sup>, *gülâp/cülab*<sup>62</sup> on the other hand, *koumiss*, *buttermilk*, *beer*, *boza*, *süçik/çakır/wine/juice*, *red süçik*<sup>63</sup>, *ugut*<sup>64</sup>,

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<sup>59</sup> Barley water.

<sup>60</sup> Table water.

<sup>61</sup> Honey syrup.

<sup>62</sup> The Persian *Gülâp* became *Cülab* in the Arabic dialect. It means rose water in Turkish. They call the sugar syrup made with rose water *gülâp* or *cülap*.

<sup>63</sup> Red wine.

<sup>64</sup> Wine from dough.

*agartgu*<sup>65</sup>, *begni*<sup>66</sup>, *buhsum*<sup>67</sup>, *kumlak*<sup>68</sup>, *uhak*<sup>69</sup>, *çifşeng çakır*<sup>70</sup>, *vinegar* and *must* are the drinks consumed (Genç, 2002).

Turks have consumed honey sherbet, a mixture of honey and water in its simplest form, since the 10th century. Apart from these, they have diversified their drinks with the extracts of various fruits. In the 11th century, Turks always ate grapes and fruits such as apple, pear, peach, apricot, plum, quince, mulberry, peanut and walnut in abundance, as well as in the form of fresh or dried fruits after meals, in accordance with Yusuf Has Hacib's description. It is understood that they ate (Genç, 2002: 15-16).

"After food and drink, snacks and nuts

Give a little bit of the snacks have been<sup>71</sup>" (Hacib, 2019: 348).

They cooled the syrups and sherbets they obtained from the juices of sweet fruits with ice they usually *kept in the freezer*, and they called this cooling business to *get cold*. In addition, we see another fruit juice that they use a lot in making sherbet or syrup, and they call it *uhak*, which is produced by squeezing apricots. Again, a kind of cold drink is used as a sour fruit juice *çifşeng çakır* (Young, 2002: 16).

### 2.2.2. Sherbet and Syrup in Seljuk

The existence of the sherbet culture was transferred from the Central Asian Turks to the Seljuks and from there to the Ottoman Empire in a wider range. During the Seljuk period, drinks called *sherbet* or *cülab (sherbet)* were consumed primarily by the rich people after meals because of their easy digestion. These drinks, which are consumed from the juices of various fruits, are generally not preferred with meals. The reason is that it makes digestion difficult in terms of health (Trepanier, 2008).

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<sup>65</sup> Wine from wheat.

<sup>66</sup> Beverage similar to boza and made from wheat, millet, and barley.

<sup>67</sup> A type of beer-like beverage made from millet.

<sup>68</sup> Wine made by mixing Kumlak plant with honey.

<sup>69</sup> Juice / beverage derived from apricot juice. Kaşgarlı Mahmud writes this drink as " Uxak ".

<sup>70</sup> Sour juice.

<sup>71</sup> Simiş: Wheat, food, dessert.

*Drinking* among Seljuk period drinks<sup>72</sup>, *çağırıl*<sup>73</sup>, *water*, *boza*, *şüşüş*<sup>74</sup>, *bor*<sup>75</sup>, *çakır*<sup>76</sup>, *komlak*<sup>77</sup> and *kurut*<sup>78</sup> located (Cetin, 2008: 35). Among these, the most striking one is "drinking", which means sugar sherbet. On the other hand, the honey sherbet consumed during this period was used to heal even though it was served. In addition, rose water, pomegranate, fig and grape sherbets are also included. Apart from the meals, cinnamon sherbet was served in winter, and grape and honey sherbet was offered in the summer. Giving pomegranate sherbet is considered very polite (Akçiçek, 2014: 92). This sherbet is also available in hops shops and street vendors in addition to consumption at home (Sahin, Turkey Seljuks and Principalities Era Cuisine, 2008).

### 2.2.3. Sherbet and Syrup in Ottomans

The importance of sherbet was also important in Ottoman society, where soft drinks such as soda and cola did not appear yet, and alcoholic beverages were marginal. Since the sherbet was not always freshly made in the Ottoman Palace, ready mixes that could be stored for a long time were kept. These are three types: *Liquid syrups*<sup>79</sup>, *pasty rotations* and *hard candy sherbets* (Ray, 2008: 111).

"If you start turning it to one side without stopping after adding the juice or oil of one of a thousand fruits, flowers or spices to the sugar syrup, you will get it from a pasty confection called "*turning*" after an hour (Işın, 2008: 121). The Greek spoon dessert and the Turkish translation were also known as "*lohuk*". Lohuk was originally a medical drug. Since it is made with lots of sugar or honey, it has been disguised as a pleasant and delicious candy in time (Işın, 2008: 122). The syrup type obtained is very soft. It is preserved in bottles and drunk in goblets. Lohuk sherbets are either eaten with a spoon

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<sup>72</sup> Melted sugar syrup.

<sup>73</sup> Wine.

<sup>74</sup> Raisin wine.

<sup>75</sup> Wine.

<sup>76</sup> Wine.

<sup>77</sup> A beverage made with various ingredients in honey.

<sup>78</sup> Dry (Kurut) is made from strained yoghurt or yoghurt shaken in churn, the residue formed by boiling the buttermilk remaining after removing the butter.

<sup>79</sup> In its simplest form; Thick liquid obtained by boiling sugar and water. It can be expanded with fruit, herbal and flower extracts added to these liquids.

or drunk by pouring water on them. Since the ointment is called lohuk, this sherbet is called lohuk sherbet. This is a good phrase because it looks like ointment, made from lemon juice, fruit juices and some liquid substances. Lohuk sherbet is kept softer in winter, and it is more likely to get rancid in summer. Preserved mostly in glasses and sometimes in porcelain vessels, this sherbet is abundant in all oriental desserts” (Unger, 1987: 22).

The sherbet, also called *sherbet sugar*, was a confectioner's business; it was not made home. Flavours such as fruit juice, flower oil, spice oil were added to the boiled thick sugar syrup, mixed to achieve crystallization, then poured into the marble in layers. When it hardened, it was cut into a diamond shape. Pieces taken from this sugar were diluted to make sherbet and eaten for candy (Işın, 2008: 111). Canned food is in full European style. It takes its name from the difference in form rather than the style of preparation. Turks cut this mostly into sandwiches. If it is European, it cuts it either longitudinally or in four-cornered pieces. The feature that distinguishes it from lohuk sherbet is its hardness (Unger, 1987: 25). How is this hardness achieved? First of all, it is achieved by not mixing liquid elements, including lemon juice. Avoid mixing liquids to the extent that the sherbet is not hard. The Turk prepares these sherbets in tinned cauldrons without touching them. He does this job in front of his shop” (Unger, 1987: 25).

1830 sugar master of Friedrich Unger, located in the candy store in Istanbul, *orange, cinnamon, rose, lemon, vanilla, Salep, şamfistıklı, acıbademli, violets, jasmined, affection flowering, opiate, amberbarisl is, strawberry, pineapple, cherries, pomegranates*, He mentions that he made hard sherbet candies with *grapes, apricots, peaches, plums, dates and chocolate* (Unger, *Doğu'da Tatlıcılık*, 1987).

Evliya Çelebi states that in the 17th century, there were 500 tradesmen of sherbet in Istanbul and 300 shops. Mobile cüllâb (rosewater) and sherbet were served together with craftsmen and artisans (hot and spicy sherbet), the number of sellers would reach 100. Therefore, the sherbet culture in Ottoman society was too developed to be underestimated. During the Ottoman festivals, the confectioners were among the Ahi associations. Hoppers were also included in these tradesmen unions under the name of “*sherbetçiyan*”. In Anatolia, the sherbet producers were organized within the tradesmen unions. It is stated that sherbet sellers carry fire-burning sherbet

bakers during the winter, and in this way, the sherbet always remains hot. The sherbets, which are drunk cold in the summer, are spicy and hot in the winter. On the other hand, Snow was used to cooling sherbet and compote in the summer months in Anatolia (Samancı, 2007: 146-150).

**Hoppers Tradesman:** 300 Shops and 500 street sellers. ... These are cars and shops decorated with thousands of bowls, Iznik tiles with handles, china bowls, rose, lemon, hummâs, nilüfer and various sherbets. They pass their soft drinks of turkey and cherry varieties against the people with ladles in their jars and badies. These hops are sprinkled-fountain, in Mahmutpaşa, in front of the Selim Han treasurer Taczâde Mausoleum, the ill-gotten sherbet is famous, and there is no such perfect master sherbet in Greek, Arab and Persian. Since he has loyalty, he does not take shoulders from the customer in his shop. Thousands of pure silver mugs and sherbet are carried to all viziers, notables and notables ” (Çelebi, 2008: 531).

**“Yaya Cüllâb (Mobile rose water) and Sherbetçiler (Tradesman):** They do not have shops. They visit the bazaars and markets with tinned bakers saying "My sweet sherbet, my sherbet is delicious". Around 300 street sellers just pass by and distribute jelly and sherbet to the people ”(Çelebi, 2008: 531).

**“Hot and Spicy Hops Shopkeepers:** They do not have shops either, everybody passes by cooking sherbet at home and on the streets on fire like hot pâlde, equipping their cups and selling spring sherbet on winter days as“ Sherbet is yummy ” Çelebi, 2008: 532).

When we look at the Ottoman period sherbet market, it is possible to see that there is sherbet in almost all confectionery shops. Sherbet was so common in Ottoman society that it could come across confectioners at every street corner. Sherbet usually serves as today's carbonated drink to cool off in the summer months. The difference is that it is healthy and natural. The sherbets cooled with the help of ice and snow are filled into glass sherbet bottles or dispensers and consumed. The best sherbet of the Ottoman period has been found in the Hacıbekir establishment in Bahçekapı. There are also people selling sherbet on the street during this period. They either sell sherbet on the streets by saying the names of their sherbet or by singing glasses or using their humour. These people used to carry the sherbet on their backs in the cans that curved down the spout and pour it by leaning



slightly (Akçiçek, 2014: 90-100). Thanks to Ahmet Rasim's description, it is possible to depict the sherbet sellers of the period.

“Where is my tamarind sherbet!” The loud voice in my ear frightened me so much that I was almost surprised. I would be left under the car that went as far as I could and came towards me. Felt cone, horseback raft, the pot is in the legs, found a meal on my foot from the civilized team. I saw someone who had received a yellow jug. I do not understand my attention moments: - Cold! She cried again. I'm still looking at his face. He also unceasingly said:

- It is encrypted! The heat goes out!

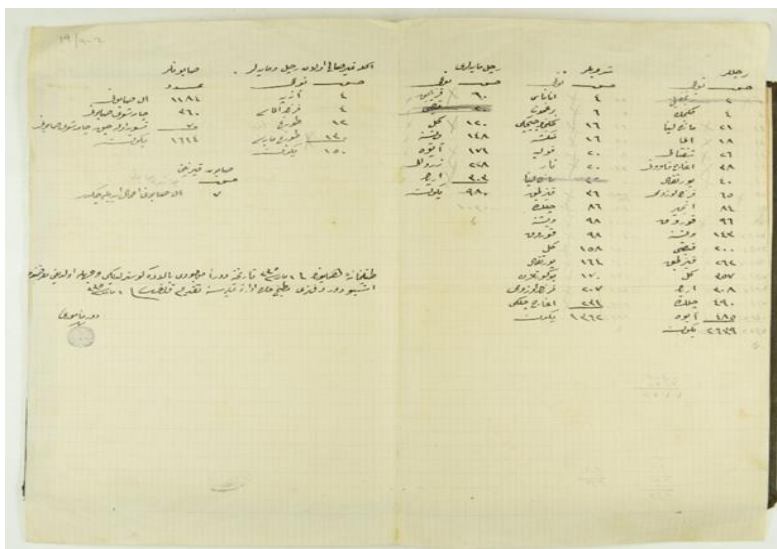
I was surprised. Who knows what kind of condition I have left in that the sherbet came towards me and pulled a glass from the cup holder in front of me. Bowing his head! 'Secret! Secret! He filled it out. Extending his plastered arm, he offered us one. I started drinking desperately. I drink, he witnesses me to the world:

He froze his teeth! That is ice!" (Rasim, 2006: 54).

In the Ottoman Empire, various laws were passed to prevent people from buying food at fraudulent and high prices. For the hops tradesmen in a law; It is said that "*sherbet will be observed, if the grape is taken into a coin, two arrows of the sherbet will become one akçe. Musk and rose should be fragrant, not sour and not too watery. Sherbets will also be served with snow and ice; their bowls and pouches will be clean.*" In 1755, it was reported to 91 Muslim 71 Christian 19 Jewish foot vendors affiliated with sherbet tradespeople in Istanbul to carry honey and grape sherbet with a jug and sell it with bowls and bowls and not infiltrate others. In the period of Selim the III., the Ottoman administration took back all the jams and sherbets in the hands of confectioners with a fatwa given by the Istanbul Kadısı and decided that they would be sold only with hops (Akçiçek, 2014: 98-99).

Helvahane institution, which existed in the Ottoman Palace until the 19th century, is a section where the palace's sherbet, compote and jams are made. It is seen that every fruit sherbet and syrup is made in Helvahâne. The main fruits and herbs used in syrup and syrup are; violet, rose mae, Wendy's, lilies, lavender, blackberry, jujubes, quince and quince leaves, cherry, tamarind, daffodils (zerrinkadeh), lemon and red roses. In addition, every

year from Egypt, *hummas*, from Damascus *Dibas* from Edirne to *laugh*, and from the side members, *anberbaris* are supplied with sherbet. In the 19th century, the newly established sweet house institution undertook this function, and the production of sherbet continued here (Bilgin, 2004: 62).



Visual.2.2.3.: Syrups dated March 1, 1919, in the Presidential State Archive (CDA).

Visual 2.2.3 from the palace on March 1, 1919, as seen in sweet syrups produced, respectively, pineapple, bergamot, poppy, violet, narcissus, pomegranate, tangerine, cranberry, strawberry, cherry, sour grape, rose, orange, blackberry, currant grapes and tree strawberry (CDA., HH., 12899: 19). In the 19th Century palace kitchen, dried fruit is also abundant, and it is used for making sherbet and compote. In addition to dried fruits, fresh fruits are also used for this purpose according to the season. Dried fruits are mostly used for the winter period, while fresh fruits are used for the summer (CDA., HH., 12899: 19).

A full-fledged Ottoman feast was neither unpleasant nor without sherbet. Western observers, who had the opportunity to participate in the feasts offered by the palace to foreign ambassadors, report that sherbet was served to pashas and important guests (Yerasimos, 2019: 202). Friedrich Unger, who visited the Ottoman Empire in the early 19th century and was also a sugar master, made the following determination about sherbet:

“As the religion prohibits the Turks from drinking alcohol, they try to compensate it in another way by adding various ingredients to the water to give taste. Every drink is called sherbet. But only in the narrow sense, this name means water that has acquired a certain flavour with any additive, including medicines in liquid form and even distilled alcohol: Muslims often circumvent the Quranic speech, regardless of the prohibition of alcoholic beverages declaring them as medicines. Therefore, tradesmen who prepare sherbet are divided into several classes. Hops (*Scherbetdshian/ Şerbetçiyan*), who are only busy making sherbet, present this on their counter, but some of the confectioners (*Schekerdschian/ Şekerciyan*) prepare particularly good (beautiful) types” (Unger, 2020: 82).

### 2.3 Sherbet in Turkish Culture Life

It is a known fact that after the relationship between diseases and nutrition was noticed, some patients were recommended to eat special foods and beverages in addition to medicines since ancient times (Yıldırım, 2008: 153). Accordingly, sherbet has become a term used instead of laxative medicine. As Yusuf Has Hacib stated, the honey in the sherbets is a drink that comes out with the local spring water and a mixture of various herbs, flowers, and fruits and serves as a medicine. Even honey is a panacea thanks to vitamins, calcium, iron, potassium, phosphorus and magnesium (Hacib, 2019). For example, vinegar made with honey and vinegar *quenches* thirst and is used instead of medicine in diseases (Akçiçek, 2014: 92).

"Serious illness came to the ground  
 I got into this thing and did it, overwhelmed  
 Herb Gatherers came and looked at her pulse  
 They said what his illness was  
 Someone said: She's got blood  
 You should open the blood and drain your vein  
 Someone said: You need to drink laxatives  
 Constipated now need to empty  
 Someone prepared sherbet with rose water  
 Someone gave the drink he prepared ” (Hacib, 2019: 98).

Sherbet is a drug consumed for cooling or enjoying common ailments such as fatigue, headache, and weakness (Kuzucu, 2008: 243). In particular, the health aspects of sherbet consumed alongside the meals were more prevalent, and it was also stated which drink was suitable for health with each meal. For example, fish and lemon honey sherbet, sour lemon sherbet or wine-i mulles<sup>80</sup> drinking will facilitate the digestion of the fish and eliminate the damage (Sari, 2008: 144). Another example; When a person with a warm temperament wakes up in the morning, he should crush, wet and eat two bites of bread with one of the sour sherbet made with pomegranate, vinegar, sour apple or lemon or drink one of the similar sherbets. If the fish-eater has a hot temperament, they should drink vinegar, honey sherbet, or vinegar. Foods consumed in temperaments should contain contrasts. As in the example above, sour products are more desirable for a person with a warm temperament (Sari, 2008: 145).

Nutrition is very important in terms of healthy life in Ottoman medicine. Therefore, medical manuscripts generally emphasize a balanced diet. As in medicine, much attention was paid to healthy living, the types and characteristics of food and beverages, and what, when and how they consume them in Ottoman cuisine. Foods were evaluated for nutritional purposes and their protective and therapeutic properties from diseases. Healthy and balanced nutrition knowledge in Ottoman medicine is also based on some elements and hilts theory. There are four hilts called blood (heart), sputum (brain), bile (liver) and love (spleen) in humans. Therefore, the balance of these hilts, which is very important for Ottoman medicine, is important for health. Otherwise, diseases occur if the hilt is broken (Sari, 2008).

Scholar Ebu Bekir Muhammed Bin Zekeriyya Er-Razi (Ar-Razi, 2013), 14th century scholar Celâlüddin Hızır (Aydınlı Hacı Pasha) (Hızır, 1990), 15th Century Physician Abdülvehhab Bin Yusuf İbn-i Ahmed El-Mardani (Güven, 2005), 15th Century Physician İbn-i Şerif (Şerif, 2003), 15th Century Physician Muhammed Bin Mahmud Şirvani (Şirvani, Tuhfe-i Muradi Review-Text -Dizin, 1999)-(Şirvani, 2004) and 17th century Physician Chief Salih bin Nasrullah (Nasrullah, 2019) stated in their works that sherbet is good for various diseases and is also used as a medicine. The medical prescription

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<sup>80</sup> Wine, made from syrup boiled until 1/3 remains.

book Chü-fang fa-hui, written based on the Islamic work of Chenheng, a well-known Chinese physician of that time, who lived between 1281 and 1358, and another medical work written at that time is Chü-chia pi-yung shih-lei ch'uan-chi In Turkey, the term sherbet "she-li pieh" was used for this purpose (Terzioğlu, 1992: 13). Another important source is the syrups prepared for various diseases in the Helvahane notebook, in which the prescriptions of the drugs were made in the halva house in the 17th century (Terzioğlu, 1992: 29-49).

"They strain the grape juice, put them in a bowl, put the three thousand dirham cider in boiling until half of the joining is boiling in the corner, a half dirham walnut, two dirham udi Hindi in a good balance. They squeeze the wands into it, squeeze them into a glass of boiling, put them in a glassy bowl, pour two together with water after forty days, and start boiling. While the mouth of the pot they boiled is boiling, the plasters do not fumble the wine, and the wine squeezes them, strain the water, pour the water into a tanner. They add water and melt it with a net of eggs in a tangerine, add four sugars to the water of lemon, make it to the consistency with the arc, it helps the madaye and the lungs and soothes the bile, which is useful for the calf and increases the semen" (Pasha, 1990: 201-202)

Abdulkadir Noyan, who lived in the late 19th and early 20th centuries and was a prominent doctor, states in his book '*My Fights with Epidemics in the Last Wars*' how good pomegranate sherbet was for him and that he owes its health to this drink:

"Law of 22 - First, I was hospitalized in 1915, Law 8 - in Sani, I left. Thanks to my physicians and nurses' careful and compassionate treatment and care, the disease did not leave a malfunction. During the illness, one of my classmates, Dr. Hamit Şakir Bey made pomegranate sherbet in his house every day and sent it in a jug. I was drinking this sherbet instead of water in my high-temperature brews. This delicious sherbet, this beautiful, colorful and sour drink, extracted from the coarse-grained pomegranates of Baghdad, served as both food and cure for me. I cannot thank enough to this family enough. As I was a class after me, Şamlı Medical Doctor Captain Abdülkadir, every time I woke up from absenteeism, I saw a faculty

and faculty next to me. He relieved me with his comfort” (Noyan, 1956).

It is thought that *pomegranate syrup* in Istanbul cures gums and dental inflammations. *On the other hand, Hollyhock sherbet* was used by the Istanbul people because it was good for coughing and softened the breast (Tatlı, 2012: 232-240). *Although tamarind sherbet* is generally known for its thirst-quenching feature, it is also believed to cleanse the blood, besides it helps regulate the digestive system and the intestines (Sariođlan and Cevizkaya, 2016: 237-250).

Another drink, *licorice sherbet*, also known as a panacea, is sold by *sherbet* makers carrying copper cans on their backs. It is one of the indispensable drinks of the summer months and Ramadan iftars. Licorice syrup is used extensively in stomach and kidney diseases. It is used to cure chest relief, expectorant, nicotine effect, diuretic, blood pressure, kidney stones and dry cough relief (Akan, Balos and Tel, 2013: 34). It is used in kidney and stomach disorders (ulcer, gastritis) by drinking a glass of water on an empty stomach in the morning (Akan, Balos and Tel, 2013: 38).

*Gülbeşeker* is given to women and *puerperant* women at night. It strengthens the stomach and liver (gastralgia), especially when crushed in pure rose water. It is very useful to the stomach. After giving birth, women who have fallen from strength are crushed with rose water and drunk. Rosehip, honey<sup>81</sup> and made with sugar. Honey rose candy; One okka honey is taken as kefi and ten okka rose petals are mixed and mixed three to four times a day, perverted in the sun for fifty days. Then, two okka (weight measure) scalded honey is added. In another form, it is boiled with plain vinegar and it is drunk every four days. *Gülbeşeker* is crushed, strained and drunk in hot rose water, it is good for dyspepsia. It is good for diarrhea (diarrhoea) with chewing gum and anise (Yıldırım, 2008: 162).

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<sup>81</sup> His other name is asel.

Girl Sight Sherbet	Postpartum Sherbet	Evil Eye Sherbet
Turkish Bath Sherbet	Grandfather Sherbet	Pregnant Sherbet
Magic Sherbet	Eye Sorbet	Snake Sherbet
Scorpion Sherbet	Rat Sherbet	Barıştık (We made peace) Sherbet
Zıkkım Root Sherbet	Wedding Sherbet	Yeast Sherbet
Dead Sherbet	Virgin Mary Sherbet	Barberry Sorbet
Team Sherbet	Circumcision Sherbet	Ecel (Death) Sherbet
Sebil Sherbet	Fatma Mother Sherbet	Şer (Bad) Sherbet
Söz Sherbet	Kesmik (Curd) Sherbet	Efsunlu (Enchanted) Sherbet
	Yat da Geber (Eating late night) Sherbet	

The names above indicate how intense the sherbet culture was experienced in the past and the fact that sherbet is a source of healing. Moreover, distributing sherbet for almost every event has become a tradition and even become commonplace (Akçiçek, 2002). The traditional sherbet service in weddings, engagement, and intercession ceremonies; the sweet mouth is a traditional culture prepared for a good and auspicious marriage. In this process, the cups and glasses in which the sherbet is placed are carefully prepared and served. The guests who drink the sherbet also make good wishes to the married couples (Akçiçek, 2002). Many of these traditions have been passed down to the present day. For example, in the Ermenek Karaman region, the tradition of the bride pouring the bowl of sherbet prepared by her mother-in-law before entering the groom's house with her feet in front of the door and throwing sugar and money on the bride's head continues.

The sherbet prepared after birth is another tradition prepared to believe that the mother's milk is abundant and the baby grows healthily. The prepared sherbet is named puerperal sherbet. This sherbet is usually

prepared in red and served to the guests. At the same time, mulberry sherbet was drunk to relieve the pain of the puerperant (Akçiçek, 2014). For puerperal sherbet; "The sherbet cut in the form of lozenge, which is sold in confectioners, is boiled and put into jugs. The jugs are wrapped in red tulle. If the child is a boy, the jug's lid cannot be wrapped; if he is a girl, the lid must be wrapped in tulle. Jugs prepared in this way are sent to relatives, clergy and cronies and officially notified. Those who take sherbet are given tips from where they go ... Visitors wear gold or bring cookies and similar gifts to the child. First coffee, then hot puerperal sherbet is served to visitors. (Ray, 2008: 113)

Another purpose of sherbet is beliefs. Although there are mostly superstitions, it has become a believed culture since ancient times. For example, it is a known belief that women pour sherbet into every corner of the house to please fairies' hearts in their newly entered house (Güntekin, 1996: 61).

Sherbet has also taken its place in idioms. "*Drinking the sherbet of death*" means to die, "*to drink martyrdom*" means to die for the sake of religion and belief. The term "*sherbet according to the pulse*" is used to behave in a way that responds to one's pleasurable tendencies, and "*like sherbet*" means nice, soft and pleasant. The term "*sherbetli*", on the other hand, has a *hearth* to prevent poisonous animals such as snakes and scorpions (Şahin, 2007)<sup>82</sup> people who are believed to be protected by praying are called by those named. People who are immune to *enchantment*, *snake* and *scorpion bites* are also called *sherbet*. Doing things that are unsuitable for doing is also *beis*<sup>83</sup> term *sherbet* is used for those who do not see (Akçiçek, 2014: 55).

Musa Dağdeviren gives an example of this sherbet culture, which is settled in the customs and traditions: "*When a relative dies, sherbet is called on behalf of the deceased, information is given to whom, and by whom it was*

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<sup>82</sup> Persons who are believed to have permission to cure any disease and who continue this practice passed from father to son are called "hearths" and this family is called "hearths". The ones with the stove can be men or women. These stoves, which are generally common in rural areas, are called as *temre furnace*, *scorch furnace*, *herpes stove*, *yellowness furnace*, *malaria furnace*, *evil eye stove*, *head furnace*, *dolama furnace*.

<sup>83</sup> Harm, evil, obstacle.



*distributed, then the sherbet distributes the sherbet for free; This sometimes happens in the bazaar or front of the workplace, in front of the house, in the cemetery, in the garden, in mosques, churches, synagogues, in different faith groups, but mostly in workplaces and front of houses. For the fountain, people take their containers and line up in the queue of the fountain, and the sherbet is distributed according to the populations of the fields” (Dağdeviren, 2009: 124).*

If we go back a century from today, it is possible to come across hops shouting, *"This is like ice ... it makes thirty-two teeth knock at once,"* who shout *glasses, walk* around with a fountain on their back and chat pleasantly with children (Akçiçek, 2014). On the streets and in weddings, engagements, holidays, illnesses, meals, and many other occasions, sherbet has entered all areas of life. Prepared with fresh fruits and herbs collected in season and sweetened by adding honey, molasses or sugar, this beverage was a source of healing and a culture in its period.

Ayşe Fahriye's Housewife gas sherbet is stated in the studies (Fahriye, 2018: 164), gradually sherbet content to the 19th century, also been given as an example of change and transformation is not possible to say that there was none and that damage to the grout culture literally. However, the establishment and development of the beverage industry in the 1960s and its replacement with carbonated beverages, which pose a health hazard, is the most prominent example of change and transformation (Akçiçek, 2014: 91). The sherbets sold in the streets are almost nonexistent today.

### **3. The Purpose and Importance of the Research**

Culture, which is the backbone of society, interacts both within itself and with its environment. This study, which has been examined through research, shows us from the sherbet table in Turkish culture that some events and phenomena are also integrated with food and drink. The names of sherbet in this table are named according to the event experienced that day. The sherbets settled in this culture, on the other hand, show that heritage from Central Asia could not be fully preserved, with its deficiency in the current period. The lack of academic studies in this field confirms this. The main purpose is to ensure that such a deep-rooted cultural past is remembered and included in the society.

#### 4. Conclusion

Turkish society has had a great eating and drinking culture since its existence. Having an important place in the beverage culture, sherbet has greatly developed from Central Asian Turkish societies to Turkish society in the Republican period and reached today. Although the sherbet culture in the Central Asian period did not show much variety due to the influence of the nomadic life, progress was made in the sherbet culture of the Seljuk period and reached its peak in the Ottoman period. At the same time, this study shows that some events and phenomena within the culture are also integrated with food and drink. On the other hand, despite the wide network of sherbet culture in Turkish cuisine, it is seen that most sherbet is not used today. The biggest factor here is that this culture has not been developed verbally and in writing.

Moreover, with the introduction of carbonated beverages on the tables since the 1960s, these drinks have been inhibited. Another important finding is that it contains limited resources. At the same time, the fact that the descriptions in the sources are not conveyed as complete descriptions is among the factors that challenge researchers. Also present in the slurry in a limited number consumed in food length in use decay products and the presence of reducing the reliability. However, looking at the main products in these beverages, it will be seen that if they are natural and fresh, they will appeal to all age groups. But the biggest factor here is that the existing products are about to be forgotten.

Culture, which is the backbone of society, interacts both within itself and with its environment. The sherbets placed in this culture, on the other hand, show that heritage from Central Asia could not be preserved in its full sense, with its deficiency in the current period. The lack of academic studies in this field confirms this. On the other hand, developments in the beverage industry prevent the development of sherbet that can be produced naturally and freshly. The main purpose is to ensure that such a deep-rooted cultural past is remembered and included in society. Finally, this study prepared with the addition of field studies, scientific projects and history areas will be promoted with the help of Municipal-supported trainings, Workshops, brochures, QR codes and pop-ups, and expanding the beverage network to gastronomy and tourism.

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## **THE APPEARANCE OF THE ROSARY IN DIGITAL COMMUNICATION ENVIRONMENTS AS AN EXAMPLE OF TURKISH CULTURE AND ART**

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### **Abstract**

One of the most important elements of Turkish culture, Rosary, has a multidimensional meaning in social terms. The rosary, which has survived from history with its belief, aesthetic and health dimensions and has given different meanings from society, is among the vibrant and common cultural elements.

One of the reasons for the interest of many parts of the society in the rosary is the consolidation of historical and cultural meaning with an aesthetic image. Although the rosary seems to be composed of a string of beads or stones formed by the combination of 33 or 99 beads on a string, it is also important in the belief it contains and is a part of Turkish culture and art. The Ottoman Empire has an important effect on being a part of Turkish culture and art. While Ottomans saw the rosary as a part of daily life, they considered it a separate art branch. The change of rosary according to different occupational groups in the Ottoman is an indication that it has a symbolic meaning.

Today, with its artistic and cultural dimension, the rosary has become a part of the communication between people. Since it is a part of inter-human communication and culture, the rosary remains an important element for centuries and can be passed on to future generations. While today's technological developments have changed the speed, location, form and environment of communication, they also have differentiated the places where news, information, change and transformation are exhibited on cultural elements. One of them is the rosary. While the rosary met its target

audience in some collections and exhibition areas as in the previous periods, it was mainly moved to social media environments with the new era. The subject of this study is to exhibit the rosary in digital environments and in this context to reveal the cultural value attributed to the rosary today with a descriptive analysis to be made on the information, interpretation and analysis of the rosary. The Instagram pages about the rosary, which has a certain audience, were examined within the study framework.

**Keywords:** *Rosary, Turkish Culture, Turkish Art, Digital Communication, Instagram.*

### **Introduction**

While culture is evaluated as all of the material and spiritual values that a nation has acquired throughout its history, the weight of values in the formation of each culture has reflected on the culture differently. As in many cultures, the weight of belief and geography has been more pronounced in Turkish culture. In the formation of Turkish culture, the effects of the pre-Islamic period, the adoption and post-Islamic period and the periods after westernization became a state policy are not the same. With the period after the adoption of Islam, cultural elements were predominantly focused on faith.

One of the cultural elements that have survived to the present day and is a part of daily life is the rosary, not only with this feature but also its artistic value. It has constituted one of the topics of research, examination and discussion. The rosary, which comes to the fore with its belief dimension, has become a part of life and culture in religious places such as mosques, masjids, after prayers, and in different places and as an entertaining tool. According to the material used and the artistic value attributed to its production, it has been accepted as a means of trade.

While technological developments, the increase in the level of social welfare on a global scale, the increase in education and culture deeply affected individual and social lives; they carried communication to many different channels, and traditional trade evolved into new areas. The enrichment of cultural values with the new period continued the function of the rosary in daily life. In addition, displaying the rosary in digital

environments with its artistic dimension has made it an element of digital culture.

This study aims to determine the feature of the digital culture that it has gained with the transfer of the rosary, which is one of the elements of culture and art from history to the present, into digital media. The historical process will be included first within the framework of determining the new position of the rosary, which continues to be a cultural heritage. The change brought about by digitalization will be discussed, and then some pages on the rosary in Instagram, which constitute the main subject of the study, will be examined.

### **1. Rosary as a Part of Turkish Culture and Art**

Culture is one of the most important indicators reflecting society's world view (Kayalı, 2018: 57), and it is a factor that reveals the differences between societies. Geography, belief, ways of making sense of the world and social interaction play an important role in forming culture. In this context, from the point of view of Turks, Islam, along with faith, has revealed a new cultural fabric and provided cultural innovation in Turkish society (Çubukçu, 1986: 3). The area on which Turkish culture depends is Islamic Civilization. Islam is the sociological foundation of Turkish society as a belief and moral order (Özakpınar, 2019: 74). In this context, Islam has filled an important place with its structure corresponding to a way of thinking in the development of Turkish culture, and Islam has added a new world view to Turks (Bolay, 2007: 3-4). The radical transformation of culture along with belief has reached a universal representation.

Given that every society has a culture, and every culture is based on a form of faith and thought, it is seen that faith and ways of defining the world are important in the cultural practices of Turkish society today (Özakpınar, 2019: 50). During the Modern era, the Turks also interacted with Western societies, and this interaction also manifested itself in the cultural dimension. Especially in terms of civilization, the separation of the world in the East-West axis has been important in cultural differences as much as geography.

Culture is defined as a society's material and spiritual values and manifests itself in everyday life practices. In this context, the main argument



that distinguishes a society from other societies and attributes an identity has been Culture. Talking about the unique cultural patterns of each nation or society requires focusing on “national culture”. National culture can be expressed as a concept that determines the characteristic structure of a society. In other words, national culture is expressed as the values that make a society a nation (Yakit, 2002: 22). In this context, when we evaluate Turkish culture around the concept of national culture, we mean specific geography and belief. Historically, Turkish culture has been under the influence of three factors, first geography (steppe), second, faith (Islam) and finally, Western civilization (Horata, 2017: 120) and these three elements are expressed as the main breaking points of Turkish culture.

These structural features that determine Turkish culture also appear as important factors in the development of Turkish art. The organic relationship between culture and art offers important arguments about social structure. Social differences also manifest themselves in the cultural sense, with the artistic dimension. From this point of view, art is seen as a reflection of the social sphere. The development of Turkish art in the historical context has been parallel to the development of Turkish culture. In the name of Turkish art, the historical context goes through several breaking phases. The most prominent of these are pre-Islamic Turkish art, post-Islamic Turkish art and Anatolian Turkish art. Just like culture, art is affected by geography and belief. Especially in the Hun State, when we look at the artworks, mostly colorful felt, carpet, fabric, decorated textile works and some artefacts made of animals, and it is seen that there are distinct animal motifs in items such as carpets and rugs (Aslanapa, 1989: 1-7).

In the following process, according to the conditions of the period, artistic fields of activity developed, carvings on stones and architectural structures reached today. Islam has been an important point of distinction in the transformation of Turkish art. In the development of Turkish art, Islamic motifs and especially the artistic practice of mosque architecture have played an important role in transforming Turkish art. The mosque, the main subject of Islamic art in architecture (Turani, 1983: 225), is among the most important performing areas of Turkish art today. The influence of the Seljuk State is seen in the development of Anatolian art. Again, especially in this period, which stands out with the mosque architecture, it is seen that stylized figures were used extensively due to the development of the tradition of

depiction (Tekin, 2012: 28). With the conversion of the Turks to the religion of Islam, there has been a multi-faceted change from culture to art. Islam's social and administrative sphere has been reorganized and has experienced fundamental cultural changes and material cultural (artistic) transformations.

The rosary, one of the most important elements of Turkish culture and art from the past, is related to the Turks' faith and cultural practices. The factors affecting culture and art have manifested themselves concretely (the materials used in the rosary) and abstract (in the sense of social and belief) in the issue of the rosary. The conceptual dimension of the rosary in Turkish culture has developed with the religion of Islam. Rosary is one of the basic concepts in the holy book of Islam (Ünal, 2012: 163). In this respect, the rosary is a religious symbol for Turkish society.

On the other hand, the structure of the rosary combined with the material and the master in Turkish culture has also led to the formation of a collective culture. The collection culture in the rosary exhibits an independent view, except for the withdrawal feature of the rosary, its symbol from a religious point of view, or its relaxing psychological effect. This situation shows that the rosary is not a means of dhikr but also an artistic object (Karadaş, 2005: 37). While prayer beads made of dates, olive seeds, pebbles and knotted ropes were encountered in the early periods of Islam (Tekin, 2014: 1013), the rosary appears with different materials and visuals in the present process. The transformation of the rosary based on its material and design has also created an art practice, and the rosary has survived to the present day as a material cultural element.

As an example of traditional handicrafts, the rosary is a cultural element where stone embroidery and jewelery techniques are extensively applied (Parlak, 2018: 181). Looking at the development of the rosary in the historical scene, it is seen that the region in which it first appeared was India. It is represented by the word "japa", which corresponds to a meaning in the sense of constantly repeated prayer from 2500 BC (Tekin, 2014: 1010). In Islam, the word "Tespîh" is derived from the Arabic word "Subhan" and saying "Subhanallah" to treat and sanctify His Holiness; It is described as a series of grains prepared to count numbers after prayer "(Elaltuntaş, 2014: 146). The use of the rosary has become widespread in Central Asian and

Middle Eastern societies as a part of the belief. While the religious dimension of the rosary manifests itself in all religions both in the past and today, it appears as a part of prayer beads in Islam. Especially the interest of Muslim Turks in the rosary led to the rosary as a branch of art. In the development of Turkish culture, the rosary has survived to the present day as a cultural product.

There are two different views of the rosary in terms of cultural history. The first of these is the religious dimension, and it is mostly seen as a product used during prayer beads. In the Turkish Religious Foundation's Encyclopedia of Islam, the rosary is defined as "a certain number of beads strung on a string to determine the number of repeated dhikr"<sup>84</sup>. The Rosary is a tool used to determine the number of dhikr when chanting God from the vaccine of faith. Another aspect of the rosary in terms of cultural history is the artistic dimension. The rosary is rare and expressed as a string made of beautiful stones or trees with beautiful colors and scents, with a hole in the middle, small soils strung on a thread and joined the ends (Arseven, 1975).

As an accessory, the rosary is used to engage hands without any purpose and shake it between fingers in various ways. It is stated that rosary shooting is common in rural areas and prisons (Tozlu, 2013: 210-211). This view of the rosary in daily life also shows that it is far from its religious symbol. In addition, the rosary has become a symbol of the gift-giving concept that has an important place in Turkish culture. The gift of the rosary as a tradition that has survived from the Ottoman Empire to the present day is expressed as an important detail in transferring material and spiritual value (Tekin, 2014: 1014). In the tradition of giving rosary gifts, there is a difference in two aspects. These distinctions also make certain statuses in a social sense. The use of the rosary in the Ottoman Empire or the Turkish-Islamic tradition symbolizes class or professional distinctions<sup>85</sup>. In addition, while the rosary consisting of 99 beads reinforces a religious meaning; Composed of 33 beads, the rosary mostly symbolizes daily use.

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<sup>84</sup> Bkz. <https://islamansiklopedisi.org.tr/tesbih--tespih>

<sup>85</sup> See. In the Ottoman Empire, each professional group has different rosary models, and people understand which professional group they are in by looking at the rosaries in each other's hands.

<https://www.seninolsun.com/blog/osmanlida-tesbih-anlayisi>

It is possible to summarize the rosary in general. Rosary; It is also expressed as a tool used as a handicraft in different cultures, used in religious worship or as a meditation tool, made from different raw materials in different ways; the number of grains varies depending on the purpose of use. The thread is arranged from the hole in the middle of the grains (Elaltuntaş, 2014: 147). This versatile view of the rosary has made it an element of social interaction. In addition, it has become a part of trade and consumption with its economic value today. In this respect, the cultural and artistic dimension from the past continues differently in an economic context.

In addition, it should be emphasized that the rosary has a communicative side. We can express the communicative side of the rosary in two forms. The first of these is the rosary in literary texts, a subject in literature both as a cultural element and as a form of communication. As a form of communication in literature, the rosary is evaluated as an aesthetic object and religious dimension (Elaltuntaş, 2014: 161). Thus, the rosary is transferred to the present day as part of the communicative process of literary texts.

On the other hand, the rosary has been the meeting point of interpersonal and intergroup communication both in the past and in today's contemporary communication environments. Especially people who are interested in rosary can communicate with each other via the rosary. While the rosary plays an important role in bringing collectors together in private spaces and communicating, it also contributes to the survival of cultural values such as coffee houses.

On the other hand, the rosary allows people to communicate with each other in daily life. Especially seeing the rosary in the hands of other people, who are interested in the rosary, constitutes a step to communicate. The relationship established between rosary and communication is carried to a different area in today's world, to the digital field. Along with technological developments, digitalization transformed social phenomena and transformed people's communicative tools, bringing a new understanding from politics to art, from production to consumption. The Rosary is still less tech-dependent in terms of crafts but has transformed with the help of digitisation in the area outside the production stage. Although the traditional appearance of the Rosary is in unity with traditional forms of

communication and spaces, it has been in a different appearance with digitalization. In this view, both possibilities and limitations of digital communication media come into question.

## **2. Digitalizing World and Digital Communication**

Technological developments are to open the door to a new world. The transformations in the social structure of today's world are expressed by technological developments and digital communication environments that depend on it. Technological developments have brought about a very tight social transformation. From the way of thinking to the consumption practices, a digital equivalent is expressed as the main reason for this transformation. Technological transformations and digital communication environments are considered from two different perspectives. The first of these converge at the point of possibilities and conveniences. This point of view was expressed more in the years when technological developments first met with society. Secondly, it is necessary to mention an understanding that approaches technological developments with a critical dimension. This understanding states that such developments control societies more and are a new form of power.

The integrating feature in the technical nature of technological developments (Ellul, 2003: 16) manifests itself in the social sense. In this respect, technological communication tools have become an important component of social relations beyond systemic applications (Ruivenkamp, et al., 2010: 9). When expressed from innovation or an invention, technological communication tools realize the first step of social life. Although every innovation has positive aspects in the social sense, the unpredictable problems it brings along are also emerging (Bauchspies, et al., 2019: 65). To give an example of this situation, creative innovations in technology enrich human life in multiple ways, simultaneously disrupting the goal-oriented functioning of our brain and increasing the distraction in daily life (Gazzley & Rosen, 2019: 23). This situation and other examples show that technology has a dual nature. However, the most fundamental factor here is again human. Man is both a producer and consumer of technology. This distinction is the main point in the emergence of two different perspectives at the academic level. The fact that the human factor takes place on both sides of the technology causes technical activities to be in a power relationship, the

reunion of the society around technology can transform the power relations in the society and bring technology to the center of power relations (Feenberg, 2010: 25). The other side of the two-sided nature of technology is expressed as being innovative and transformative (Milberry, 2010: 75). In this respect, technological developments increase the usage and development area day by day by offering new facilities and opportunities to the society. In this respect, technological developments are both innovative and transformational.

The nature of technology is based on transforming the existing structure (Postman, 2016: 22). Technological transformation has affected knowledge and science as well as individuals and society. Especially science, it has gained a new look in today's world as a technoscience (Virilio, 2003: 7). In other words, information that has developed based on science has turned into bits with electronic signals via microprocessors (Wayne, 2015: 57-58). Nowadays, information is produced with technological possibilities and symbolized (Castells, 2008: 20). According to their technological and communicative characteristics, societies are now called information society, network society or information society, or new categories such as technology society and information society can be added to post-industrial social classifications.

Communication is one of the areas where technological developments are most effective. The innovative and transformative view and effectiveness of technological developments are manifested in their communicative environments. In other words, social transformation acts together with communicative transformation. They consider today's communication media, whether social media tools or digital media, technique and technology are at the center of the communication process. They were discussing digital communication media mostly means opening technology to the discussion.

Multifaceted perspectives and concepts are encountered in the reflection of technological developments in the field of communication. For example, the effect of technological developments in communication is expressed as the horizontal state of social interaction with communication networks. This situation is explained with the concept of "network society" (Castells, 2007: 246). New communication technologies create a symbolic

social environment without emotions (Pettman, 2017: 41). While it is possible to diversify such views, we can argue that a serious academic accumulation has started on information, privacy and cultural transformation.

Human life has experienced many technological developments, and each invention has brought a new structure and culture with it. While communication has an active role in spreading culture to different segments of society, technological transformation in communication tools has entered human life faster than ever. The penetration and spread of these communication media into society has also been extremely rapid. While it took more than thirty years for traditional communication tools such as the radio to penetrate society, it took twenty years for the telephone to spread to society, an innovation like television spread to the society in thirteen years, and the spread of mobile phones to the society took twelve years. After that, the internet has penetrated society within four years of its introduction to society by changing this algorithm (Gazzley and Rosen, 2019: 130-131), and then social networks reached 50 million users in a very short time, the number of people using social communication media today reached billions.

According to a study, the number of internet users globally reached 4.5 billion as of 2020, and the number of social media users approached 4 billion as of July 2020. In other words, the number of internets and social media users in the world has exceeded 50%. Considering children and the elderly population who cannot use technology, it is noteworthy that the data are quite high. When the data to the terms of Turkey, 62 million Internet users and 54 million active appear to be connected to social media (Kemp, 2020; Bayrak, 2020). This change and transformation in technology have also affected and transformed the culture. This situation shows how the subject of the study has evolved into a new field by undergoing a change and transformation.

All possibilities of digitalization based on technological developments have shown themselves in the field of communication. Digitalization, which has started to dominate the social field today, brings a new culture with it. The name of this culture is digital culture. The digital production and distribution of mass media, television, movies, and similar media types are

now effective in forming such a culture (Gere, 2019: 15). Studies on digital culture put more consumers and users of technological tools on their targets (Bauchspies et al., 2019: 26). Three developments have been very effective in the transformation of social structure and culture. These are the internet, smartphones and social media (Gazzley and Rosen, 2019: 191). While these three developments are the main means of communication today, they are the most important satisfaction factor of human beings' desire to access information from the past. Internet-based communication tools have transformed information very quickly and carried human communication to a global scale. So the exciting aspect of new communication technologies in terms of possibilities is the "explosion of social and collective media that enables new forms of networking, sharing information and structured content sets" (Neuman, 2018: 261). The permission of digital communication media to interact has accelerated the exchange of information and has also provided great opportunities to transfer cultural elements. For example, products with cultural value got rid of the context of space and reached more masses through digital communication media. However, when these possibilities are taken from a different point of view, there is a criticism that these products lose their meaning and become the object of consumption.

Human beings have been to communicate and acquire information with nature and each other since the first day. As communication reached a massive dimension, mass media have become a part of human life and even a window opening to the world. While technology becomes an integral part of human life, just like mass media; It has also become the main element of the developments regarding mass communication (Güz, 2012: 16). Digitalized structures with technological developments are distinguished from traditional structures with very different features. First of all, the location and spatial element that restricts information acquisition is no longer a problem. Besides, a very important problem such as archiving is now lost within the possibilities of digitalization. Situations such as ownership structure and target audience anxiety in mass media are far from being discussed in digital media environments (Güz, 2018: 19). The world researchers who have evolved towards digitalization have also influenced the contents of their scientific studies. In particular, research has focused on cultural studies, advertising, marketing, journalism, consumption, and many similar subjects and areas in digitalization and social media. In this context,



this study is an example of these issues. It aimed to determine in which direction a product of material culture, traditional and local in digital communication environments, has an appearance.

The development of technology and the meeting of digitalization culture products with the target audience brought the commercial characteristics of these products to the new environment as marketing areas. The areas where these elements, which have cultural and artistic characteristics and sometimes called rare works, are exhibited have ceased to be museums and collection workshops and halls and have been moved to social media environments. These elements, the products of culture and art, have moved from local, regional, and national borders to global technology development.

### **3. The Appearance of the Rosary as a Cultural Product on Instagram**

With the digitalizing age of the 21st century, many elements related to the individual and social sphere have been moved to the new field brought by technology. Many elements that are the arguments of cultures have become compatible with the new era. In the new period, the role of the rosary, which constitutes the subject of this study and is one of the important symbols of Turkish culture, has been tried to be revealed by field research. In this context, it is aimed to determine how the rosary, which is the main question of the research, is located while being transferred to the digital environment by case studies.

Regarding the rosary features in the digital environment, the pages shared on Instagram, one of the social media platforms, have been determined as an area of study. Three accounts (7 pages) with different characteristics and a certain audience were selected from the relevant pages, and the subject was researched through these pages. While selecting the pages, care has been taken to ensure that there are "blue click" marked pages, which can mean safe as a reputable person and brand by Instagram. It was paid attention that the content published by the selected pages regarding the rosary should include different features related to the rosary instead of the exact representation of the rosary.



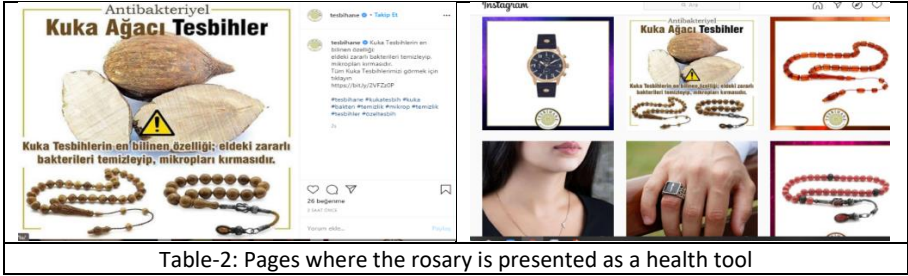


Table-2: Pages where the rosary is presented as a health tool

When the images in Table-2 are examined, it is noteworthy that the rosary is also presented as a tool of health on Instagram pages. It is seen that the rosary made of Kuka tree has the feature of protecting human health. In the first visual in the table, under the heading "Antibacterial Kuka Tree Rosaries", again, the most known feature of Kuka Rosaries is emphasized that the rosary can be used to protect health by saying that "it cleans harmful bacteria in hand and breaks germs."

In the second visual, where rosaries are introduced along with watches, necklaces and thimbles, Kuka wood and the element of health are brought to the fore. With these expressions, on the one hand, if you are making a rosary, buy such products and stay healthy, or buy prayer beads made of Kuka wood to stay healthy.

Although both images do not seem to carry a commercial purpose in their current form, Although it does not seem to have a commercial purpose in both visuals in its current form, it is revealed that the rosary is the subject of health in social media, whether it has a commercial purpose or not, and that the rosary is the subject of the visuals from the point of staying healthy or living.

### 3.3. Rosary as an Artistic Element

The historical and artistic characteristics of the rosary, one of the cultural and artistic elements extending from history to the present, were sometimes brought to the fore. In addition to being a part of daily life, the processing of this material and the transference of the worker's artistic perspective to the rosary has become as important as the materials used in its production in different places and times. Being a tool of important collections, the materials from which the prayer beads are made and the artistic practice during their processing have added a special value to the



which continues to exist as a part of daily life today, has become a part of the individual and social agenda with its different features. Emerging technologies and communication tools in the world and Turkey received many worlds in a new era of evolving into a global village. It and the arts and culture are also affected by this transformation. This study revealed that the rosary, an element of culture and art, was affected by the digital environment and social media, which form the basis of the new era. It has been observed that the rosary, like cultural and artistic elements, is presented with different features in social media environments. In this context, it has been revealed by the research data that besides being an element of trade, the rosary found itself in the Instagram pages examined as a part of a healthy life. It appears with its cultural and artistic features and reaches its target audiences. The visibility of the rosary with its different features through social media, which is an important area of new media, has enabled its target audience to spread from local, regional and nationality to global.

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**DISTANCE CONCEPT IN TURKISH  
AND DISTANCE IN HUMAN RELATIONS IN THE IDIOMS**

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**Abstract**

A human being cannot think of its existence separately from the time and the location. These two concepts are the shaping basis of the worldview and its perception of the world. The distances constitute the intervals and gaps between objects that occupy daily human life about the universe. The concept of distance takes an important role in the daily life of human beings as an abstract notion.

This concept, widely included in the Turkish vocabulary, reveals the universal dimensions of the relationship and distance between individuals in its objective and subjective approach.

The survey aims to examine distance in Turkish and reveal objective and subjective ways of expression. Interpersonal relationships in terms of distance are analyzed and considered in horizontal and vertical directions.

**Keywords:** *distance, proximity, interval, proverb, idiom.*

**Introduction**

A person, by making sense of the world and thanks to his mother tongue, has a certain thought system: "The universe is shaped in our minds according to our mother tongue; we look at our surroundings from the perspective of our mother tongue, and name the entities and situations by always following its understanding and narration" (Aksan, 1973a: 430). The difference between people and even nations in making sense of life stems from this.

As in other languages, many scientific articles have been written on the terms of meaning and concept in Turkish. Different opinions and discussions have been put forward on the meaning and concepts of words. Turkish has the power to reach general concepts and to explain events and



objects in a detailed language (Aksan, 2005a: 158). Again, the fact that Turkish has a connected language structure shows that it is suitable for expressing all kinds of concepts. Frequent use of duplicates with compound words formed by combining different words and many synonyms in the same concept area is considered important indicators that Turkish is a rich language.

In general, the meaning is the first knowledge, the existence in mind, and the first coming to the mind of the unintelligent. The concept, in general, is the capture of the meaning in mind and all kinds of mental products that show the result of this work. On the other hand, the linguistic concept expresses meaning through various tools such as symbols and words (Özer, academiya.edu).

Throughout all his life, a person lives together with the location and time. Since it is impossible otherwise, this basic category of existence is preserved in the minds of people. It reflects on various areas of the scientific definition of the world and its daily practices. Scientific perception of the world and the environment, the place, movement, distance, space interval, gap, size, shape, point, line, circle, and so on is about understanding and explaining such important concepts. These constituent domain categories are the essential parts of both the scientific and naive picture of the world.

Our study will try to explain the concept of distance in Turkish from a linguistic perspective. It would be appropriate to state here that the subject of distance has a very large dimension, and it is the subject of research in various forms and contents in various branches of science.

### **The concept of distance in Turkish**

The distance, among all the concepts of the distance of "*physical space*" (*fiziksel alan*) "*bodily space*" (*bedensel alan*), constitutes the basis of other beings/objects/existence as a necessary entity. It takes an important place related to this.

The concept of location in Turkish is given in the TDK dictionary with the following meanings: 1) location, the place where you are in 2) home, dormitory; 3) space. Assuming that *location, the place* is a space. We use words such as *distance, range, far away* to express the places between the various objects that fill this space.

In location, the concepts of object/entity and physical gaps (interval, spacing) manifest. The relationship between the concepts of 'location' and 'gap' and 'interval and spacing', which mean the distance between material objects, are so important that additional meanings have developed in the verbal expression forms of 'spacing' in the Turkish language. *For example* The space between the bed and the table, the large spaces between two mountains; Here, the word *space* means space and the word '*between*' refers to the 'interval, space' between two objects.

The 'Gap' is a space, an 'space among objects in a place not occupied by any prominent object. The Turkish analogue of "interval" is "space, gap, space, distance" in Western languages. Numerous objects fill and take place in space, where many different events and processes occur. The concept of "area" in Turkish is a very meaningful word and "flat, open and wide place, square, field, space" and it constitutes 'wide open space, openness, land, space' and also has multiple symbolic meanings: 1) flat, open and wide place, square, field, space; 2) treeless, flat place; clear place, free space; 3) Face measurement; 4) fig. Professional field, subject in science, working environment; 5) fig. physics term; period, 6) fig. in cinema - arena, 7) In sports - field. For example, many areas in the city are arranged as parking lots; New research is being done in social sciences. Ask this to your chemistry teacher, and it's his domain.

In verbal usage, there are more expressions such as "open space, space, open area, large area, free space". In scientific terminology, the term "gap" is used predominantly in physics and medicine. In the Turkish language, the word "interval" is used broadly about distance. For those who are conscious of the Turkish language, the word "distance" defines the distance as a limited section as a one-dimensional "section" or "segment", "straight section" between two points on a line. The following synonyms denote distance and interval: spacing, space, distance, space. The "distance" lexemia is officially used to gaps, spaces and intervals between objects, e.g. keep distance! Keep your distance!

In addition, the concept of "distance" has recently been used by everyone as the term "social distance", in a historical study, this term has been used since the second half of the 20th century the concept of "social distance" seen in the sociological literature of the Western world is known

as a set of words that are related to social discrimination and limiting relations with foreign immigrants.

The following meanings of the concept of distance are given in TDK dictionaries:

- distance (*mesajje*) - 1) meaning: interval, spacing, distance. For example, It took a distance of one kilometre in 15 minutes. 2) fig. Showing distance in relationships, formality. E.g., There is always a distance between them. To be distant.

- spacing (*ara*)- (space, range, distance) 1) distance, span, range, space, distance is separating two objects. 2) the time, interval, separating the two phenomena. 3) The situation or interest of people towards each other. 4) The interior of objects or persons that are collective. 5) Interval. 6) Break and rest period in a game, intermission/break. 7) The lateral distances of the mass gymnastic sequences from each other.

- gap - 'space' (*aralık - boşluk*)-1) span, distance between two things. 2) Order, time. 3) Convenient, favourable situation, opportunity. 4) narrow passage, passage, a corridor between two things. 5) The twelfth month of the year - December.

- intermittent (*aralıklı*)- Ref. 1) Not adjacent to each other, with gaps between them. 2) In a string, words or spacing between lines. 3) The one with a cut (envelope).

- distance (*uzaklık*) - (spacing) 1) Being far, divergence. 2) space measurement, the distance between two points.

- open space/aperture (*açıklık*)- 1) Openness, 2) Distance, space 3) Uncovered, bare place, 4) Empty and wide place, 5) The way a place can be seen from far, 6) Reflecting the truth as it is, 7) Clarity in colours, 8) ed. Clear meaning in a word or article, 9) fiz. Mouth diameter in optical devices, a hole through which light can enter.

- space (*boşluk*) - 1) Hollow, pit, uncovered place, 2) Interruption, disconnection, 3) Waste of time, time, 4) Lack, sense of deprivation, 5) Incompetence, 6) fiz—vacuum with nobody inside.

It can be seen from the definitions of the linguistic units that make up the semantic field of "distance" that each one marks the existing space

between the objects of the material world. Among these, the phrases "remote", "inter", and "spacing" are of spatial and temporal significance, and mainly when expressing the spacing and distance between objects. They should often be used in metric units.

There are other word units in the Turkish language that express the meaning of distance. These imply the boundaries of the void: carriage return; inline; attic; interplanetary. Many unified concepts have been created with "inter": intercity, international, interstellar, etc.

We have to consider that the concept of "distance" also means marking the boundaries of the range. Because although they do not express distance directly, they contain the meaning of proximity and distance: township, subdistrict, edge, corner, remote; Neighborhood and district indicating proximity to the settlements, the environment of the settlement area; countryside.

According to many researchers, the distance between material objects can be studied **objectively and subjectively**. When the distance between material objects is expressed exactly or approximately based on official measurements, they are interpreted objectively. Subjective interpretations are more relative and find expression in lexical units and phrases.

The international units of measure of length and distance are kilometres, hectometers, decimeters, meters, decimeters, centimetres, millimetres, nanometers, micrometres, angstroms, inch, feet, yards, miles, nautical miles, picas, points, atomic units and light-years. Apart from these, different time measurement units can measure special situations or meet special needs. At the same time, different countries use many non-universal measurement units.

Turks used anthropometric, bazaar and architectural measurement units in their daily lives like other nations in ancient times. Without going into details, we will give a few examples: votive/foot, arm, mang, fathom, cross, sere, step, treble/knee, tsun / finger/foot, beret; bazaar measurement units: arshin, rub, kerrap, endaze; architectural measurement units: cubits, fingers, lines, points. In some periods, they also used Chinese measurement units in Chinese (Özyetkin, 2003: 195).

There are also differences in the units of measure used according to the distance-proximity degree in Old Turkish (Özyetkin, 2003: 195) For example: where the eye and the ear can reach, eye vision, a place of association, a bullet range, a bullet shot, an arrow shot, a one-hour road, a three-day road. The distance covered by walking in an hour is called leagues, one league equals 5,685 meters, and the distance that is equal to 4 leagues is the distance on foot. Since the places in the range are the overnight and resting places of caravans and messengers, inns and mansions were built in these places. Today, the vehicle used on the road is specified as a convention to express the distances: 1-hour road by bus.

Some forms are used to approximate distance, near, approximate, far, distance, nearly, less than, more than, not more, etc. For example, the distance between Sofia and Shumen is approximately 400 km. The distance between the aircraft area and the city is more than 15 km.

"Near" word unit means the concepts of place and time. It is explained that the distance between objects is short about the place: They ate somewhere nearby. Recreational facilities were established 5 km from the city. This word also has variants as: nearly, nearby, near at hand.

The **subjective** interpretation of distance in Turkish is related to rich linguistic (nominative, adverbial, adjectives and some verbal) forms and many idiomatic expressions. There are semantic structures such as "near field" and "far-field" "spatial distance" in the semantic structure of concrete forms such as "environment, surroundings": 'neighbour; edge, periphery, near, provincial, countryside '; The units such as 'near, nearby, far, next to each other in terms of semantics express that the distances between objects are close and form the semantic basis of adverbs in Turkish. The adjective forms of the semantic realm mark one feature of the object in terms of distance, proximity, and difference: the boundaries of semantic fields, which include adjectives "far", "near", neighbour ", are clear and do not cause difficulties in linguistic use.

The analysis of spatial semantics and adjectives in the Turkish language draws attention to the following features: The adjective '*Near*' refers to both an approximate distance and a situation where the spatial orientation is different from the observer, that is, the oriented object is located next to the spatial cue point at a closer distance from any object. The

examples mentioned above include semantic aspects: the use of indicative pronouns. *Here, at this moment, here and beyond, beyond, far beyond*, reinforces the meaning of the sentence. These forms contain the near and distant meanings: "*This event happened right there*" gives the meaning very close to it.

When we consider distance emotionally, it is reflected that there is a hidden semantic relation related to distance in lexical units belonging to other concept areas. Feelings of love and respect among people strengthen emotional intimacy. Some stereotypes and duplications make this clear: the heart of my soul, my heart, loved so much/ the corner of my liver; They represent a close relationship within the family and in a friendly environment. For example, "they have become lifeless". Similar examples in this sense are relative, close friend, colleague, comrade, schoolboy, citizen, relative, sympathetic, supporter; They contain the meaning of companion, colleague, classmate, citizen, sympathetic closeness. Some lexical units make a strong sense of distance. For example: foreign, immigrant, expatriate, yadeller phrases directly express the meaning of distance.

### **The distance in human relations reflected in Turkish proverbs and idioms**

Turkish is a very rich language in terms of proverbs and idioms. According to Aksoy (1988: 13), proverbs and idioms are national entities that concern many issues such as sociology, psychology, pedagogy, economics, philosophy, history, morality, folklore, and are worth studying in many ways, and their beauty, expression power and concept they are very important language structures. According to Soykut (1974: 34), proverbs are quotations that evaluate the countless and different events experienced or encountered for centuries, classify them by making them separate clichés, and finally passed down from grandparents to their grandchildren. According to Dilçin (2000: XV), the proverb is the rituals that were born together with the human society, lived with him a nomadic life for centuries, and finally developed and became a national, became civilized.

Some Turkish proverbs reflect positive feelings such as love, respect, friendship, cooperation, mutual aid, tolerance and courtesy, relationships in the family and social environment, and negative feelings and behaviours such as hate, jealousy and betrayal.

A person, being a social person, builds close relationships with other family members and society. Distance, an abstract concept, can easily be seen in proverbs regarding relations between people and proximity.

The bonds between family members are so strong and fixed that we have proverbs that mean that nobody can break this relationship or separate it: *'Meat can not be seperated with fingernails' (Et tirnaktan ayrılmaz), 'Meat and nails are not entered between' (Et ile tirnak arasına girilmez), 'Husband and wife are not entered between'(Karı koca arasına girilmez), 'Where is the mother, there is a child' (Nerede ana, orada çocuk), "Mother and daughter, halva and trump",( Ana ile kız, helva ile koz), "Close to nose from mouth, close to belly from brother" (Ağızdan burun yakın, kardeşten karın yakın), "Pear falls to the bottom of branch" (Armut dalının dibine düşer). Relationships are so deep that no one can separate them.*

Those who point to a very close friendship: *"The water they drink does not go apart", (İçtikleri su ayrı gitmez), "The shirt is closer than the robe" (Gömlek cübbeden daha yakındır), "Go to Baghdad with a good friend", (İyi arkadaşla Bağdat'a gidilir), "Baghdad is close with a good friend" (Yoldaşın iyisiyle Bağdat yakındır), "The dog does not bite the owner" (Köpek sahibini ısırılmaz), "The camel does not step on the camel's feet" (Deve devenin ayağına basmaz), "Crow does not take the crow's eye" (Karga karganın gözünü çıkarmaz).*

Sometimes people have to cut their ties with society for good reasons. Our proverbs warn that these situations are not beneficial for the person: *"The wolf catches the sheep leaving the herd" (Sürüden ayrılan koyunu kurt kapar), "The alone is caught by wolves" (Yalnız kalanı kurt kapar).*

One cannot live alone. Help, rapprochement and support are needed: *"A man needs a man" (Adam adama lazım olur), "What's wrong with one hand, two hands have the sound" (Bir elin nesi var, iki elin sesi var), "One step comes to me and I arrive two steps" (Bana bir adım gelene iki adım varırım).*

### **The distance in human relations is reflected in idioms:**

TDK defines the idiom as follows in the Turkish Dictionary: "Generally, it is more or less different from its real meaning, it defines it as a

stereotypical phrase with an interesting meaning" (Turkish Dictionary, 2005: 517).

Idioms, as stereotyped expressions, express abstract events and emotions in a concrete sentence and have symbolic meaning. Idioms reflect the relationships between people and explain a society's lifestyle, customs and traditions, beliefs, and world views. The closeness and distance in relationships, friendship and love, togetherness, etc. They reveal positive and negative behaviors and attitudes in various ways. Idioms expressing closeness between people:

*Being so close (Aralarından su sızmamak); two close friends (iki ahbab çavuşlar); forever together (anca beraber, kanca beraber); close like flesh and nails (etle tırnak gibi); meat and nail (et tırnak olmak)* in such examples it is understood that there is not a distance between people or it is very little and the relationship is solid and stable.

*Reconciliation (Ara bulmak), Making peace (Arayı yapmak), Defrosting the relationship (Buzlar çözülmek) Lowers like a pair of doves (Çifte kumrular), Socializing (Haşır neşir olmak) Being so close (İçli dışlı olmak), Being so close (İçtikleri su ayrı gitmemek), make free with (Yüz göz olmak), Face to face (Yüz yüze bakmak, Yüz yüze gelmek), Hand in hand (El ele vermek), Protecting someone (Kanadı altına almak).*

Idioms indicating that there is tension, coldness and distance in relationships:

*Not to take a step (Adım atmamak), To be open between them (Arası açık/araları açık olmak), To break up (Ara bozmak, Araları bozulmak), Getting cross with someone (Aralarına kara kedi girmek), never get along with (Yıldızları barışmamak), To let down (Yarı yolda bırakmak), Being totally stranger (Yedi kat yabancı olmak).*

The feeling of distancing from people, from society: Give up all worldly things (*Dünyadan elini eteğini çekmek*), withdrawing into the shell (*kabuğuna çekilmek*), turning back on someone (*Birine sırt çevirmek*), give up frequenting (*ayağını çekmek*), standing out (*sürüden ayrılmak*), withdrawing (*içine çekilmek*).

Hierarchical dimensional relationships between people reflected in idioms:



People put a certain distance between themselves and others in their relationships with some of their behaviors and attitudes in daily life for various reasons: *to implore mercy, to stand up (Ayađına kapanmak, Ayađa kalkmak), wait for on someone hand and foot, be dominated (Divan durmak, boyunduruk altına girmek), fly high (gözü yükseklerde olmak), to look down (tepeden bakmak), walk all over someone (tepesine binmek), feel cheap (yerin dibine geçmek).*<sup>^</sup>

### Conclusion

We come to the following conclusion about the interpretation of the concept of distance in the Turkish language. As can be seen, the concept of distance has a wide place in the system of words and idioms in terms of semantics. Grammatical and lexical forms of the language are used in its conceptual interpretation. Interpretation of interval / spacing / between concepts find expression in objective and subjective terms. In objective use, universal and specific lexical measurement units are used, and it is known that time-specific distance measurement units are widely used in the historical past. The subjective interpretation of distance is related to the concepts of near and distance. The concept of distance in idioms is generally interpreted in this plan. At the same time, the distance between relationships is interpreted positively, love, respect, friendship, harmony, etc. It is seen that the dominance of emotions comes first. The distance expresses feelings such as the breakdown in relationships, resentment, conflict, separation from society, and alienation negatively. There is always another dimension in relationships between people, which in terms of hierarchy reflect negative behaviors that express disdain, contempt, superiority, and dominance of the other. Determining and using the distances between objects is necessary in our daily lives, and expressing the distances in our relations with people uses idioms and proverbs widely. Because this kind of expression is the style of expression for Turkish people.

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## **A STUDY ON GREETING AND HAND KISSING TRADITION IN TURKISH CULTURE**

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### **Abstract**

In Turkish culture, the words and actions of greetings that initiate and continue communication in daily life are of great importance. Along with the various words used to greet and give greetings, some forms of behavior such as hugging, waving and kissing hands are also included in the Turkish culture. Hand-kissing behavior as an expression of greetings and respect is an action that a young person must take against someone older than themselves. This study aims to examine the tradition of kissing hand as a form of greeting in Turkish culture and how the cultural transmission of this tradition takes place. As a result of the emphasis on the importance of hand hygiene and attention to social distance, which stands out with the Covid-19 pandemic, the negative impact of Covid-19 on fulfilling our hand-kissing tradition is discussed. The research is important in terms of addressing the greeting culture during the pandemic process. With the effect of the Covid-19 epidemic, warnings are made to avoid hugging, handshaking and hand kissing behaviors and to obey social distance rules during holidays. If the coronavirus pandemic does not lose its effect soon, it is predicted that the tradition of hand kissing and shaking hands will not be preferred in terms of hygiene and social distance.

Literature review has been made on greeting in Turkish culture. National Thesis Center, Dergipark and Google Scholar database were used for thesis and article searches. As a result of the literature review, 17 studies on greeting in Turkish culture were found. The works focus on issues that address the cultural and educational importance of greetings. Three of the cultural studies have been published as English articles. The number of studies whose publication language is Turkish is 6 and one of their studies has been published as a manifesto and the other as an article. When the

literature was examined, 5 studies were found on the culture of greeting within the education framework. One of the studies has been published as a master's thesis, one as a manifesto and three as an article. The publication language of four studies is Turkish and the language of publication of one study is English. As a result of the literature research, it is possible to say that the academic studies on the greeting tradition, which is a cultural behavior, remain within a certain framework. Accordingly, the field of study should be diversified.

**Keywords:** *Hand kissing tradition, Greeting, Turkish Culture, Covid-19.*

### **Introduction**

Saluting has an important place in the development of interpersonal communication in daily life. For human beings, a social entity, greeting is a tradition that captures a peaceful, loving and peace-dominated atmosphere since it has a sense of social acceptance (Kalkan, 2012: 6). During the communication process that begins by greeting, individuals transfer cultural values formed within the social structure. Even individuals who do not know each other start to communicate after greeting each other with words of greeting in a physical or virtual environment before communicating. Saying greetings is interpreted as a sign that initiates verbal communication (Karakuş, 2019: 16). Greetings are a universalized value among individuals regardless of their skin color, gender and age, strengthening the loyalty and respect among individuals anywhere in the world (Özdoğan, 2009: 61-62). As a social creature, human beings have an intercultural location for their salute while initiating communication. There are ways of greeting that emerge within the framework of the customs and traditions of a living language and culture. Individuals use one of these greetings according to the communication environment and time. This situation manifests itself in every culture. Among the behavioral movements that take place to greet the Turkish customs and traditions. There are actions such as shaking hands, bringing the hand concerning the head, waving, taking the right hand to the heart level, hugging and kissing the hand (Karakuş, 2019: 17). Various social and cultural differences are observed in each behavioural action's act and understanding, such as greeting with the head, handshaking or kissing hands (Selçuk, 2005: 6). It can be said that the adoption of greeting and kissing hand

as a sign of respect within Turkish customs and traditions is a historically new phenomenon (Keskin, 2017: 128-129).

Hand kissing is an actional form of greeting used in Turkish culture when younger people greet someone older than their age. Hand kissing is the clearest expression of respect in Turkish tradition. According to Turkish customs and traditions, it is considered disrespectful for a younger individual to use verbal greetings or physically use other forms of greeting while greeting someone older than them (Kalkan and Öztürk, 2012: 10). There is no gender discrimination in the roles of those who kiss the hands in fulfilling the hand kissing tradition (Selçuk, 2005: 6). The tradition of hand kissing is also included in epics, which are products of oral literature. Kissing hands, greetings, saying goodbye and receive one's blessings, which is frequently mentioned in the Dada Gorgud Epics, is reflected as an indicator of respect for the ancestor. The importance of hand kissing action is shown in the Dada Gorkud Stories by kissing the hands of the parents before coming together or separating in the Oghuz Tribe (Özdemir, 2017: 19-20). In the Dada Gorkud Epics, the behavior of hand kissing is displayed not only against family members but also against Oğuz elders as a sign of respect. Kissing the hands of the Oğuz Beys' admitted to the council during the acceptance of duty is considered an indication of consent (Özdemir, 2017: 24). The descriptions of the hand kissing tradition and hand kissing behavior in the Dada Gorgud Epics stand out for the importance of Turkish culture in social life. In Turkish society, the tradition of kissing the hand as a sign of respect for both the elders of the state and the family elders continues today. Since human beings are affected by the material and spiritual elements of the society in which they were born and raised, it is important to understand how they are transferred to individuals. In transferring cultural values. There is an interaction of language, education and communication. Communication is established at every moment of the education and training process. Information transfer cannot take place without communication and the communication method frequently used while communication is taking place is verbal communication. Thus, the most used channel of communication is language. In this process where the use of language is important, the richness of the language becomes important. Turkish is quite deep in terms of language richness (Kayhan, 2009: 2-3). Proverbs, idioms, epics, folk songs and poems, which are indicators of the richness of the Turkish language, have

been passed down from generation to generation. Proverbs and idioms, which are stereotyped phrases of a society, contain important clues in learning life, behavior and perception of events. By examining these phrases, the perspective of society and the richness of the language is revealed. Every society has proverbs that emerge within the framework of their customs and traditions. With these word patterns, we learn the feelings and moral rules of that society, and the use of proverbs is regarded as an indication that the ancestral counsel is still valid (Kayhan, 2009: 13). Various communicative elements related to the greeting ritual are mentioned in Turkish proverbs. For example, greetings were used to show interest, make peace, chat, and explain related relationships. Regarding the contribution of greeting behavior to creating love and respect, the proverb "One greetings makes a good honor" is used (TDK). The importance of giving greetings before starting any conversation is explained with "the word begins when one finds greetings" (Saraç, 2003: 50). Criticism towards establishing relations between people based on interest over time is expressed as "we greeted, we have come out of debt" (Kalkan and Öztürk, 2012: 31). There are various expressions in Turkish on the behavior of mutual greeting in daily life. The phrase "greet (or) stand by" expresses greeting an elder while standing. In response to someone's greetings: "To say hello" and to end communication with a person: "send someone to coventry" phrases are used. To greet a person or a society: While using the phrase "to greet", the phrase "to say hello" is used while conveying the good wishes offered to each other by two people (TDK). After the end of the work carried out within the interest framework, it is said "hello after the evening" to indicate the loss of interest and pin it. The following phrase is used in warning people with excessive words: "Selamünaleyküm (Greetings) blind kadı" (Kalkan and Öztürk, 2012: 31). Organ names mostly form idioms. The number of idioms created manually is quite high (Toloraia, 2020: 514). Many idioms include beg for, give a leg up, kiss a hand, and cringe. Kissing the hand, which is a form of respect, is used as a cringe in our language. "kiss the hem of one's garment" continues its function with an expansion of meaning in the proverb that does not wear the mouth by kiss the hem of one's garment "(Kayhan, 2009: 15). This proverb also includes teaching a situation that is not welcome by kissing a hand skirt to people who will exhibit the behavior of kissing a hand skirt to achieve a position and position (Sarica, 2016: 97-98). Some events occur from

time to time that will socially affect the taking or not doing certain actions. The coronavirus outbreak is one of them. The coronavirus epidemic, a global epidemic, has been previously identified in two different types: Sars-Cov and Mers-Cov. Finally, as the epidemic in China started to grow in 2019, the World Health Organization declared a pandemic on March 11, 2020 (Genç and Akyürek, 2020: 49). The basic protection rules from the Covid-19 pandemic are wearing masks, ensuring social distance and paying attention to personal hygiene. During this period of global crisis, a restriction was imposed on social norms in all institutions that make up the society (Canatan, 2020: 15). To maintain social distance, health authorities warn that the traditions of cuddling, handshaking and kissing, which are traditionally transmitted as behavior patterns and greeting routines, should be suspended until the pandemic ends. As a result of the emphasis on the importance of hand hygiene and compliance with social distance rules, which stands out with the Covid-19 pandemic, it harms the fulfillment of our hand-kissing tradition. The study is important in terms of addressing the issue of greeting during the pandemic process. The research aims to display the behaviors of saluting within the framework of Turkish customs and traditions and discuss how this tradition's cultural transmission occurs. Literature review will be made on greeting in Turkish culture. National Thesis Center, Dergipark and Google Scholar database will be used for thesis and article searches.

### **Greetings and Hand Kissing Manners in the Covid-19 Process**

According to Turkish tradition, younger ones are expected to kiss the hands of older people and respected individuals in the society. It is not welcome for young girls and unmarried women to have their hands kissed in the tradition of hand kissing. Of course, except for some exceptional cases of this situation: women who have an important place in the society and women who have aged (Sarı, 2016: 48). In Turkish customs and traditions, kissing the hands of the family elders, apart from the mother and father, is considered the most important sign of respect (Daşdemir and Tekin, 2018: 221-223). Hand kissing is interpreted as an indication of obedience as well as a statement of respect. The act of kissing the hand of the elders, which means authority, is seen in almost all societies (Karman, 2013: 69). Hand kissing to show respect to the elder is observed in Eastern societies. Some behaviors should not be done while performing the hand-kissing routine of greeting. When a hand is to be kissed; Grasping the hand with both hands, smacking



the mouth, and attempting to kiss when the mouth is full is also not welcome. Failure to kiss the hand of a person whose hand is old enough to be kissed, or whose hand is in the status to be kissed, is deemed impudent. A young person kisses their hand to show respect for an older person, and the older person wishes them well, saying that those who kiss this respect should be much. There is no need to make a handshake attempt after kissing the eldest's hand. Kissing the hands of the elderly and putting them on their heads is a sign of love and respect for them, so the elders praise the young person who kisses their hands. In the religion of Islam, the tradition of kissing hands on holidays is maintained (Çakmak, 2019: 759). Kissing the hands of the elders on holidays is a symbol of the family and society. When traveling or returning from the journey, hands are kissed to greet and farewell on holiday days. In our religion, individuals are welcome to display behaviors that increase their love and respect towards each other and foster conversation.

For this reason, hand-kissing behavior is an action that is perceived as welcome goodwill behaviors such as shaking hands, hugging and smiling and encouraged in the society. The tradition of hand kissing is also maintained at weddings and invitations that come together to share happiness. The person after their parents in hand kissing in our religion; It is deemed appropriate for his teacher to kiss the hands of God's friends and respected elders. There are various rumors that the hands of the last Prophet Muhammad (pbuh) were kissed by the Companions (Güftâ, 2015: 200). Although our religion welcomes the tradition of hand kissing, it is not approved in some cases. For example, it is mushbooh by our religion to kiss someone's hand to gain profit (Kalkan and Öztürk, 2012: 28).

Due to the Covid-19 outbreak, the greeting, included in Turkish customs and traditions, started to occur within social distance rules. Social distance and hygiene rules were warned in all areas where there was unity and solidarity in the society. While praying in mosques, prayers are held following social distance rules, and the congregation begins to disperse without greeting after praying. In wedding ceremonies, which are important in Turkish culture, social distance rules were applied and restrictions were imposed on seating in the halls and dance activities. To prevent the increase in the number of cases during the Eid al-Adha, warnings about masks, hygiene rules and protect your social distances were repeated frequently. Do

not kiss hand warnings were on the agenda in social media. During the Covid-19 epidemic process, we are applying sanctions for hygiene and social distance in the society. Accordingly, the hand kissing tradition is negatively affected at the end of this process, which affects the greeting behaviors.

### **Literature Review on Turkish People's Greeting**

Just as greeting varies from society to society, the greeting tradition of a nation may change over the centuries for various reasons. After the Turks accepted Islam with the Talas war, various changes occurred in their way of greeting. For this reason, in this part of the research, the researches on the greetings of the Turks will be analyzed with the literature research method. For those just starting to do academic research, searching the literature can be a research summary or a detailed resource index. A correct literature review includes many data on the area (Levy & Ellis, 2006: 182). Literature research provides deepening analysis, synthesis, and research and determines methods and compiling research ideas (Hart, 1998: 1). Since academic research progresses with a cumulative approach, each research is influenced by the thought and methodology of the previous research. Since these researches are continuous, a literature review should be conducted in which previous studies are classified and summarized. This research method aims to identify the missing points in the academic research and determine the point of our research in the context of the subject. The researcher who conducts retrospective research can set standards for its purpose within some strategies. This method can be the best tool in theory evaluations to find answers to research questions. Literature review helps to gain perspective in multidisciplinary fields (Snyder, 2019: 333-334). Literature research enables to see interdisciplinary relationships and helps identify limitations, comment on new issues to be studied, and identify methods that cannot help (Köroğlu, 2015: 61). Qualitative evaluation of the studies in the literature review method is the common concern of this study method (Rowe, 2014: 250).

### **Studies About Greeting With Its Cultural Dimension**

Selçuk (2005) compares the forms of address, greetings and courtesy rules in daily conversations in Turkish and German culture's usual flow of life in "Everyday Communication Behaviors in terms of Intercultural Communication" study. As a result of the research, Turkish greetings are

verbally richer than Germans. It is also striking that while Turks use religious greetings, German culture has no corresponding expression. The use of abbreviations of greetings, used extensively among the young generation, is interpreted as a sign of social changes in both cultures. Tarcan, (2010), in his study investigates how the question of "how are you" is asked in different cultures to greet each other in the course of ordinary life. Social norms and the "how are you" question, perceived as a word of salute that initiates daily communication, were revealed. The answers given to this question were examined in terms of demographic and grade point average variables. During the 4 months, 28 students asked how are you before midterm-final week and their answers were recorded. As a result of the research, it was observed that a small portion of the students gave normal answers, that is, expected answers to the question by explaining their true feelings. Demir, (2012), in the study of "Greetings in Everyday Life and Differentiation of Food Etiquette in Societies", states that behavior patterns such as receiving and giving greetings and establishing table manners are routinized to ensure the continuity of communication for each nation. The effect of culture on the formation of the communication language has been discussed by classifying the culture and cultural types in the formation of these behavioral styles. As a result of the research, it has been tried to explain that every society has its salute, eating and drinking and etiquette rules in many societies such as Turkey, India, Russia and Brazil. As a result, in societies that do not speak the same language, behavioral patterns and cultures are not similar, creating cultural differences. With globalization, these cultural differences are beginning to close, even if a little. Shortt (2013), emphasized to realize the cultural map and interaction of the greeting by visualizing the ways of greeting each society by addressing the cultural dimensions of greeting. In the field research, 5 different cultural communities consisting of Turkish, Vietnamese, Norway, Chile and Somalia were formed. In this multicultural team, whose religion, ethnicity and culture are completely different, a group of 25 people consisting of 5 people in total, 2 men and 2 women in each culture, consists of people aged 20 and over. Participants are categorized in greetings such as peers, friends, family members and strangers greeting each other. 103 films in which the participants greet each other were analyzed. As a result of the research, it has been observed that starting and maintaining greetings is different in every culture. Küçükbasmacı (2015) emphasizes that

literary texts are important works that contain cultural elements by discussing the material and spiritual elements that make up the culture in their work "Manas Epic in terms of Greetings". Greeting, which has the function of improving social relations, has an important place in the flow of daily life. It was aimed to determine the salutation elements in the Manas epic because it has a cultural value. As a result of the research, it was determined that family members, ambassadors and those who set out on the journey and those returning from the trip were greeted. Pastures, battlefields and roads are places of greeting. It is recommended to reveal our cultural passwords by analyzing Turkish literary texts due to the research and determining the remaining words that constitute Turkish culture. Meirbekov et al. (2015) investigated to reveal Kazakh and English greeting styles and the differences of their verbal production of greeting in their research titled "Sociolinguistic Aspects of the Speech Act of Greeting in the Kazakh and English Languages". In terms of methods used in data collection and questionnaire, interview, introspection and observation methods, statistical analysis was used. As a result of the research, the social variables in the forms of greeting in Kazakh and English and the social status of the person who initiated the greeting are below constitute similarities in both languages. While the Kazakhs pray during the greeting, the British tend to give compliments. It was concluded that there are differences in the two languages and cultures that greeting the elders is more important for the Kazakhs. Keskin (2017) discussed the routines of greeting and farewell in the context of interpersonal communication. Within the scope of the research, use of linguistic and verbal patterns of greeting and farewell in daily life in different dialects was made. As a result of the research, Arabic and Persian words are used to greet or farewell in daily life in Turkish tribes who accepted Islam. Turkish and Mongolian words are used in greetings and farewells in Turkish tribes who do not accept Islam. Alptekin and Kaplan (2017) investigated the cultural significance of greeting by referring to the ways of greeting Turkish society in the historical process in their work "Greetings in the Legend of Bamsi Beyrek". Bamsi Beyrek, who is among the Dada Gorgud Epics, deals with greetings in saluting politicians, friends, animals, family members, ordinary people, brave people, extraordinary beings, cemetery and fire. As a result of the study, it is concluded that although the way of greeting changed with the acceptance of Islam by the Turks, they also

continued their way of greeting before Islam. Batanova (2019) aims to categorize all the good wishes of the individual in the life in the Turkish culture. The research obtained information on the ethnographic observation method of greeting and good wishes in Halil Ersoy's work titled "Prayers and Curse in Turkish Language". As a result of the research, it was determined that praying, offering good wishes and saluting are used in every aspect of Turkish society in daily relations. For this reason, greeting is among the values of Turkish culture and is considered an important behavior in society.

### **Studies on the Education Dimension of Greeting**

Kalkan and Öztürk (2012) examined the cultural dimension of greeting in their master's thesis titled "The Concept of Greeting in Turkish Culture, Reflecting This Concept to (Primary Education and Secondary Education) Textbooks and Curriculum". They examined the descriptions of greetings in literary works after Turks accepted Islam. It has been tried to determine how these greetings are included in language and expression, religious culture and moral knowledge, life science, music, social studies, history, Turkish literature, Turkish textbooks. The extent to which the achievement of the greeting topic is included in these curricula has also been examined. As a result of the research, it was determined that all the Ministry of Education books contain information about greeting. It has been determined that the information about the greeting ritual as an outcome is included in the religious culture and moral knowledge and Turkish lesson programs. Çakmaklı and Çetin (2013) surveyed to measure the contribution of students who learn Turkish as a foreign language to Turkish culture in Bosnia and Herzegovina in their study "Contribution of the Cultural Environment to Learning Turkish as a Foreign Language: The Case of Bosnia and Herzegovina". The questionnaire was applied to 200 students studying in the first grade of high school, it was revealed that they realized that the expressions of greeting "good bye" are the same. In Bosnian, they become aware of Turkish words and language similarities as they learn Turkish and share this information with their immediate environment. As a result, it has been concluded that students learning Turkish in Bosnia and Herzegovina positively contribute to the Turkish culture living in that region. Tüm & Uğuz (2014) searches for findings on whether cultural elements in Turkish education set books of TFL used for language education in their study "An Investigation on the Cultural Elements in a Turkish Textbook for Foreigners".

An evaluation checklist was created to compile the information in books at C1, C2 and C3 levels. In addition to descriptive item statistics, the item frequency procedure was included in the study. As a result of the research, data on socialization were included in the C2 book with a rate of 33.24%. It has been given as 1.30% in the C1 book and 0.78% in the C3 book. The data on social interaction is mostly included in the C2 book at the rate of 12.30%. At C1 level 1.57%; It has 2.61% content in the C3 book. Also national background information has 11.25% data in the C2 level book, but the C1 level has 0.26%; It was determined that 0.78% was added to the book content in the C3 level data. As a result, considering the importance of cultural elements in language education, it was argued that all criteria should be equal, and suggestions were made to language set preparers to increase subject diversity. Daşdemir and Tekin (2018), in their article "The Use of Turkish-Cultural Elements in Social Studies Textbooks", aims to determine which cultural elements are present in social studies textbooks as they aim to establish social harmony intergenerational bonds. The study was conducted with 13 social studies teachers using qualitative research method. The data obtained from the surveys created with open-ended questionnaires were analyzed by content analysis. As a result of the research, it was determined that there are three different opinions. The first opinion is the content of cultural elements, secondly, the cultural elements that should be in the social studies textbooks and finally the cultural elements in the textbooks. As a result of the research, the teachers mostly mentioned the religious, military and wedding ceremonies as cultural elements. Apart from ceremonies, carpet, embroidery and tile art are among the examples given as cultural elements. The cultural elements that should be included in social studies textbooks are folklore, number to nature and women, hand kissing, hospitality and traditions. The items in the textbooks are, apart from architectural elements, they are woven products and handicrafts. As a result, the cultural elements used in the books belong to the material culture. In contrast, they are found in the spiritual elements that make up the Turkish culture, so it is recommended that they take place in the spiritual elements in Turkish culture. Çakmak (2019) aims to list the cultural element in Yunus Emre Institute's Turkish learning set in the article titled "Evaluation of Seven Climate Turkish Teaching Sets (A1-A2) in terms of Cultural Transfer". Document analysis method was used in the research. Cultural elements in

A1-A2 Turkish sets are discussed under 10 titles. Headings considered as cultural elements: food, proverbs and idioms, art, clothing, holidays, education, historical places, professions and communication. As a result of the research, 258 cultural element indicators were identified in the A1 and A2 level training sets. Cultural indicators are more common in the A2 level training set. Cultural transfer in the art category has been used more intensely than other categories. The least cultural transmission is on clothing and education. It has been done in studies dealing with the political, literary and psychological dimensions of greetings in the literature. Meray, (1961), in their work titled " Friendship at Sea, Greetings, and Assistance to Crash Ships in Some Turkish Treaties ", the agreements made in the period from the 16th to the 19th century were examined and helping in case of an accident is explained through examples. Uyaniker, (2018), investigated in the study of "Examining the Legend of Üsküdar / Selami Ali Efendi in the Context of Greetings in Semiology", the legend of the sect sheikh Selami Ali Efendi, who lived in Istanbul in the 17th century, was analyzed. The importance of etiquette in Turkish customs and traditions was tried to be revealed. In the scope of the study, greeting as a courtesy rule was examined in the context of semiotics and Naming Science. Legend was analyzed according to the semiotics method of Barthes and Greimas. As a result of the study, it was determined that greeting, which is one of the rules of courtesy, has communicative meanings in the society. Karakuş, (2019) aims to raise awareness of the greeting behavior, which is considered an indicator of social unity, in the thesis named "Greetings in Terms of Communication Psychology". The scale technique was used to determine the religious and cultural value of the greeting ritual by considering it psychologically and spiritually. As a result of the research, it was determined that there is a positive relationship between the religious attitude of greeting and the ability to communicate.

### **Evaluation and Conclusion**

It is known that there is a strong link between the language and culture of a society. Verbal and non-verbal communication behaviors that allow this bond to shape ordinary life. Language-culture interaction, which affects social behavior, leaves a significant mark on greetings, farewell and

many daily communication practices we carry out as an action. These daily behaviors are important, considering the historical process, as they are among the elements representing Turkish culture. There are various expressions in Turkish culture for greeting, which is carried out to offer good wishes. It has been determined that while greeting with Turkish and Mongolian words before accepting Islam, Arabic and Persian words started to occur in the Turkish language and religious expressions to greet Turkish culture with the adoption of Islam. There is no age and gender discrimination for the act of greeting in daily communication in Turkish culture. As a sign of greeting and respect, the younger individual performs the hand-kissing behavior by kissing the eldest's hand. The importance of hand kissing tradition, which is kept alive to greet and show respect in Turkish culture, is frequently emphasized. There is information about the custom of kissing hands in epics, idioms, and proverbs among cultural elements. Especially as a way of greeting and expressing respect in many places in the Dada Gorgud Epic. It is depicted how the hands of mother, father and state elders are kissed.

Customs and traditions should be passed on to future generations through various societal institutions to ensure cultural continuity. When the literature on greeting in Turkish culture was scanned, it was found that 9 studies dealt with greeting from a cultural perspective. Three of the studies were published in English. The number of studies whose publication language is Turkish is 6 and one of their studies has been published as a notice and the other as an article. Researches indicate that the greeting culture continues despite various changes in the process. Also, studies have tried to reveal the similarities and differences of the greeting culture in other cultures. When the greeting culture was considered within the framework of the educational institution and the literature was scanned, 5 studies were found. The publication language of a study is in English. Other studies have been published in Turkish. Studies examine the cultural elements in the books in the transmission of Turkish culture. As a result of the examination of the studies dealing with cultural transfer within the framework of the educational institution, it is possible to say that cultural elements are included in the books. Still, these cultural elements are not reflected sufficiently. There are also studies dealing with the effects of the greeting culture on literature, politics and psychology. As a result of the literature



review, it is stated that the academic studies on the greeting tradition, which is a cultural behavior, remain within a certain framework.

On the other hand the study area needs to be diversified. As a result, changing the tradition of greeting in Turkish culture has an effect of accepting Islam. Today, as a result of globalization and increasing relations with other cultures, greeting is changing. On holidays with the effect of the Covid-19 epidemic; warnings are made to avoid cuddling, handshaking and hand kissing behaviors and to obey social distance rules. If the coronavirus pandemic does not lose its effect shortly, it is predicted that a new greeting style will emerge.

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**INTERCULTURAL COMMUNICATION AND CULTURAL INTERACTIONS IN  
TURKISH CULTURAL GEOGRAPHY\***

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**Introduction**

The technological and digital revolution in the 21st century has increased the communication and interaction between people as never before. Population movements, which have accelerated due to the facilitation of communication despite the long distances and the developments in transportation technologies, intensified the cultural encounters of people and societies. While the age of globalization threatens local cultures with its cultural effects that transcend borders, on the other hand, it carries new opportunities for all cultures. On the one hand, the uniform culture of the culture industry produced by globalization and the new media order is being marketed. On the other hand, technological possibilities enable cultures to realize their existence and power and offer cultural exchange and interaction alternatives through a natural process rather than a centralized intervention.

There has always been an existential relationship between culture and societies, which is the set of common material and spiritual values that enable people to live together, not only in today's technology world. Culture is a value that unites people, gives social identity, and is identical to national existence. Thus, the absence of one means the absence of the other. For this reason, the existence and continuity of the nation, which is a sociological entity, is possible with the existence of unique cultural values and their ability to be passed down over generations. On the one hand, culture is historical, and it continues its evolution over time from past to present. It refers to the

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historical transfer system of symbols and their meanings and norms covering all kinds of rules of behavior.

On the other hand, it is a social phenomenon. People cannot be separated from the culture of the society they live in. In this sense, people's habits and abilities from their societies form a part of the culture (Kafesoğlu, 1992: 15).

As a result of the digital revolution and developments in communication technologies, all these economic and sociological interactions on a world scale, which we call globalization, emphasize intercultural communication. As cultural differences increase, communication behaviors change, and effective communication opportunities become more difficult. If effective communication can be established between cultures, it becomes evident that there is a high cultural partnership. Communication is much more than a mechanical transfer process, and it has a functionality that enables the creation of common meanings and perceptions. Communication is a process that enables the sharing of feelings and thoughts, mutual transfer, understanding and understanding (Uğur & Çolakoğlu, 2019: 893). The ways of communicating, verbal or non-verbal communication behaviors, and the language and symbols used to result from the culture. Therefore, culture plays an extremely important role in the formation of individuals' communication behaviors.

The culture that creates and gives identity to nations is also used as an effective force in the shaping and politics of states. Since the political boundaries of states generally do not exactly coincide with cultural boundaries, the sphere of influence of culture can transcend states. While there may be more than one culture or subculture within each state, in some cases, a culture can cover more than one state. One of the most striking examples of this situation is the Turkish culture that continues its existence in very wide geography and within the borders of countless states. The boundaries of Turkish culture extend everywhere where the Turkish nation, which has spread over a wide area of the world, established great states and civilizations throughout history. In addition, many nations that have lived together with the Turkish nation in the states established by the Turks and have internalized common cultural values continue to form an integral part

of the Turkish cultural geography. Turkish cultural geography is wide from Kosovo to Azerbaijan, East Turkistan to Crimea, and North Africa to the Balkans.

It is quite natural that the historical and cultural boundaries of the Republic of Turkey, which is one of the important centres of the Turkish cultural geography, as an empire's remnant, are too wide to fit into the state's borders. Anatolian Turkishness is a nation that has been in constant contact with other cultures and nations, has established social relationships, has developed a culture of living together and has the experience of producing new values. For this reason, the memories of the Turkish nation still survive in a very rich historical and cultural fabric all over the ancient world. The hinterland of Turkish culture is as big and powerful as a river fed by the vast resources of Asia, Europe and Africa, which is called the "old world". The common traces symbolized by the communication based on the common values, cultural belonging and affection of many societies in gigantic geography reveal an important sociological presence with their deep meanings.

Globalization, which makes it easier for all people and cultures to communicate without knowing time and space limits, brings important opportunities and threats to Turkish cultural geography. Intercultural communication science, which takes the interactions between cultures, meaning transfers, cultural differences and partnerships as its subject, should also include the communication and interaction that the representatives of Turkish culture, which continues its existence in different geographies, will establish with the possibilities of the global age. In understanding the common aspects and differences between the representatives of Turkish culture in the global age, intercultural communication will have important contributions to the unity of the representatives of Turkish culture, which history and geography separated their ways.

### **The Power of Communication and Culture**

While today's communication processes are becoming horizontal thanks to the internet and network technologies instead of the vertical interaction model of traditional communication, they also destroy governments' monopoly on communication. Pointing on a new theory of

society based on information, Castells (2016: 4-5) mentions the opportunities provided by communication, which becomes independent from policymakers, for individuals and societies to create their own spaces. Although communication technologies provide unlimited opportunities to the 21st century, there has always been an encounter and mutual communication and interaction between people of different cultures throughout history. However, studying the interaction created by intercultural communication and the effects of cultural encounters is much more recent. These studies draw their subjects from the impact of culture on the way people communicate. In the evaluations made on the definition of intercultural communication, the encounter of two or more social worlds that are foreign to each other is mentioned. However, the alienation of the cultures encountered is a relative concept. Culture is multidimensional and expresses an extremely broad lifestyle such as thought, behavior, belief and language. Likewise, intercultural dialogue and intercultural communication, often used interchangeably, are different concepts that meet two different situations (Hurwitz, 2017). Intercultural dialogue describes the communication between cultures whose envisaged differences are accepted. Intercultural communication should be considered a broader concept that describes the encounter between cultural groups, including intercultural dialogue.

To define intercultural communication, it is necessary to reveal the concepts of culture and communication and their relationship. Different disciplines have their approaches to culture, a concept on a large scale that cannot be fit into any definition. In general, it can be said that all the values and products produced by people constitute the culture. For this reason, it is possible to call the common lifestyle of people living in groups culture. The concept of culture includes material and spiritual elements adopted by societies according to their needs (Güngör, 1997: 69). The culture is very difficult to distinguish from the concepts of nationality and ethnicity; Anthropologists use it to distinguish one group from another by tradition, worldview, language, kinship, social group, and daily practices (Griffiths, 2011: 113). Although culture is a learned behavior, it can be transferred from generation to generation in a holistic way through cultural norms.

The distinction of material and spiritual elements in the definitions of culture is among the most emphasized issues. It is common to think that

culture expresses spiritual elements that mostly include beliefs and systems of values. Especially in today's technology world, the world of spiritual values and mentality is more important than material elements in distinguishing societies and nations from each other. It is generally accepted to consider the culture, which expresses an environment and the world produced and organized by humans, as material and spiritual culture. Material culture is called civilization by founding sociologists such as Ziya Gökalp (1987: 25-26); It covers structures, techniques, production and vehicles of the visible kind. On the other hand, moral elements such as collective behaviors, attitudes, customs and customs that give societies and nations their original identity and determine their character are part of the spiritual culture.

The distinction between culture and civilization is also widely made by sociologists such as Thrurnwald and Maclver. In these definitions, which evoke the distinction made by Gökalp for the first time in Turkey, civilization corresponds to knowledge and technical equipment. Tools to benefit are a part of civilization (Özakpınar, 1999: 29). The system that society creates during its coexistence is culture. Although culture is national, civilization is international. The common contributions of the social lives of nations at the same level of development constitute civilization.

On the other hand, all aspects of a nation's life, such as religion, morals, legal, aesthetics and language, create culture. There is a Western civilization formed by developed countries such as Europe and America. However, the cultural existence of many nations (such as English, German, French culture) in European civilization is another reality.

Ziya Gökalp, an intellectual who gives light to the present day on the history of culture and civilization, divides the history of Turkish civilization into three periods, depending on the culture and civilization classification he has made. The civilization adventure of the Turks is summarized in the form of the period from the emergence of the Turkish nation until the adoption of Islam, the period of the Islamic civilization and the attempts to enter the Western civilization (Gökalp, 2015: 21). According to this assessment, besides having a unique national culture, the Turkish nation maintains its existence as being included in a Far East and steppe civilization, then the Islamic civilization and now the Western civilization. Although Turks take part in great civilizations and interact with countless cultures, their ability to



sustain their cultural existence shows the strength of their culture. Although it is quite natural for the Turkish nation to experience cultural changes and change the field of civilization in the historical process of thousands of years, it has a rare dimension. It is inevitable that culture, a concept that changes and develops with individual, national or universal factors, is affected by change depending on societies' communication, just like between individuals (Güngör, 1986: 17-18). Rather than cultural change, it is more important whether this change occurs through a natural process or internal or external interventions. Therefore, cultural exchange and interaction may indicate development for societies and decline and deterioration (Ölçekçi, 2020: 93).

When discussing culture, it is necessary to mention interculturality, which is formed due to the interaction between different cultural groups and individuals. Interculturalism, which differs in meaning from the concept of multiculturalism, which expresses the coexistence of different cultures, describes the interaction arising from the encounter of different cultures. While multicultural policies aim to create interaction between different cultures, a cultural aim based on common points where the two sides will meet through interaction in interculturality is more evident (Kartarı, 2014: 51-64). With the help of intercultural communication based on such encounters, the reflections of social reality and the communicative positions of people can be determined.

An analogue of the existential relationship of people and societies with culture is also valid for communication. As we cannot talk about the history of humanity without communication, communication is a must for the social existence of human beings. Beyond describing communication as a mechanical transfer process alone, it would be a more accurate definition to associate it with creating common meanings and perceptions. Communication is an effective process aimed at sharing, mutual transfer, understanding of feelings and thoughts. The symbols perceived in the communication process are tried to be defined and interpreted according to the cultural codes. It is not possible to perceive symbols that do not make sense in the cultural environment owned. There can be no individual or social life without communication, which is how to interact with different cultures.

For this reason, communication is inherently a cultural model as well as being a reality. Therefore, communication is fed by culture and culture

from communication. Mass media, cultural carriers and transmitters, strengthen this relationship by spreading culture over time and space.

Cultural Geography, which examines the cultural groups and the spatial diversity of the society, provides the opportunity to analyse the change of cultural phenomena from one place to another or remain the same. Various features such as clothing, language, music in the "culture center", where culture was born, can spread over time and be adopted by others. The adoption of some aspects of other cultures in "cultural dissemination" reveals the phenomenon of "acquiring culture". Increasing the level of being influenced by another culture and becoming indistinguishable indicates that it has reached the 'assimilation' stage (Tümertekin & Özgüç, 2015: 96). The area dominated by culture is "cultural geography".

Cultural similarities between individuals and societies are important factors that facilitate the sharing of meaning with each other. Thus, the ways of communicating, verbal or non-verbal communication behaviors, and the language and symbols used to result from the culture. However, as cultural differences increase, it is natural that communication behaviors change and effective communication opportunities decrease. While communicating, people are under the influence of their culture, and they prefer to communicate and continue with the influence of their culture. Therefore, culture plays an extremely important role in the formation of individuals' communication behaviors. However, the communication behavior of each person varies according to the culture they live in. Culture draws attention to its functionality in people's perception and interpretation of the outside world. With the influence of culture, people can identify things they will pay attention to, care about or ignore (Hall, 1991: 46). Similarly, subjects such as what people talk about, how they talk, what they give importance to and what they care about, what they think and how they think help shape the culture. In short; It is undeniable that culture is independent of communication and communication from culture.

### **Intercultural Communication**

Intercultural communication, a new field of study that rises on two main concepts, such as culture and communication, has taken its place among the prominent research topics of recent years. The main reason for

this is the increased communication between people with the digital revolution's effects and developments in communication technologies. In particular, the economic and sociological change and transformation experienced in the world, expressed with the concept of globalization, has opened the doors of a new era that directly affects the interaction between people and communities. In the digital age, where communication becomes easier, and the impact becomes visible despite geographical distances and cultural differences, intercultural communication has started to attract the attention of different scientific fields. With the increasing contact of people or societies with cultural differences, intercultural interaction starts, and therefore, intercultural communication comes into play.

The emergence of culture and communication concepts, which cannot be considered independently from each other, as a field of study started with Edward T. Hall and his friends in the Foreign Institute (FSI) in the 1950s. Anthropological studies aimed at understanding a foreign culture in terms of communication behaviors of Ruth Benedict for the US Information Office since 1943 are among the pioneers of the field (Kartarı, 2001: 30). Hall's first use of the concept of intercultural communication was also made in "The Silent Language" (1959). The work, which includes communication and culture studies, emphasises how personal space is used in the communication process and unconscious communication issues (Martin & Nakayama, 2010: 46).

Intercultural communication is emerging as a new discipline; It has been a field where studies are carried out with disciplines such as linguistics, communication, sociology, psychology, and anthropology. This new academic field has turned into a branch of science that focuses on the interactions between people in different cultures, meaning transfer, cultural differences, and strangers' perceptions. The discipline, which tries to understand and explain the communication between cultures, uses it to recognize the cultures of the individuals participating in the process and make examinations to achieve its purpose.

For intercultural communication to emerge, people with cultural differences must interact in a common environment. Understanding communication processes in different cultures will also mean understanding human behavior. Understanding each society's unique culture and value

system, discourses, and behaviors will only be possible by evaluating them within cultural norms. The realization of a successful communication process is closely related to mastering the meanings of the culture in which the messages are conveyed. Effective intercultural communication will be possible when languages are evaluated together with the socio-cultural norms of the culture and society they belong to. Likewise, details of nonverbal communication ranging from gestures, looks, and even to colors and movements play a role in intercultural communication. Each society has its unique details that affect communication in the cultural world. While any behavior is accepted as normal in one culture, it is common to have different meanings in another culture.

Although the emphasis is made on "different cultures" in the general definitions for intercultural communication, it is more correct to express it as "having cultural differences". The global interaction that increases with globalization reveals the differences of cultures and helps them discover similar aspects and contributes to a common culture. It would be an incomplete approach to characterize intercultural communication as a field that focuses only on cultural differences. Gudykunst (2003), who has ensured that intercultural communication has been developed theoretically and brought to the agenda since the early 1980s, states that intercultural communication, which has an interactive and interpersonal quality, examines the communication between people from different cultures as well as people with a common culture (Sarı, 2004: 3-4). Therefore, we find it more correct to define intercultural communication as examining the interaction between people with cultural differences. Therefore, we can define intercultural communication as a discipline that deals with the communication and interaction people experience with people from different cultures in their social and daily lives.

When it comes to intercultural communication; An interdisciplinary field of study should come to mind that takes the interaction processes of people who live together, share the same spaces or interact with cultural differences as a subject and try to make sense. Cultural communication has emerged when people with cultural differences somehow become part of the same environment and interact. In fact, in a shrinking world with global transportation, communication, trade and migration policies, every human communication is an intercultural encounter. Just as in the past, cultural

differences in these encounters receive less attention because of the shrinking time and space. Intercultural communication occurs when today's people meet and interact with different people with their appearance, behaviors and communication styles in almost every field (Olson & Kroeger, 2001: 116).

As a natural result of intercultural communication, competition or cooperation options appear before the participants. With the initiation and effects of communication, prejudices, disagreement, distancing, misunderstanding, psychological and social isolation are expected. Although not encountering any problems describes an ideal situation for intercultural communication, intercultural communication will no longer be mentioned. It will mean that communication takes place within the same culture.

The effects of globalization are among the most important reasons that accelerate intercultural communication. Even though intercultural communication has remained in a very limited area, such as migrations, wars, and the effects of merchants and travellers throughout history, interaction has gained momentum with the phenomenon of globalization (Giddens, 2008: 549). Intercultural communication can impact the message that a cultural member anywhere in the world sends to a member of another culture, even if they are far from him. Today's communication and transportation facilities increase the frequency of encounters between cultures and bring them closer together than ever before. In addition to increasing relations between countries, globalization also allows to closely know the beliefs and cultures of societies. In this sense, it would be appropriate to define globalization as the intense communication and interaction process that all people worldwide enter in terms of culture and economy. Developments show that McLuhan's "global village" vision has come true. Today, people worldwide use mass media, social networks and all kinds of digital technologies more and more (Martin & Nakayama, 2010: 21-26). In short, developments in digital technology, communication networks and transportation have had significant effects on intercultural communication. The doors to a new world have been opened, which allow for increased knowledge about other people's and cultures wherever they live in the world, facilitating contact with different people and developing more relationships with similar people.

The contact between societies, groups and individuals with cultural differences has increased thanks significantly to the internet and new media-mediated communication, social media applications, mobile phones, online game platforms, text messages and blogs (Shuter, 2012: 219). In recent years, increasing population mobility due to reasons such as student exchange programs, global economic activities and migration caused by events such as the Syrian war, in addition to tourism, has made intercultural communication popular. Developments in media and communication technologies and provide new socialization opportunities by increasing communication opportunities have made the interaction between societies and civilizations an inevitable process thanks to the communication opportunities between cultures.

### **Intercultural Communication and Turkish Cultural Geography**

We conveyed the definition of intercultural communication as the interaction between different cultures or members of a subculture. We stated that we consider the meaning of the cultural relations of different societies as an incomplete approach with the term different culture. The inclusion of subcultures in the same society in the area of interest of intercultural communication is also insufficient to ensure the inclusiveness of the definition. Especially when it comes to Turkish culture, it would not be correct to categorize the cultures living in very wide geography and within the borders of many states as neither different cultures nor subcultures. Accordingly, it would be appropriate to revise our definition of intercultural communication, to make sense of the communication and interactions between societies with cultural differences and their members.

Turkish culture, which should be of interest to intercultural communication, has undoubtedly differences and similarities due to its very wide borders. First, we can mark the boundaries of Turkish cultural geography as the areas where the Turkish-speaking countries and societies interacted with the Turkish states in the past, especially the Ottoman state. The first region constitutes the Turkish cultural geography; It is the Turkish geography where the Turkish language continues to live from Siberia to East Turkistan, Central Asia, the Caucasus, Idil Ural and the Balkans to Turkey and the Middle East. However, considering other elements such as traditions and customs, history, religion, art, and world view that determines culture apart

from language, the borders of Turkish cultural geography go far beyond Turkish geography. Even if they do not speak the Turkish language, there is second geography where societies lived with Turks and have cultural identity with their emotions, thoughts, values system, morals, traditions and customs. The coexistence of these societies, most Ottoman remnants, has interacted with Turkish culture in history, and Turkish-speaking societies constitute the Turkish cultural geography.

Throughout history, the number of nations spread worldwide as much as the Turks and who have established relations with many societies and cultures is few. The famous Turcologist Radloff, in his assessment on language, states that the area where the Turkish language has spread is unique in the world (Ercilasun, 1999: 355-362). The borders of the Turkish language are a wide area stretching from Bosnia to the Great Wall of China, from Afghanistan to the Arctic Ocean. Turks have been a nation that left different effects wherever they went and played an important role in history by being affected themselves. As a result of their interactions with many cultures and civilizations, Turks have created new and different forms of associations by taking shape some cases by shaping them within themselves. In the German scientist Neumark (Mc Neill, 1998: 374), Turks made world history "when they are taken out of it, and there is no such thing as history".

The expression of the communities integrated around language and culture as "Turk" was first encountered in ancient Chinese sources in history. Later, the same names were repeated in Arab and Byzantine sources (Gömeç, 2012: 16). This name expresses the general identity of the Turkish tribes as an expression of the common language and cultural elements. In addition, the name Turk became an expression of a political identity during the Göktürk Khanate period (Kösoğlu, 1995: 98-100). On the other hand, the name Turkey was used for the first time in Byzantine sources of the 6th century, Central Asia and Turkistan, in the centuries of 9-10. In the centuries, the region from İdil to Central Europe was used for Anatolia in the 12th century, Egypt and Syria in the 13th century, and Turkistan (Gömeç, 2018: 18-19). With the conquest, the name of Turkey was given to Anatolia, which was spoken in Turkish by Europeans first (Lewis, 2004: 1).

The Turkish name has always been related to the historical background of Turkish identity and culture. Although the definition of Turkish

represents a common lineage based on ancient history and still exists today, it does not have a meaning limited to the unity of ethnic origin alone. Today, the concept of Turkish expresses an extremely wide and deep-rooted common civilization based on the unity of language and culture, as it has throughout history. It is a scientific reality that communities with the same language and culture are part of the Turkish cultural geography, even if they are geographically far from each other. The science of Turcology, which started to develop in Europe in the second half of the 19th century, defined this sociological entity; It was established to study Turkish culture, history, language and people's. The interest that started due to the West's need to learn and evaluate the East (orientalism) contributed to the important studies in the Ottoman country as a trend that contributed to the development of Turkish national identity over time. Likewise, the Faculty of Language and History and Geography, founded by Mustafa Kemal Atatürk in 1935, has the same purpose. The founding purpose of this higher education institution is determined as revealing the rich accumulation of Turkish culture and history ([dtcf.ankara.edu.tr](http://dtcf.ankara.edu.tr)).

The Turkish Historical Society and the Turkish Language Association, which will carry out studies on Turkish history, language, and culture to serve the same purpose, reveals the importance of Turkish national identity and Turkish culture. Mustafa Kemal Atatürk's speech dated 1932, stating the importance of the development of Turkish culture and language unity, continues to be valid today: "Today the Soviet Union is our friend, our neighbor, our ally. We need this friendship. But no one can predict what will happen tomorrow from today. Just like the Ottoman," just like Austria-Hungary, it can crumble and crumble. Today, the nations that they hold tightly can escape from their palms. The world can reach a new balance. Then Turkey should know what to do. Under the rule of this friend, we have one language, one faith, one essence. Being ready is not just waiting for that day by silencing. We have to get ready. How are nations prepared for this? By keeping their spiritual bridges intact. Language is a bridge. History is a bridge. We must descend to our roots and unite in our history divided by events. necessary (Yeni Türkiye, 1997: 113).

Although researching Turkish culture with its historical and present assets poses many difficulties, it is a fact that more studies are needed. In addition to the long history of Turkish culture, its spread over a wide



geographical area has been an important factor that complicates the studies in this field for many years. The interaction of Turkish culture with many cultures made the subject more attractive on the one hand, and on the other hand, the size of the culture's sphere of influence continued to be a problem in itself. Considering the number of foreign languages that need to be known to study Turkish culture and the cultures with which it interacts, the size and difficulty of the field become clear when considering the boundaries and regimes that need to be crossed. On the other hand, considering the extent to which the closed worlds of the Cold War years limited the conduct of such studies, the great opportunities offered by today's world for studies on Turkish culture will be better understood and evaluated.

Although the Turkish cultural unity aspirations of the founding idea of the Republic and its cadres are stuck with the conditions of the cold war years, it is obvious that the national culture continues to develop in Turkey and maintains its vitality and integrity. Thanks to the national state structure and the Republic built on national identity, a Turkish culture develops and grows further. Continuing its original development in Turkey, Turkish culture has conveyed new experiences and gains to its historical memory of thousands of years. In addition to keeping some traces of the old Turkish steppe culture in its memory, Turkish culture continues to be an important representative of the Islamic civilization, which it developed with great contributions. For centuries, the carrier and responsibility of a civilization in which the word Turk is understood as Muslim and when the word Muslim is understood as Turkish all over the world still belongs to Turkish culture. As a result of modernization efforts, Turkish culture has been in close contact with Western civilization for the last two centuries. The relations with the new civilization office, which started when the Ottoman Empire turned to the West with all its institutions to survive, continued to bring the Turkish people among the modern nations of the Republic (Atatürk's Words on Culture and Civilization, 1990: 93). Gökalp contributed to the modernization policy of the new Turkish state by formulating the new civilization goal of Turkish culture as "becoming Turkish, becoming Islam, becoming a contemporary" (Gökalp, 1976).

Turkish culture, which takes its roots from the depth of history and its interaction with the wide geography it has spread from Siberia to the Balkans, from India to China, has a great wealth in its structure in proportion

to the size of the geography it has spread. Encountering and interacting with all strong cultures and values globally, Turkish culture has remained dynamic and alive. Cultural values and national identity have been preserved from generation to generation. Turkish culture, which has maintained its existence against strong cultures such as China, Persian and Arab culture, continues to compete with Western culture, which has much stronger and effective tools for two centuries, now against global culture. In the process we call modernization, Turkish culture passes another historical test in the face of Western culture, which uses its national values and culture as a global power through advanced mass media and the capitalist system.

Due to globalisation, the challenging Turkish national culture, which demands high competition against Western culture, affects the whole world and other Turkish cultural regions. The global culture imposed through new communication technologies forces all local cultures to a great transformation;. In contrast, weak cultures regress in the face of this cultural pressure, strong cultures demonstrate the vitality that manages to preserve their identity in global influences.

Turks outside of Turkey have also experienced a cultural change and development similar to the cultural change and development that emerged due to the contacts with the Western civilization. The Turks in Turkey turned their direction with the Tanzimat. In addition to the West Turkestan Turks, who had to live under the cultural pressure of the Soviet Union for more than 70 years after the Bolshevik revolution in 1917, the culture and national identity of the East Turkestan Turks (Uighurs), who are still subjected to cultural genocide by China, are even under threat manages to survive. Similarly, under the totalitarian regimes of the Eastern Bloc in the Balkans, in Greece, which does not resemble repressive regimes with its intolerance to religious and cultural differences despite its democratic appearance, in Iraq and Syria under the rule of Ba'th regimes, in other countries under the rule of religion-based regimes, Turkish its cultural existence continues. Even under the propaganda and pressure of states, regimes or ideologies, it is seen that Turks claim their cultural identity and pass it on to new generations.

Although Ottoman remnant countries and Turkic-speaking states and communities continued to live as a common culture, cultural communication was interrupted. It could not be established for a long time.

The distances between them have widened due to Turkey's orientation towards Western culture since the Tanzimat, neglect of relations with Ottoman residents and other Turkish communities, and different political experiences in each region. However, with the removal of obstacles and the increase in communication and transportation possibilities, the encounter of distant parts of the same culture with each other turned into an embrace. Because it is understood that alienation remains at a minimum level despite the communication disconnections and that the roots in cultural terms are adhered to. Despite everything, the Turkish cultural geography has managed to maintain its common cultural identity. Therefore, there is enough cultural similarity to establish spiritual bridges between societies with the same historical and cultural heritage. The similarity of many components that make up the culture binds the cultures in distant geographies with functional and historical links. The Turkish language, which provides social communication and symbol exchange, is the strongest and common bond that provides interaction in the cultural geography and builds the intellectual ground. Turkish dialects, which are much closer to each other than European languages, contribute to communication. The religion and value system on which culture is built constitute the common ground of Turkish cultural geography.

Some sectarian differences on the level of belief do not have a social prevalence to affect polarization. On the other hand, the measures of the value system such as right-wrong, good-bad, fair-unfair, beautiful-ugly, legitimate-illegitimate are similar all over the Turkish cultural geography. The concepts of justice and morality that transform values and traditions into concrete rules, norms and rules shaped by them are common. The customs and traditions that reflect societies' moral values and beliefs and are used to organize social relations bear the common traces of the Turkish cultural geography. It is possible to find a similar cultural texture in all social relations regarding life between birth and death.

The historical, cultural, and folkloric accounts witness a single nation and a common culture despite their geographical distance. The surprising similarities in the stories of Nasreddin Hodja or K rođlu as an epic hero, which are encountered everywhere from Azerbaijan to Kazakhstan, from Turkmenistan to Uzbekistan, are among the pieces of evidence that all Turkish tribes have a common culture. Many works such as Dede Korkut,

Kutadgu Bilig, Divan-ı Lügati't Türk, Divan-ı Hikmet, Orhun Monuments, Oğuz Epic, Köroğlu Epic, which are the value-bearing resources of Turkish culture, are part of the common culture of Turkish cultural geography (Berdibayev, 2002: 295). It is understood from countless examples that show the continuity of Turkish culture. The common Turkish culture has continued to exist in a very wide area, and when today's communication technologies are not available. In Turkish communities, the similarity of all cultural structures, ranging from birth to death, to the functioning of daily life, to the system of values, is surprising. Although they are thousands of kilometres away from each other and perhaps more than a thousand years apart, common cultural memory and codes are still valid.

### **Cultural Interaction in Turkish Geography**

Azerbaijan, Kazakhstan, Uzbekistan, Kyrgyzstan and Turkmenistan gained independence with the collapse of the Soviet Union and the demolition of the high walls of the iron curtain, a milestone for the Turkish cultural geography. Thus, the new states owned by a nation with a cultural identity started to communicate in every field by removing artificial barriers one by one. The declarations of independence in 1991 created new opportunities in the interaction of vast geography in Eurasia by ending the loneliness of Turkey and the Turkish Republic of Northern Cyprus at the international level. This area, which should not be limited to the countries that speak only the Turkish language, is the Turkish cultural geography, including Ottoman societies and cultures. In addition to the Turkish-speaking geography is wide enough to include the Balkans, the Middle East, the Caucasus, and North Africa.

The field of activity of TİKA (Turkish Cooperation and Coordination Agency), which is one of the institutions assigned to fulfil the role of Turkey, which plays a central role in the communication and interaction of Turkish cultural geography, is remarkable in terms of showing the dimensions of the geography that has been interacting in recent years. According to the figures reflecting Turkey's changing foreign policy, its view of the world and its region, TİKA increased the number of Program Coordination Offices serving in other countries to 12 in 2002, to 33 in 2012, and 62 in 60 countries as of 2020. Working as a cooperation mechanism between public institutions and organizations, universities, non-governmental organizations and the private

sector, TİKA fulfils an important mission by bringing together all actors on common grounds ([www.tika.gov.tr](http://www.tika.gov.tr)).

According to the 2018 Global Humanitarian Aid Report data, Turkey is the country that provided the most humanitarian aid in the world, with 8.07 billion dollars of aid in 2017 (<https://tr.euronews.com>). In terms of our subject, it is remarkable that Syria, Iraq, Palestine, Ethiopia, Nigeria, and South Sudan struggle with civil wars. They are included in the list of countries where assistance is most needed. Since most of these countries are located in the Turkish cultural geography, Turkey's humanitarian aid gains a different meaning.

The examples of solidarity and cooperation that transform Turkey and the Turkish cultural geography, which can act together, into a regional and global actor, are not limited to the economic field. TÜRKSOY (International Organization of Turkic Culture), known as the UNESCO of the Turkic World, was founded in 1993 by the Ministers of Culture of Azerbaijan, Kazakhstan, Uzbekistan and Turkmenistan, as well as Turkey. The Turkish Republic of Northern Cyprus, Tatarstan affiliated to the Russian Federation, Bashkortostan, Altay, Saha, Tiva, the Republic of Khakas and the Gagauzian Place of Moldova are the observer in TÜRKSOY, which aims to strengthen the heart and brotherhood of the Turkic people's, to pass on the common Turkish culture to future generations and to introduce it to the world. Is available as a member ([turksoy.org](http://turksoy.org)). The International Cultural Organization carries out many studies that deal with the common history of the Turkish people's language, literature, culture, and art. TÜRKSOY brings to the schedule the common days of Turkish culture such as Nevruz, commemorative events related to important names, and works that it brings together with readers in different dialects and languages throughout the year and conveys the common cultural heritage to future generations. The organization makes significant contributions to Turkish cultural life by choosing a city as the Cultural Capital of the Turkic World every year to increase the interaction between the cities that add color to the cultural and artistic life. In addition, it dedicates every year to certain names to promote the important names of the same cultural geography. In this context, in the 650th anniversary of the birth of 2019, the year of İmadeddin Nesimi, in the 125th year of Aşık Veysel; Cengiz Aytmatov on the 90th anniversary of his birth in 2018, Gara Garayev on his 100th and Mağcan Cumabay on his 125th

year; In the 300th anniversary of his birth in 2017, the important name of Azerbaijani literature, Molla Penah Vagif Year; The year 2016 was declared as the year of a poet, scientist and thinker Yusuf Has Hacib on the 1000th anniversary of his birth (turksoy.org).

Other institutions that contribute to the relations enriched by TURKSOY, where culture is centered, and TIKa, where investment and solidarity are highlighted, have also been involved in the process over time. The international organization, the Summit of Turkish Speaking Countries in the beginning years in 1992, was reorganized as the Turkic Council on December 27, 2011. The main purpose of the Turkic Council established with the Nakhchivan Agreement is to deepen the comprehensive cooperation between the Turkic-speaking states and contribute to regional and global peace and stability. It is emphasized that the cooperation between the member states of the Council will be built based on special solidarity arising from common history, culture, identity and language unity. The member countries of the Council aim to develop cooperation in a wide range of fields such as politics, education, youth and sports, economy, transportation, customs, tourism, diaspora, information and communication technologies, media and information. It is seen that the Turkic Council has some organs within itself to fulfill all these purposes and duties. The 'Council of Heads of State', which manages the cooperation and interactions at the highest level with the participation of the heads of state of the member states, the 'Council of Ministers of Foreign Affairs' which monitors current international affairs, the 'Senior Officials Committee which coordinates the activities, the 'Aksakallar' as a permanent advisory body. The Council 'acts as sub-decision bodies to fulfill the aims and duties of the Turkic Council (turkkon.org).

Under the auspices of the Turkic Council, the Joint Business Council of Turkic Speaking Countries (Turkic Business Council) on 20 October 2011, the Turkish Culture and Heritage Foundation on 23 August 2012, the International Turkic Academy, and the Union of Turkish Universities on 29 March 2013. On January 25, 2013, the Organization of Law Enforcement Forces with the Eurasian Military Status (TAKM) was established. The council has its headquarters in three important cities of the Turkish cultural geography. The General Secretariat is located in Istanbul, the Parliamentary Assembly (TÜRKP-A) in Baku (Azerbaijan) and the center of the Turkic Academy in Nur Sultan (Kazakhstan). TÜRKSÖY, which is among the partners

of the Turkic Council, serves in Ankara, the Turkish Culture and Heritage Foundation in Baku, the Turkish Chamber of Commerce and Industry in Istanbul, and the Center of Nomadic Civilization in Bishkek ([turkkon.org](http://turkkon.org)). Organizations aiming to develop cooperation and solidarity and increase interaction are scattered all over the Turkish cultural geography, showing a mutual and common idea and desire.

The Turkish Culture and Heritage Foundation are among the organizations that carry out their work in cooperation with the International Turkish Cultural Organization (TÜRKSOY) and the Turkish Academy. It carries out studies to research, protect and support the common cultural heritage based on the historical and cultural ties, common language, culture and traditions of the Turkic-speaking countries. It aims to protect Turkish Culture and Heritage by supporting the activities, projects, and programs being carried out, providing financial contribution, and carrying out the necessary studies in this field ([mfa.gov.tr](http://mfa.gov.tr)).

Another organization that aims to reinforce cultural partnership is the International Turkic Academy. This Organization aims to research the contributions of Turkish culture to human history and cultural heritage, encourage educational and scientific cooperation between Turkic-speaking countries, support academic research, and facilitate the integration of Turkish people's through these activities ([twesco.org](http://twesco.org)).

Universities have an important place among the institutions that enable the Turkish cultural geography to get to know each other, get closer and communicate. Hoca Ahmet Yesevi International Turkish-Kazakh University ([ayu.edu.tr](http://ayu.edu.tr)), established in Turkistan city of Kazakhstan, was established on October 31, 1992, as a joint university of the two countries to raise future generations with common values. Kyrgyzstan-Turkey Manas University ([manas.edu.kg](http://manas.edu.kg)), founded in Bishkek on September 30, 1995, is another important step towards a common future and culture, language and history.

Media is one of the most needed actors in cultural interaction (Güz, 1989: 148-153) but the least used actors. TRT Avaz channel, which is the most serious step taken, makes international broadcasts with cultural and news content for Turks worldwide ([trtavaz.com.tr](http://trtavaz.com.tr)). The channel, which is intended to reflect the cultural ties of the Turkish cultural geography and be a

heartbeat in a sense, has not yet achieved the desired development in producing content suitable for the wide geography it addresses and thus making its voice heard sufficiently.

The countries and people of the Turkish cultural geography offer opportunities to improve the relations between them, enable them to know and understand each other, and strengthen the solidarity of the heart by increasing common values. In today's multi-polar world order, with the unlimited contribution of communication and transportation possibilities, the obstacles that cannot be overcome in the Turkish cultural geography have been removed. Although strong economic and cultural flows globally, this does not hinder regional and national communication and interactions. A faster and much stronger cultural communication than economic and commercial relations that continue to develop naturally between societies. In addition to the cooperation projects in education and culture, the contributions of tourism and television are important in this mobility. Although Turkish TV series have been watched worldwide in recent years, their influence on the Turkish cultural geography is much greater. As a tourism country, Turkey reminds the people it hosts of their cultural belonging and identity. In addition to the Great Student Project (Kadioğlu et al., 2015), which was initiated with five countries in the early 1990s but gradually involved 57 states and communities, multi-dimensional cooperation projects such as student and faculty exchange programs between universities, preparation of joint history and literature books and deepen the interaction. It will become a stronger structure in global competition by developing a network of relations similar to other regional and global cooperation processes. Despite extremely difficult political and military pressures, the Turkish cultural geography has proved that it can exist in the competitive environment of the global cultural flow by carrying its cultural richness to the present.

The scientific and technological possibilities of the age should be used to the fullest to maintain the vitality of the extremely rich and deep-rooted cultural accumulation of the Turkish cultural geography, which has been carried from the depths of history to the present, and to be transferred to the future generations, to show its presence against the global cultural flow and to reach wider geographies of the cultural sphere of influence. In this sense; The academic background and field studies of intercultural



communication created by culture, communication and language should be utilized. For the cultural encounters of societies and individuals, new ideas such as "becoming aware of the relationships (heuristic), predicting the facts (prognosis), interpreting the established relationships (ökonomie), adapting and organizing individual perspectives (organisation), defining the findings in terms of quality and quantity (messung)" Intercultural Communication (Fishman, 1980: 12), which offers communication models, will be able to analyze possible problems in the communication of Turkish cultural geography.

Intercultural communication, examining the interaction between cultural differences, draws attention to communication under difficult conditions. Because as the differences of the groups increase from each other, the communication of the members is carried out in difficult conditions. Generally, members of different cultures who participate in communication have two foreign cultures, languages and many different cultural codes. Since each party tries to communicate according to the symbol system, it is highly likely to fail. One of the main problems of intercultural communication is the disagreements that individuals with different cultures experience due to foreign symbols and codes (Rehbein, 1985: 9). However, in Turkish cultural geography, there are more common aspects and similarities than differences. Therefore, intercultural communication is out of the question to be under difficult conditions. Here, the contribution of intercultural communication is to increase awareness of the commonalities of Turkish cultures with similarities and to play a role in making some differences understandable.

According to intercultural communication, the more accurate information cultures have about each other, the more accurate and effective communication opportunities. Thus, there is an important advantage of cultural communication in Turkish cultural geography. Even though Turkish cultures maintain their existence within the borders of different political regimes and states and the wide geographical boundaries, the common symbols, codes and system of values preserve to a large extent. The cultural identity of the Turkish cultural geography offers a unique key to facilitate intercultural communication and enable them to get along and fuse. The ability to understand, accept, and manage some cultural differences encountered in the established cross-border relations will develop with

intercultural communication. Thanks to the opportunities offered by the digital age, regional or ethnocentric behaviors that will prevent the flow of cultural interaction in the Turkish cultural geography will be prevented, and the concept of 'acquaintance' will be put into use instead of the concept of 'foreigner'. The awareness that some differences among the members of the Turkish cultural geography, who do not share the same geography, but who have the same beliefs, values and behavior styles, will not hinder their cultural integrity but will add wealth. Cultural integration will make the greatest contribution to the survival of Turkish cultures in the face of the global cultural flow.

### **Discussion, Conclusion and Suggestions**

All people observe through their own experiences that cultures that encountered only through war, trade or migration in the past come into contact much more easily and quickly thanks to technological developments. For today's people, looking for ways to communicate and reconcile with people who speak different languages, have different beliefs or have different world views has become a part of daily life. With its structure that shrinks and brings everything closer, the globalising world forces differences to live together and even to unity. In this case, the solution of the problems that arise creates the need to learn the difference. The main theme that gives life to intercultural communication, which has become clear as a multidimensional field of study, has been the need to answer the problems that may arise in the unity of the different.

Intercultural communication, which aims to identify problems based on differences in cultural encounters and produce solutions, will also contribute to the relations between Turkish cultures that live in different geographies and have many common aspects. With the removal of artificial borders between them in recent years, the relations between the states, societies and individuals of the Turkish cultural geography have intensified. However, differences become evident in some cases and the diversity of common cultural aspects in these contacts. Thanks to the important contribution that intercultural communication will make to understand some differences of the Turkish cultural geography, it will be possible to live together and develop a common cultural heritage.

While globalization forces all cultures to a uniform cultural homogeneity, on the other hand, it serves the ideology and management understanding of Western culture by inciting cultural differences and dividing them into sub-cultures. Turkish culture can compete with global culture and survive in the world with cultural segregation and cultural integration. While there are examples such as the European Union, which can come together under a common roof despite very different cultural structures such as language, sect and tradition, it is difficult to talk about a cultural obstacle in front of the unity of Turkish cultural geography, which has much higher denominator partnerships. The awareness of the broad masses should be increased by ensuring the participation of intellectuals, artists and media in the efforts and contributions of states and institutions towards cultural convergence. In recent years, there has been a significant increase in the contact between societies due to population movements for tourism, education and business purposes. In addition, successful TV, cinema, and music studies make important contributions to introducing Turkish cultural geography to each other. Through the new communication and interaction process, all Turkish cultural identity stakeholders have common cultural codes. When the communication process between societies is operated effectively, common aspects and similarities will become more evident, conflicts and conflict areas will be reduced with solutions, and thus cultural interaction, harmony and integration will be progressed.

With the contribution of intercultural communication, it will be possible to resolve the conflicts that may arise from cultural differences, beliefs, understandings, and ideas that are likely to exist in the reality of life that is never monotonous and bring the Turkish cultural geography together around common cultural values. As can be understood from the union practices of many countries and organizations globally, culture, which is the source and tool of sustainable development, will offer new opportunities and horizons to the Turkish cultural geography, which has a common historical and cultural heritage unique cultural memory. Discovering its cultural partnership and accepting its differences as a richness, the Turkish cultural geography will turn into a regional and global center of attraction when it manages to know, understand and solidarity with each other by healthily operating the communication process.

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## MOURNING ASSEMBLY AND ELEGIES IN AZERBAIJAN

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### Abstract

We can consider this assembly as one of the assemblies that preserves its existence more than other assemblies held in Azerbaijan. Thus, when an assembly fails, the songs sung, the rituals performed and the texts sung are forgotten. Because their audience is out of order. For example, replacing our weddings with European-style ones resulted in losing our folklore texts and wedding traditions. Unfortunately, it should be noted that mourning assemblies are rapidly changing their original appearance and content. If this continues, the destiny of the wedding will soon be waiting for the mourning assembly. Therefore, ethnography and texts related to mourning should be collected without delay.

It should be noted that the elegies mentioned there have been repeatedly recorded by individual folklorists and collectors. But the point is that the context and place of the collected laments had not shown in the published collections. It is not known where and for what purpose these elegies were said in some cases. Unfortunately, this problem is not limited to mourning assemblies and almost all of our recorded and published bayaties (quatrains) are in this situation. The context and function of the vast majority of them have not been defined. Although it is possible to estimate the context and function of some of these bayaties (quatrains) by looking at their content, it is not possible to do so in some cases. Although it is possible to determine them, the researcher is still helpless in the face of some questions and is forced to make approximate judgments. However, all this had to be taken into account during the collection.

In addition, there are various forms of recitation of elegies in mourning, which manifests itself in performance, voice, etc. Depending on the region, we have elegies sing in prose or verse, which are also read differently. Unfortunately, collectors and researchers had not pay attention to these issues.

**Keywords:** *Mourning, Assembly, Elegy, Bayati (quatrain), Context, Function.*

## Introduction

For many years, we have collected folklore from different regions of Azerbaijan. In all the regions we visited and other folklore genres, we paid special attention to bayati (quatrain) and tried to get information about its place and forms. In addition to asking the speakers we spoke to, we also tried to attend and observe mourning ceremonies in as many different regions as possible. We tried to record the elegies in the meetings we attended, using a dictaphone. It should be noted that this is a very difficult process. The difficulty of the work manifests itself both in the recording of the material and the subsequent copying of the recorded material. Thus, conducting a dictaphone to mourning ceremonies is a bit "dangerous". If this is discovered by mourners or mourning participants, the collector may be severely reprimanded. The mourners could see this as disrespect to the dead. That's why we tried to keep it as secret as possible. We tried to use the dictaphone without removing it from the handbag. In some regions, mourning attended by many people is called *heavy mourning*. Heavy mourning usually occurs when a young person dies or when prominent people in the region pass away. It is more difficult to use a dictaphone in such meetings. Due to the crowd, the dictaphone in the bag was touched, which sometimes led to the shutdown of the device or various malfunctions.

On the other hand, the women who gathered in the mourning singing aloud, their weeping and wailing (it is a little difficult to understand what the crying speaker is saying), the distance between the mourner and the dictaphone and the noise of the meeting it was difficult to copy and in some cases made the texts incomprehensible. Despite all these difficulties, we tried to get as much information and network as possible. We will try to build this article based on this information.

### **Bayati (Quatrain) performance at the mourning ceremony**

Mourning is one of the most important ceremonies in the life of the Turkic people's. The ceremony was rich in rituals and was very solemn and the mourning was varied in form and content. As mentioned above, one of the places where bayaties (quatrains) are recited is mourning ceremonies. Mourning can be considered the only ritual in which bayati (quatrain) is said



today. Bayati (quatrain) used to be recited in almost all our ceremonies. However, in modern times, many of these ceremonies have been forgotten and some of them have changed their form, so the place for reciting the bayati (quatrain) is very limited. Unfortunately, mourning ceremonies are already leading to the fate of our other ceremonies. Today, mourning is rapidly changing, the number of days of mourning is declining, most of the rituals performed there are out of order and the tradition of mourning is slowly fading.

Religious ceremonies and rites after death are performed following the belief and cultural system of each nation (Abbasli, 2020: 186) Azerbaijani mourning ceremonies date back to ancient times and many of the rituals performed there can be explained in terms of shamanistic-divine beliefs. For example, let's pay attention to such a ritual. "On the first day of mourning in the Sheki region, distant relatives and neighbors twice, after the burial of the dead (in this case, light meals are brought – cutlets, tomato crackers, scrambled eggs, etc.) and in the evening come there with khonchas. Khoncha usually has pilaf (rice). As there are many varieties of pilaf in this region, bean pilaf, chicken pilaf, gablama (a kind of pilaf), force-meat pilaf, scrambled pilaf, etc. are also included in the khonchas brought to the party. The pilaf dishes are placed on the tables in 4-4, 5-5. One of the people sitting in each pot opens it. One of the people who open the pot first takes a handful of rice and throws it on the fire and then the food is eaten" (Suleymanova, 2008: 150) Here, the first throwing of rice on the fire can be explained as a share given to the spirits of the ancestors. Abdulkadir Inan writes that this custom is also present in other Turkic people's: "Urenha Tubas, if someone dies, leave them in a tent or cover them with skin. They bring a sheep home and tied it to tree. They wait until this sheep bleats; they cut it after the bleating. The shaman performs the ritual by burning the best pieces of meat from the sheep; Addressing the deceased, he said: "You are not the first to leave here! Don't worry, don't be sad! Eat meat, drink raki (traditional Turkish alcoholic drink)! Eat millet (folks), drink tea! Participants in the ceremony throw tobacco on the fire, which completes the ceremony at home" (Inan, 1986: 183). Elsewhere in the article, A. Inan, referring to the Russian scientist N. Katanov (Siberian Turk) speaks about the burial customs of the Beltirs: "Before every meal, they throw raki and food on the fire. Seven days after the burial ceremony, all the villagers gather and come to the grave, light a fire, take a

sip of the raki brought by everyone, collect a piece of food, and burn it in the fire. After the corpse is tested, they return home and start eating and drinking. Then they set fire to the right side of the tomb and burn the bones of the animals slaughtered for the dead vaccine. They splash raki on the fire and throw food. They believe that God of Fire will bring them to the dead. Those who attend the funeral walk around the grave of the deceased three times and say three times: "You go to the real world! We are turning to God! When you get home, you eat and drink again. Before starting the meal, the mixture of things such as: flowers, sugar, barley, rice, money etc. from the pot are scattered on Mother Umay and the guardians of the house" (Inan, 1986: 185-186). A. Inan puts forward the idea that the food thrown into the fire will be delivered to the soul of the dead by the god of fire: "The earliest form of this ceremony was in the form of feeding the dead directly, as it is seen in some Altai tribes. Later, it took the form of sending fire to the soul of the dead, offering sacrifices and slaughtering sacrifices by organizing feasts that were thought to be attended by the spirits of the dead" (Inan, 1986: 187). Jean-Paul Roux notes that this custom is also present in the Erkut Ordos. According to him, "Today, the Erkut Ordos perform a similar ritual for their dead near the temple, for this purpose meat which was washed with the juice of juniper and flour are burned in three pits dug" (Jean-Paul Roux, 1999: 196)

The mourning ceremony itself and the elegies performed there vary from region to region. We observed differences between the days of mourning due to sectarian differences. In Shiite areas, mourning, Thursdays, forty, black holidays and anniversaries are celebrated, while there are fifty-two assemblies in Sunni areas. According to these people, on the fifty-second day of mourning, the flesh and bones of the dead are separated. This is a very painful process for the dead and it is so painful that the dead begin to cry out in agony. If people who hear his voice hear it, they may lose their minds. Therefore, fifty-two ceremonies are performed to alleviate the suffering of the dead. The pilaf cooked in this ceremony is different from the pilaf cooked on other days of mourning. Fifty-two pilaf are cooked with milk.

Suppose in some regions the black holiday is celebrated on Eid al-Adha or Ramadan (for example, in Sheki region). In that case, Novruz holiday can be celebrated in addition to these days (for example, in the Garabakh

region). It is held during Ramadan and Novruz holidays<sup>86</sup> (for example, in Masalli region).

Regardless of the stage of mourning in almost all our regions, blessings are repeatedly sent to the souls of the Prophet, his close companions, the dead, the living and non-living relatives of the deceased and the deceased. In Sheki mourning, in addition, those who died heirless and bad heir, those who no longer go to their graves and so on souls are also blessed. In some regions of Garabakh, we observed that salawat (Salawat, meaning “peace be upon him”, a phrase often used after the name of a Prophet of Islam) was sent to the Garachukhas<sup>87</sup> of those who came to the mourning. In the mourning ceremonies held in all regions of Azerbaijan since the years of the First Garabakh War, the martyrs for the defense of the homeland and the martyrs of January 20, Khojaly, people killed in Armenian captivity, etc. blessings are also recited on their souls. The souls of the heroes killed in the Second Garabakh War are also blessed at the mourning ceremonies.

The assembly established for mourning was called a “place of mourning” in some regions, including Nakhchivan and Gazakh (Azerbaijani Ethnography, Volume II, 2007: 410)

“Men and women were separated in mourning ceremonies. As a rule, there was no special tent for mourning in women's assemblies. The meeting was held in the house of the deceased, in one of the large rooms. Funeral repast was served at women's gatherings. There were usually no mullahs in women's assemblies. Women's meetings were held in mourning. In some areas, including Guba, women hung especially the clothes of people who died at a young age were in the middle of the house or they would weep and mourn. During such weeping, the following typical elegies were often said:

For this set of clothes,

For red button,

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<sup>86</sup>The old people of Masalli called Novruz Holiday Year (New Year's Day).

<sup>87</sup> For more information about Garachukha, see: The image of Nakhish in Azerbaijani fairy tales // Researches on Azerbaijan oral folk literature, XXXVIII volume, Baku, 2012, p. 88-97

Gather, let's be victims,

For the owner of the dress" (Azerbaijani Ethnography, Volume II, 2007: 411)

Interestingly, the above quote states that there are no mullahs in women's assemblies. We have been to folklore collections in various parts of the country and old narrators have repeatedly stressed that mourners were not brought to mourning in the past. According to them, the number of women mourning was so large that there was no need for additional mourners in the past. We tried to find out the number of women who mourned at the mourning ceremonies we attended. During our participation in the Garabakh mourning, we found out that there were about 20-25 such women in the assembly. In other regions, this number is gradually decreasing, even to 6-7 people. Mullahs who have been invited to mourn complain that women are no longer able to mourn. Because when the women who gather the mourning can't mourn, the power falls on the mullah. It is necessary to mourn the participants of the meeting. It was almost the mullah's turn to mourn in the past, but now he has to mourn all day to fill the gap. It is very difficult for a mullah to mourn all day. Therefore, after a few elegies, they try to have religious and educational conversations, increase the number of laments they recite and reduce<sup>88</sup> the number of days and hours of mourning. But this is not well received by some mourners. We have seen many times that suffering people have bequeathed to their children that they should not mourn. Some of the dead owners also incited the mullah to mourn, saying, "The people will say that there was no weeping in the mourning". Some even make it a condition that when they bring a mullah to the funeral, he prefers to recite the elegy at that mourning. It can be concluded that traditional mourning ceremonies are changing, but older people attached to tradition still do not want to reconcile.

The mourning, which began as soon as the dying man breathed his last was called "shivan" (weeping). Usually women cried loudly and in a special voice, while men cried silently, rarely in a low voice. "Shivan" varied

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<sup>88</sup> Earlier, 3 days of mourning, 4 days of mourning, 4 and sometimes 5 Thursdays, forty, fifty-two, Black Holidays, years were held, but now in many cases, mourners and Thursdays are reduced. Mourning used to start early in the morning and last until late at night, but now it begins in the morning and ends in the evening.

depending on the deceased's age, his position in the family and society and lasted until the funeral left the yard. The deceased's corpse is revealed, women close to him sit around and mourn with hand gestures, beat themselves, cry, pull their hair, tear their faces (Azerbaijani Ethnography, Volume II, 2007: 406).

In addition to the mourning ceremony itself, there are some differences in the rituals and mourning. We also talked about this in our article on the Sheki mourning. "The prose-shaped elegies we recorded from the territory of Sheki are formed in the form of adjectives and end with the word "laylay" (lullaby): "Lullaby for my daughter who build a house, grow a child, who can't trust them! Lullaby for my child who dies easily, who suffers a lot of and who is helpless! Lullaby for my daughter, who has never seen a swaddling bands in her arms, who does not sit on the edge of a cradle, who has passed away halfway through the world! Lullaby for my son who does not carrying on son shoulders, who does not give birth, works hard and builds a house, but does not sit in the house, and does not trust (rejoice)! Lullaby for my daughter, who does not enter the house of decorated cribs, does not put swaddling bands in decorated cribs!"

Although the mourning tradition is almost the same in all of Azerbaijan, each region has its peculiarities. For instance in Sheki, prose-shaped elegies are mostly formed in adjectives, while in Baku, type I noun compounds are used more often. In Sheki, the end of the elegy ends with the word "laylay" (lullaby), while in Baku, the end of the elegy ends with words such as "let the mother be the victim", "wow": "Let the mother be the victim of your broad-shouldered, tall, gentle look, a deer walk, a clever speech, a sweet tongue! To whom have you entrusted me, my son? Wow, to my son who does not walk on son shoulders!"

At mourning ceremonies in Sheki, the dead are often cherished. In the Shiite areas, in addition to cherishing the dead, the tragedy of Karbala and the tragedy of the imams are also discussed" (Vagifgizi (Suleymanova) Leman, 2012: 129).

"While collecting folklore in Sheki, we came across mourning texts with an interesting structure. Thus, prose and poetry alternate in some of the elegies. Usually, the prose part of such elegy is initially called. It is as if the part called prose creates the conditions for the transition to the part of

poetry. The lyrical part of the verse is in the form of a bayati (quatrain): “Oh Limunet<sup>89</sup> (the owner of the mourning house, you will mourn, you will give seven, you will go out into the yard, you will destroy everyone and look to the right, you will look to the left, you will be angry with yourself, you will say, Oh Jabrail<sup>90</sup>:

This garden was ours,

There were grapes inside.

Everyone broke up, left,

The collapsed oy<sup>91</sup> was ours” (Vagifgizi (Suleymanova) Leman, 2012: 130-131).

While communicating with bayati (quatrain) performers, we also received much information about bayati (quatrain) recitation points and forms. In the absence of a mourning ceremony, the performer finds it difficult to mourn. That is, you need a certain audience to mourn. This is true not only of mourning, but of all genres of folklore. Not only do we need a wide audience to tell the paremiological units, but for them the context is also important. That is, it is said when the time comes. For this reason, it is more difficult to record paremiological units than to collect other genres and it requires patience and perseverance.

The complains of speakers are such as: “I remember when there was a meeting. If I don't say so, I will be sorry. But I don't remember if the moment doesn't come, baby”, “I say when I'm full. But I said it in mourning, I never said it in the presence of my mother and child. There are a lot of bayaties (quatrains), but I can't concentrate”, “At night, when I am in pain, I say a lot of bayaties (quatrains) in my bed, I remember, suddenly I forget. At night, when I start to say bayati (quatrain), I say bayati (quatrain) until morning. I don't remember now” shedding light on the context of the bayati (quatrain). That is, the narrator cannot always recite the bayati (quatrain), for which, as they say, “its moment must come”. However, even without mourning ceremonies, we talked to the people who were marked as mourning by the

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<sup>89</sup> Limunet – the owner of the mourning house

<sup>90</sup> Jabrail is the name of the deceased.

<sup>91</sup> Oy – house

people of the region and we spoke to them to mourn. We can say with confidence that in all cases we achieved our goal.

Bayati (quatrain) exists in all regions of Azerbaijan without exception. However, we received the most original examples of elegy from the representatives of the Afshar tribe. This magnificent Turkic tribe, which has left an undeniable mark on history with its bravery is also good at mourning. Today we had to travel to many regions of Azerbaijan to talk with representatives of occupied Garabakh and surrounding areas. They are scattered in almost all regions of Azerbaijan. When we talked to these people, we noticed that some of those who mourned were from the Afshar tribe. All Afshar women, as they say can mourn "seven to seventy-seven", they have a rich mourning repertoire. Today, the Afshars live compactly in two villages in the Agjabadi district of Azerbaijan and are widespread throughout Garabakh. Most of the Afshar tribe live in South Azerbaijan and Turkey, which are now considered Iranian territory. We do not know about their situation in South Azerbaijan, we know that some Afshars in Turkey are already Kurdish (Some of the Afshars living in Turkey were assimilated into the Kurds as a result of wrong policies). By the way, Turkish researcher Ahmet Ozdemir also writes that he recorded some of his lamentations from Afshars (Ozdemir Ahmet, 2001: XI). He even analyzes the collected elegies according to their form, calling one of the elegy groups "Afshar type" elegies, referring to Prof. Pertev Naili Boratav. A. Ozdemir divides the "Afshar type" elegies themselves into 3 parts: aaba form, abcb form and aaab form (Ozdemir Ahmet, 2001: 19-20).

However, we received information about pronouncing the bayati (quatrain) mostly from Garabakh speakers. Garabakh speakers were a little confused about the known events and a little inclined to mourn. Among them, we came across the following forms of bayati (quatrain):

*It is called gerenaylamag to put one's hand under one's ear and cry out loud. At this time, the word "laylay" (lullaby) is added to the end of the verses. It requires a very loud voice. But mourning is not well received. Because it is considered by the people to disgrace the dead. In the words of the narrators, "it is necessary to read mournfully." Heartbroken people usually retreat to the desert, mountains, and uninhabited areas, where they roar and return after emptying their hearts. No musical instrument is indeed*

used in this case, but the term itself is reminiscent of the musical instrument called the trumpet, which is still used in Turkestan. Garanay's voice is very loud.

At mourning ceremonies, it is called *edilemek* to say bayati (quatrain) with a sad voice. The speakers called it to be said alone, with tears in one's eyes in a low voice. Edilemek sometimes is called to sing while milking a cow.

Among the people of Garabakh, chanting the bayati (quatrain) under their lips in a way that only they can hear is called *gumuldenmek* (*humming*).

In the mourning, speakers called the bayaties (quatrains) *aghu* also noted that a woman usually utters elegy. There is also a *bahr* (a rhythm in poetry, music) form of the elegy. Person usually sings *Bahr*. At the end of each verse, the words "Shah Hussein, Wah Hussein" are added, which is said by the women gathered in the assembly in chorus, clapping their hands on their knees.

Some of the elegies we recorded from our Garabakh speakers are also in the form of syntactic parallelism. Although this type of elegy is not in the form of a bayati (quatrain), the sentences are rhyming. The narrators called such "rhymes" *bezek vermek* (*embellishments*):

Caressing the ground while standing,  
 When he leaves, he caresses his neck,  
 When you leave, your gait is beautiful,  
 When he arrives, his smile is beautiful,  
 Taking beauty from a flower,

Taking the whiteness from the snow (Garabakh: folklore is also a history, 2014: 12).

In the book "Azerbaijani Ethnography" we came across a little information about the forms of saying bayati: "Such ceremonial mourning, called "elegy" in most regions of Azerbaijan, was called "edi" in the Nakhchivan region. In Nakhchivan, women's mourning over the death of their young son was called "malashma." Apparently, the popular phrase "his mother was left behind" was taken from the mourning of that ceremony" (Azerbaijani Ethnography, Volume II, 2007: 411)



Mourning is usually recited by people close to the deceased. What they say is usually lamented in this context:

Cherries blossomed,

The flower blossomed.

Oh father, oh mother, it was a lie that you slept,

You died (Garabakh: folklore is also a history, 2013: 331).

Azrael (the angel of death) is a gardener,

He is narrator of the world.

Azrael with a burning mouth

Leaves the ripe, cuts unripe,

What a bad gardener (Garabakh: Folklore is also a history, 2014: 345).

In the old tradition, all the women who came to the mourning said a word or two. It was a kind of debt to their dead owner. It should also be noted that the mourning of the relatives of the deceased would be different in content. The women who entered the mourning house sometimes addressed the relatives of the deceased with such a bayati (quatrain):

Your head is green, duck,

Your eyebrows are black, duck.

You always walk in pairs,

Where's your friend, duck?<sup>92</sup> (Samples of Sheki folklore, 2014: 278).

Oh lullaby, such lullaby,

Illallah such lullaby.

No slaves should sing,

You sing such lullaby (Garabakh: Folklore is also a history, 2013: 333).

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<sup>92</sup> This elegy was registered in all regions of Azerbaijan with different variants.

Occasionally there was a change-type laments between the homeowners and those who come to the mourning. Those who came to the lament of the mourning of the dead owner responded with elegy:

**Dead owner:**

Who has a shovel in his hand, haray,  
 Smoothing hair, haray!  
 My baby is dead, I'm thirsty,  
 Who has a shovel in his hand, haray!

**Who came to the mourning:**

What can do a man with a shovel,  
 What can do Shana hair?  
 If a person's fortune is so,

What can do a man with a shovel for him? (Garabakh: Folklore is also a history, 2013: 371).

At the same time, the mourning sometimes invited special women to help mourn. Their naming also varies from region to region. In some parts of the Sheki region, these women are called *mullahs*, and in some places *carpenters*. Women brought from abroad to mourn are called *agybashi* in the Khojavend region. In most parts of Azerbaijan, these women are called *agychis* or *mullahs*. The Turkmens of Kirkuk call these women *tuners* (Terzibashi Ata, 1975: 23).

When we asked older women to say bayati (quatrain), some of the bayaties they said were elegy content. We could not interrupt them, because bayaties were said one after another. Because when the speaker interrupts the conversation, his mind is broken and cannot continue where he left off. Considering this, he is silent, but we noted in the notebook that we will ask about where these bayaties are said. However, when we could not remember those bayaties by heart, we sometimes asked general questions about those who caught our attention and in some cases about all of them. We understood why the books did not give information about the places

where the bayaties were said during this process. So, the collector did not ask a question, so this issue has not been clarified. But this is not always the case. At times, we encountered speakers who, without question, reported on the meetings in which the bayaties were performed. In all the collections we have collected and compiled, we considered it reasonable to give the information we received from the narrators about the place of the bayati and the words added by the narrator to the bayati as they are. Although the narrator's additions to the bayati violate the structure and poetics of the text, they are of great importance for research. We have given these appendices in italics to separate them from the text.

In modern times, with few exceptions (for example, similarities), we have observed that all the narrators, regardless of the form of the bayati (quatrain), weep. Interestingly, a woman who cries in the crib, a woman who cries in mourning and a woman who says bayati (quatrain) in everyday life are crying. It seems that today the bayati (quatrain) is a poetic means chosen to express sorrows. At weddings, Novruz holidays and blessing ceremonies, the bayaties (quatrains) were cheerful and in some cases, humorous. Unfortunately, these ceremonies are out of order today, so we can only collect memories of them.

Now, in mourning, some mullahs use loudspeakers to control the assembly. Although we encountered this situation mostly in Baku, we also encountered it in some of our regions. Loudspeakers are relatively uncommon, although separate ceremonial houses are being built in cities, especially Baku, for mourning ceremonies. In our regions, we have seen that such cases are severely reprimanded. People who disagreed with this situation gave three reasons: 1) the loudspeaker makes the noise too loud and irritating, 2) the assembly loses its naturalness, 3) the amplifier spreads the mullah's voice too much and is heard by the men attending the mourning ceremony. According to our religion, men should not hear women's voices.

### **Conclusion**

Bayati (quatrain) genre and its branch, elegies are invaluable examples of Turkish folklore. Why do we emphasize Turkish folklore here? Because bayati (quatrain) is probably the only genre of folklore that belongs

only to Turkish folklore. There is no bayati (quatrain) genre in the folklore of any other nation. Representatives of other nations also say bayati (quatrain) in the regions where Turkish culture is spread. But it is either spoken in Turkish or versions of Turkish bayaties (quatrains) translated into their languages. Bayati (quatrain) is widespread in all Turks' regions and is the most active Turkish folklore genre. However, this genre has not been properly studied and valued in Azerbaijan and other Turkic people's. In all Turkic people's, researchers in this field simply recorded the bayaties (quatrains) traveling among the people in the form of quatrains and included them in various folklore collections. The context, function, etc. of this genre. the issues were passed over in silence.

On the other hand, the collected bayaties (quatrains) were printed without taking into account the features of the local dialect and dialect. The saddest thing is that globalization, which is going on today and is accelerating, threatens to lose its staleness and folklore genres. In this regard, accelerating the resolution of the issues we have listed can only benefit us.

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## THE ROLE OF AHISM IN THE ESTABLISHMENT OF THE TURKISH UNION IN ANATOLIA: AHİ MESUT

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*"Control your hand, your waist (sexual desire), your tongue. Be right, be patient, be resilient. Do not lie, do not speak before your elders and do not deceive anyone. Be reasonable, do not desire the world's property, do not measure incorrectly, do not weigh incomplete. Always keep your forehead, heart and door open. Know that he forgives in a strong and superior state, that he is gentle when he is angry, and be generous enough to serve others even when you are in need."*

- Ahi Evran

### **Abstract**

Ahi organization has a great importance in Turkish history from past to present. During the 13. century, Turks were arriving in Anatolia, which was ruled by Mongolian pressure. This caused the social order to be disrupted. Ahi organizations were established to rebuild the order. Apprentice, journeyman, master system was working with. Both theoretical and practical trainings were given. Every ahi organization had a chest and when the tradesman was in trouble financially, this chest was used. Thanks to the ahi organization, Anatolia quickly became Turk and Islamic. The nomadic Turkmens were brought into settled life, making it easier for them to adapt to Islam. The ahi organization, which established its authority, became an authority, preserving its religious and moral structure. Today, traces of ahi organization are often found in Turkish culture. This declaration aims to convey with the example of Ahi Mesut (Etimesgut) how the Ahi Organization and the Turkish Union was established in Anatolia. In the study, the academic sources in the literature were scanned and the necessary sources on the subject were included.

**Keywords:** *Ahi organization, Turkish Union, Ahi Mesut, Guild, Anatolia.*

## Introduction

The word "Ahi" apparently consists of the use of the word "elAḥ", which means brother in Arabic, with "ya". Some research on the ahi, "Ahi" is a Turkish word and the last word of the old Turkish texts even decent, generous, generous, magnanimous from the same meaning as "Flux" and this word may have come from the word where the term in English as generous, hospitable, courageous is synonymous with the word mind and the meaning.

Ahi Evren (died c. 1262)'s reorganization, which continued until the last period of the Ottoman Empire, Ahi-order aimed to create the ideal type of person among the Turks. The Turks called this ideal human type "Aki", which they called the mefkure of valor and generosity, and their profession "Aki". As a requirement of "fluency", it is understood that this word has been replaced by the word ahi over time because fluxes treat each other brotherly. Ahi Evren is known that the ahilik organization founded by Sheikh Nasiruddin Mahmud is unique to the Turks. This ideal human type, which the Arabs call Futuvvet organization and "feta", is 13. although it disappeared at the end of the century, flux and fluency continued among the Turks in Anatolia under Ahilik.

## The Role of Ahism in the Establishment of the Turkish Union in Anatolia

Ahi organization has seen very important services in the Turkification of Anatolia; in the development of Turkish culture and civilization, Turkish language and literature, in the settlement and preservation of traditions and ceremonies, in the formation and dissemination of Turkish art and trade ethics. During the Mongol invasion in the Anadolu Selcuklu state, which came with the defeat of Kösedag (641/1243), the Ahi and the Turkmen suffered a heavy massacre. During this massacre, tens of thousands of Turkmen were killed in Anatolia. The ahis fought against the Mongols and revealed the spirit of national struggle.

Ahi organization had a very strong structure in the time of the Anatolian Seljuks. Many ahi genealogies and futuvvet names have been written to form and preserve art and commerce's morality in the ahi organization. Some of these futuvvet names have also been translated into Turkish. These genealogies and futuvvet names are unique to the Turks.

These are very important sources for Turkish language, Turkish literature and Turkish history. Since the middle of the 13. Century, it can be said that the extreme regions where the Ahis migrated with this regard are very active in terms of scientific, cultural and artistic activities. In the region, some science and ideas belonging to the Ahi organization established institutions such as madrasas, lodges, and masjids, performing their duties in science, religion, and culture. Some of them shed light on society with their works that they wrote.

### **Contributions of Ahism to Social Life**

The ahi organization continued its mission in the last period of the Ottoman Empire, taking the name guild. To see that the influence of ahism on Turkish society continues even today, it is enough to look at the master-journeyman-apprentice relationship in any branch of Art in Anatolia. In addition to the apprenticeship and mastery ceremonies organized by the Ahis, which we saw during the Ottoman period, there are celebrations of the Ahism week held in Turkey today. These ceremonies, held during the Ottoman period, were held in the 19th Century. It continued until the first half of the century. Currently, ahilik week celebrations are officially held in the provinces determined by a board meeting in March every year with the "Regulation on Ahilik Culture Week Celebrations" published in the Official Gazette dated 02.07.1988 and numbered 19860. Kırşehir is always taken into the provinces where the celebration will be held, and these celebration ceremonies are also held in the first week of October.

There was an unshakable hierarchy between Patak, Apprentice and Journeyman in Ahilik. This hierarchy began with patchwork and reached the stages of apprenticeship and journeying for certain periods. On the top step, there was an ahi father who was intisapted to him by those on the bottom step, who built ahi lodges to educate them in all aspects, and who earned the respect of everyone in art. At the same time, guests from other cities and towns were entertained in these lodges built by the ahi fathers. Again, in these lodges, members of the art or profession were trained in collective life rules, civic duty, military duty and general knowledge.

Ahi troops also had a military character. Due to their religious and Sufi cultures, they tended to take an active role in Islamization activities. Therefore, they participated in conquests, especially seeing important



services in providing intelligence. By allowing items to be on the road again time supply the needs of the army, time by taking key points on the road before the arrival of the army and the people and win their hearts by joining the army to conquer the dervishes in place in preparing the ground for the arrival of strength and they have contributed to the survival of the state. These contributions of the members of the Union to the army and conquests were made in coordination with the state. It belongs to the Army in the Ottoman Empire. They are called "Ahi-i hiref", who act with the army in expeditions and the army needs on the way to the expedition castle, bridge, wall etc. there was a salaried (ulufeli) art connoisseur who made works, manufactured and repaired the army's supplies. If the army needed it, artisans were asked to separate from them and assist them. They were called army shopkeepers. The palace determined the number of merchants to be asked. Artisan troops, with their military character, contributed in this way to the success of the army and the survival of the state, as well as to social peace by ensuring public safety inside the local forces during periods when the army was engaged in conquest on the borders. In their social order-forming attitudes and acceptance of these attitudes in public opinion, solidarity and other social pedestals of religious-Sufi origin were widespread among themselves.

Instead of prioritizing a class with sovereign and exploitative qualities, such as nobles, bourgeois, bureaucrats and clergy, from the elements that make up the social structure, the ahis relied on social layers based on production and highlighted these segments. Thus, trade and economic development provide more numerous and organized structures to the city between the forces of order and solidarity with the craftsmen and artisans who have maintained the social balance of plant and perform. This balance united members of society in religious beliefs and common values, and the combination of beliefs and values did not allow the formation of hatred and hostilities. After all, a morality-based society has been realized.

Ahi-order offers exceptional experience in making youth energy constructive, producer or even manager. Through ahi organizations, young people are organized into productive unions, and their feelings, thoughts and energies are channeled to the accrual of high goals. In ahi troops, young people were educated with the help of social ethics rules strengthened by Islamic and sofi sanctions. They tried to be raised as responsible people who

were expert in their work, connected to their religious and national traditions, compatible with society and far from adrift. He became a professional and artistic owner, gave a continuation of the person's self-sufficiency, and this qualification allowed him to take part as a person in society. The motto "inside the gate of gentlemen" in ahi-order refers to the rise of a person from subject to person.

Ahi community provided a social security environment to the person through their middle chests. The troops, from the crates to people through disability, death, in cases of natural disaster, setting up a business, learning materials and the difficulties encountered in providing the financial and moral support, with people saved from loneliness, solidarity with the environment, providing moral support, and thus contribute to the prosperity of society and the social service office that the person held to have.

Another contribution of the ahi-order in the social sphere is seen in the communication opportunities they provide between small settlement centers and the Government Center, especially in the Ottoman Empire. Again, the ahi organizations also made a significant contribution to communications throughout the country. This communication usually took place between the lodges and the sheikhs of the Lodges. Also, because they hosted travelers in their lodges, they knew what was happening in the world before anyone else.

### **Contributions of Ahism to Cultural Life**

Ahis have contributed to the formation and regulation of social life as well as cultural development. In the understanding of ahism, man was considered a whole, and tried to be trained and developed in all aspects. In this context, professional knowledge was provided in the training of yamak and apprentices, but religious, moral and social knowledge was also provided.

Educational functions defined ahi lodges before all other functions. In lodges, educational centers, great importance was given to the literacy qualities of patak and apprentices in particular. It was unthinkable for the illiterate to be ahi, since it was accepted that conquer would not fall to the illiterate. Turkish, Arabic, and religious, scientific, and literary information and literacy education in lodges, Quran-ı Kerim reading and Turkish, Arabic,

etc. languages were taught. In addition, talented and willing people were given lessons such as beautiful writing and music. As a result of this training in lodges, artisans could read scientific works and conduct ideas on scientific issues. They followed religious, historical and scientific works, and themselves wrote poems and epics. One of the important contributions of ahism in the cultural sphere is that it has established a tradition of reading in society. When ahism was widespread, ahi organizations, barracks, guesthouses and caravanserais read works such as *Siyer-i Nebi*, *Hamzaname*, *Battalname*, *futuvvetname* in series. *Divans*, *mesnevis*, *hamseler*, *letaifs*, *ghazawat nameler* and *jihadi* were read in elite and cultured societies. This would create a unity of culture and pleasure in society. It was essential to teach the Islamic faith in all ahi education, especially in the lodges, and to provide an accumulation in the world that would live by observing the commandments and prohibitions of Allah.

Social influence and face-to-face interaction were important in this part of the education conducted in lodges and healing. *Yamak* and the apprentices especially learned religious life and moral virtues by listening, seeing and living from the ahi elders in the lodges. The healing education in the lodges was explained in *futuvvetnames* rather than everything, and above all, they wanted to be taught manners. In addition, after a certain spiritual training, sword and weapon training was also given.

The period when ahism became widespread in Anatolia was when sects performed important functions in the social structure. In the period of its emergence, the cult characteristic of ahism is more dominant. In the organizations, the aim of spreading Islam was to bring Islamic morality to the conquests. Entrance and promotion ceremonies were performed with Islamic motifs. Ahi, who was responsible for the education of the conquistadors, sought to bring them to certain maturity, primarily in religious knowledge and practice.

In *futuvvetnames*, the mention of the manners of ahi members, rather than economic issues, reinforces the idea that the ahi communities are organized structures around a certain ideology. Ahi-order is neither just a sect nor just an artisan organization. It is a harmonious integrity of the characteristics of these two institutions. It shows the characteristic of a cult as it is a way that leads people to good, right, beauty. At the same time, it

also has the characteristic of an organization of artisans because it is involved in production, efficiency, price control, quality in working life. It is presented in a simple and understandable language in the form of the futuvvet ideal of Sufism to the artisans and artisans who have to be too busy with daily work. On this occasion, large masses were tried to be moral with the moral values of the Qur'an.

### **Work Ethics at Ahilik**

Another of the ahi's contributions to Turkish cultural life is creating a work ethics, especially among artisans. Islam had founded the Islamic community on high moral foundations. The health of the Islamic community has been seen in the high morality of the trade connoisseur. For this reason, the Prophet of Islam commemorated a truthful merchant with the prophets, faithful, martyrs and righteous servants of Allah.

Common living spaces (lodges and collective workplaces) that operate under the supervision of customary and menstrual authority have been of special importance in acquiring ahi principles, which also have their origin in ahi-order. In fact, in the organization of ahilik artisans, religious values were found in depth. The order of art was given a religious color and identity, and the power and continuity of the organization was ensured. Tradition is almost blessed. In ahi-order, work is understood as a pastime in which it reflects the soul of the artist.

For this reason, the competition for production in ahi-order was not in the form of more production of goods, but in the form of creating more perfect works. In this understanding, the formation of the artist's soul and genius is not a sudden, impulsive derivation, but perhaps a heavy, slow maturation. Because it is so, art has been accepted as a process of development that all steps from the bottom up will be overcome patiently and cautiously one by one. In this case, the work should be put forward without haste in the light of pedestals and procedures that exceed generations. It is not the abundance of quantity and number that matters, but the excellence of qualities and quality superiority.

In Ahi business ethics, the business section is considered a moral issue and an economic one. In ahism, persistence in work, running away from work, frequently changing jobs, and exploiting the task assigned to him in the

workplace have been considered moral behaviours. In this way, a culture has been created that considers work respectable.

### **Ahi Mesut**

Ahi Mesut was one of the well-known ahis of Ankara. Ahi genealogies state that he was a descendant of Ahi Evran from the seventh navel. But it seems that this professional initiation and commitment is expressed in the form of kinship over time. Since Ahi Mesut and his son Ahi Sinan are tanner, their professional initiations are also based on him.

Ahi Mesut had lodges in Ankara and Kırşehir. In the foundation book dated 918 (c.e. 1512), the foundation of the lodges in the village of Bağluca, connected to Ankara, was used with the Lodges of Ahi Sharafeddin. Today, the elderly in the village of Bağluca convey that a large grave was found in a place called the old cemetery, and they heard from the elders that it belonged to Ahi Mesut. Ahi Mesut's lodges should probably be here. The places where Ahi Mesut saved property with Ahi Mahmud in Kırşehir are recorded in Tahrir dated 890 (c.e. 1485) and 932 (c.e. 1526). From these records, it is understood that Ahi Mesut died before 1485. But Ahi Mesut must have died long before this date, in 1462, because the lodges and farm in Bağluca belonging to him were in the savings of his son Ahi Minnet in 867 (c.e. 1462). Besides this son, Ahi Mesut also had sons named Ahi Sinan and Ahi Turud. There is not enough information about those other than Ahi Sinan. The neighborhood known today as Ankara/Etimesgut district is the abode of Ahi Mesut.

### **Conclusion**

Ahilik (Guild) organization was founded in the 13. Century, during the Seljuks period and is still an organization that still lives traditions in Turkey today. They have pioneered many areas, from religious education to its effects in socio-cultural life, from the first use of the concept of “work ethic” to their contribution to the military. The roots of artisans in the meaning we know today are based on the Ahi organization. Ahi organizations have led not only in business life but also in establishing Turkish culture, Turkish language, and Turkish unity. Brotherhood, unity and Turkish customs, giving great importance to the traditions of that day played a great role in the transfer to the present day.

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**AN INVESTIGATION ON THE PRESENTATION OF THE 16TH INTERNATIONAL ANATOLIAN DAYS CULTURE AND ART FESTIVAL ON INTERNET MEDIA<sup>93</sup>**

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**Abstract**

Turkish culture is positioned as a rich culture in which various cultural values of Anatolia and a geography that transcends borders are integrated under one roof. Various local or regional rituals belonging to Turkish culture, the loss of life of family elders, technological developments, globalization and the indifferent tendency of the relatively young population to culture are included as dynamics that cause problems in the survival and transfer of culture. Support of local government, which is added to the individual effort, in the transfer, dissemination, sharing and protection of Turkish culture and art to future generations, undoubtedly increases the scale of the impact and makes the emphasis on the awareness of young people and society towards culture more effective and meaningful. For this purpose, festivals organized by local governments gain value as an important conductor to reach large masses and raise awareness against all micro and macro cultural practices of Turkish culture. Festivals organized in the focus of culture enable the introduction of culture and the rooted cultural assets in social consciousness. Its presentation in the media has an important contribution in expanding the widespread effect of festivals organized as a cultural achievement. In this context, the presentation on the internet media of the news related to the 16th International Anatolian Days Culture and Art Festival, organized by Ankara Etimesgut Municipality between 30 August - 8 September 2019 to protect and promote all the values of Turkish culture and art, is examined. Thematic analysis is carried out in the study in which the qualitative method is adopted. The news about the festival scanned in the Google search engine is completed within the first six pages of the search result. The festival news reached are discussed under three thematic titles. As a result of the findings obtained, it is observed that the festival was given a sufficient level in the internet media and that the news was widely presented following the

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cultural purpose of the festival. On the other hand, some deficiencies are identified in the explanatory and informative organization of the festival in the context of the content of the news.

**Keywords:** *Turkish Culture, 16. International Anatolian Days Culture and Art Festival, Internet Media.*

## **1. Introduction**

Festivals are considered an important tool to reach large masses, raise awareness and direct social interest to the focused subject. When festivals, which are a communication activity, are organized around cultural purposes, they greatly contribute to promoting and consolidating cultural identity and developing society's relationship with culture. In this context, the message is directly conveyed to the target audience through festivals and an emotional bond is established. The mentioned interaction can be in the local context or gain meaning in a national and international dimension (Yalım & Kurban, 2013: 86). Festivals, which strongly impact the promotion and transfer of cultural heritage, are also important for the region's image, promotion, and economy. In this period when national cultures are diluted by globalization and several different dynamics, the cultural contribution of festivals gains importance for promoting national cultures and the root of cultural values in social consciousness (Atak, Tatar & Tunaseli, 2017: 1397). In addition, keeping the traditions living in the basic codes of the society alive, learning, practicing and reviving them in memories are reinforced by the cultural contacts of the festivals. Thus, together with the cultural activities and festivals, a social memory is created in the axis of the sense of togetherness (Yasak & Özdemir, 2019).

In line with the current context, a festival activity designed to promote and protect cultural heritage is the 16th International Anatolian Days Culture and Art Festival organized by Ankara Etimesgut Municipality. The event, which started with a local identity, gradually gained a national and international dimension. Therefore, how the festival, which is evaluated in an international context, is presented and featured in the internet media matures an important research question. The media has an important effect



in announcing and promoting festivals as a cultural achievement to wider audiences. The inclusion of cultural and art news texts that provide information about the festival in various communication media can provide an important output in enlightening and attracting the public's attention. Therefore, it can be said that the media has an important role in expanding the widespread effect of the festival. It can be said that the internet media has an intense effect in bringing festivals to large masses and increasing the level of public interest. Especially national and international festivals can use the internet media to reach communities because they need participation at a macro level. Some of the festivals find wide coverage because they are at a level that can attract the intense media attention. In contrast, others are considered just a short announcement or an event not mentioned at all. Including various information such as the festival program, content, participants and stakeholders on news sites can contribute to the visibility or awareness of the festival.

On the other hand, how the festival, which is the subject of the news, is presented and the focus points can directly affect the contribution to the festival. Festivals can be presented in line with their context and values, or they can be conveyed without reflecting the true purpose of the festival. In a festival that undertakes a cultural function, it may not coincide with the aim of the festival, by including various topics that do not fully represent the festival, such as the economic gains it has created in the region where it is organized, or the popular actors participating in the festival. In this case, announcing the festival to the masses or informing the masses about the festival may result in incomplete or incorrect information transfer. Therefore, highlighting the dominant character of the festival in the news can reinforce the aim to be reached and provide an effective news presentation.

In the study, the presentation of the 16th International Anatolian Days Culture and Art Festival in the internet media is the subject. How the news are processed and presented in line with the purpose and scope of the festival mentioned is focused. The closeness of the topics highlighted in the news texts with the festival and which topics are at the forefront are also examined. Finally, it is discussed whether the widespread impact of the festival was in the news, and how the impact was reflected is investigated.

## 2. Theoretical Framework

When the development of festivals in the historical process is examined, it is known that primitive people's organized various activities with approaches are similar to today's rituals. The themes of festivals in ancient times were often related to religious holidays, births, the arrival of the new year, and the election of a new chief or a king. However, it is known that the first festival events were organized in connection with seasonal events such as planting and harvesting a product. Festival examples containing cultural and artistic elements can be found in ancient Greece. It is seen that activities are carried out around strong cultural elements such as singing, poetry reading, theater performances and competitions for the best literary work (Cudny, 2016: 22). In its modern sense, the first festivals have been the meeting point of the elite in the artistic, cultural and social framework. However, globalization, developments in transportation and information technologies have spread the influence of festivals and the interest in festivals. The expansion of the concepts of festivals and their organization with different characters and purposes enabled the community to be addressed to a larger scale (Hunyadi, Inkei, & Szabo 2006).

The festival, which has come from the past to the present by expanding its boundaries in terms of its structure and subject, is defined as a tool that is sacred and earthly, private or public, which enables the most archaic traditions to be maintained, conveyed and innovations introduced (Falassi, 1987: 1). According to Turkish Language Association, the definition of the festival is conveyed as "an art show whose period, environment in which it takes place, the number and quality of the participants are specified in the program and has special importance." Festivals, cultural activities, sports events are carried out around various themes such as religious and political meetings. Festivals are usually organized to respond to special needs, entertain it, or raise awareness, inform and promote a certain subject (Popescu & Corboş, 2012: 19). According to Getz (2010), festivals are gathered under a series of themes according to their semantic foundations and differences in programming. These are classified as political, social, cultural, ceremonial, celebration, demonstration, commodification, communitas and carnival. Festivals undertake some functions socially, economically, culturally and politically. Festivals can accommodate all or some of these functions together. Even though festivals fulfill many

functions, it is possible to gather intense impact and weight around a subject center. The focal point of the festival that promotes culture in a region or community is culture. Still, it also contributes to the economy and participants in the region in terms of social experiences such as identity, belonging and solidarity (Hunyadi, Inkei, & Szabo 2006: 8).

There are some characteristic features of the festivals organized around various themes. One feature that emerges in all the mentioned festival definitions is its relationship with a public space. Festivals are held on in open or closed areas. These areas can be associated with the place itself, in harmony with the festival's theme, have an emotional or symbolic significance, or be arranged on an area independent of a specific relationship. Another feature of the festivals is that they are planned on a recurring or one-time basis in certain periods and periods. Festivals are organized within the framework of an organization and order. Therefore, the need for coordination on various issues such as communication, logistics and security is positioned as another characteristic of the festival (van Vilet, 2019: 5-6).

Festivals create a range of positive and negative impacts on the region, ecology, economy and culture. Festivals can positively affect the physical space through micro and macro changes. It contributes to the revitalization of the place by enabling temporary facilities and stands in the region. In addition to temporary arrangements, permanent structures are also built and positive effects are maintained on the region. Thus, permanent and temporary public spaces are created by developing the urban texture. When the negative effects of festivals on the space are examined, improperly positioned public spaces may cause the historical landscape to be damaged or destroyed.

On the other hand, the functioning may be temporarily interrupted when festivals exclude certain streets and avenues. Another factor that festivals affect is the ecological environment. The ecological field is positively affected in terms of protecting the environment and presenting sustainable ideas.

On the other hand, air, water and noise pollution caused by overcrowding are seen as negative effects of festivals on the ecological environment. Another factor that festivals affect is economy. Since the festivals create additional income and temporary jobs in the region where

they are organized, they create positive effects in terms of economy. Festivals are high cost organizations. A poorly planned festival budget can create economic problems. Various expenses such as artist fees, stage setting costs, security measures, energy and water supply are the most basic expenses of festivals (Cudny, 2016: 81-86).

Organizing the festival in the context of a cultural theme and examining the cultural reflections in the festival's presentation on internet media makes it meaningful to examine the relationship between festival and culture in more detail.

Another important factor that festivals affect positively and negatively is culture. Cultural festivals are among the most frequently held events in modern societies. These festivals are performed with various cultural events and shows (Crespi Vallbona & Richards, 2007: 104). Festivals cannot be created without incorporating culture into their content, even though they are different due to their nature. Because, regardless of the type of elements (music, film, painting, etc.) celebrated or processed during the festival process, it contains the subjective values of a society or a region. Therefore, one can speak of continuity in the relationship between festival and culture (Skoultzos, 2014). Festivals are important events for the promotion, transmission and survival of culture.

The global and popular culture is constantly digesting the cultural heritage unique to geographies. Festivals gain value as important events to ensure cultural autonomy and reinforce and rejuvenate culture's value in society (Jepson & Clark, 2016: 3). Festivals are an important platform for supporting and promoting the region's subjective cultural experiences, artistic and intellectual activities. Festivals make important contributions to the development of culture by promoting the preservation and use of national or local traditions, history and culture. Festivals are positioned as an effective tool to extend the lifespan and sustainability of cultures. Festivals provide a space where artists, who maintain the artistic values of the culture, can share their works with large masses. Presenting their work and the social interest that arises can positively affect the artist's motivation. In addition, the promotion and promotion of the works of young artists with various awards is important for the sustainability of art. Festivals contribute to the exchange of experiences by improving communication and interaction

between artists. Thus, it becomes possible to develop artistic development and new creative ideas belonging to the culture. The witnessing of cultural events by the participants and all individuals interacting with or communicating with the festival on a wider scale can positively affect the level of awareness towards culture and cultural progress. Festivals serve to gain the minds of cultural heritage and memory. Helping individuals develop a sense of belonging, loyalty, and gratitude towards culture and community can enable the individual to act together with culture and society. The management of festivals with intensive commercial and marketing activities may have negative effects on the culture.

On the other hand, the management of festivals with intense commercial and marketing activities can negatively affect culture. Festivals that focus on high-level commercial and mass tastes can cause a misperception about the local culture. In addition, it may be in the attitude of not giving place to the original values of the local culture or reflecting it incompletely (Cudny, 2016: 89-90; Jepson & Clark, 2016: 3-4).

Local governments are positioned as one of the most competent authorities in promoting, maintaining, and protecting culture. Providing these activities in the field of culture, raising awareness of the society, getting involved in the process and getting its support, it gains a healthy function. For this purpose, local administrations ensure that cultural values are rooted and awareness is formed in the society through various cultural services, duties and activities (Öztaş & Zengin, 2011). Festivals take place as important events organized by local governments in the context of cultural services. The 16th International Anatolian Days Culture and Art Festival, organized by the Ankara Etimesgut Municipality between 30 August - 8 September 2019, is also organized as a valuable cultural service provided by the municipality.

Etimesgut district had been within the borders of Hittite and Phrygian civilizations in the historical process. The first step that brought Etimesgut to today's conditions started with establishing a village with 50 houses by the order of Atatürk after the proclamation of the Republic. At that time, immigrant Turks from Western Thrace were settled in the region. Etimesgut, which remained a town from 1928 to 1968, gained the status of a district in 1990. According to Turkish Statistical Institute data, the total

population of Etimesgut, which is the fifth largest metropolitan district in terms of the population ratio of Ankara, is 587,052.

The festival, which was first realized with the participation of fellow countrymen associations in 1999, gradually gained a meaning as an international event with the participation of various Turkic World States. The associations, communities and countries that participate in the annual festival, which is periodically organized every year with some exceptions, display and represent the traditions and values of their regions. In the festival offered are cultural elements such as folk dances, dishes, folk songs and handicrafts that constitute the cultural values of the Turkic World States, fellow countryman associations that settled in Etimesgut coming from various cities and districts of Turkey and keep the various motifs of Turkish culture alive. This practice aims to introduce, maintain, protect, and pass on all values united under the roof of the Turkish Culture. Within the festival's scope, it primarily aims to protect and maintain the local values of individuals living in Etimesgut and coming from different regions of Anatolia in a collective harmony and consciousness. In addition, providing the opportunity to recognize and promote the cultural assets of the Turkish States participating in the festival, and ensuring the maturation of a cultural unity is another goal of the festival.

### **3. Method**

In the study in which qualitative method was adopted, thematic text analysis was used as data analysis technique. Thematic analysis can be defined as identifying, analyzing and interpreting the themes in the data considered (Braun & Clarke, 2019: 875). In this context, the presentation of the news of the 16th International Anatolian Days Culture and Art Festival held in 2019 in the internet media was the subject of the study. Whether the news texts of the 16th International Anatolian Days Culture and Art Festival were created in line with the festival's purpose, how the topics highlighted in the content of the news report coincide or diverge with the promotion of the festival form the problematique of this study. The thematic titles set up for the festival are shaped based on the presentation of the news, the prominent topics and its widespread impact. Thematic headings created in this context are as follows: (1) The purpose of the festival and the relationship of the news

presentation, (2) The topics highlighted within the scope of the festival, (3) The pervasive effect of the festival. The news about the mentioned festival has been collected by being scanned in the Google search engine. Within the scope of the decrease in news related to the festival and the labor time limitation, the first six pages accessed as a result of scanning were included in the scope of the study. The total number of news websites that featured the festival on the first six pages accessed was determined as 23. The total number of sites covering news about the festival has been reached as of September 2020. Therefore, differences can be observed in terms of ranking score of the sites in searches to be performed in different time intervals. The reason for the preference of internet media in the presentation of the festival news is that various difficulties encountered in accessing newspapers between the festival dates and the increasing impact of digital media in accessing news are taken into account. The findings obtained as a result of the analysis were shaped within the framework of the present sample. Therefore, data accessed in researches to be carried out in different samples or environments center may differ.

#### **4. Findings**

Within the framework of the “festival purpose and news presentation relations”, which constitutes the first thematic title of the analysis, it was evaluated whether the news about the festival was edited in line with the purpose and content of the festival. Organized by Ankara Etimesgut Municipality, the 16th International Anatolian Days Culture and Art Festival is positioned as an organization held with the awareness of cultural achievement to promote, transfer and protect all the intangible and tangible assets of Turkish cultural heritage. In addition, the festival aims to create a cultural unity and emphasis on brotherhood by introducing the cultures of the Turkic World states.

It is seen that a large part of the news presented in the internet media is a presentation parallel to the purpose of the festival. In the news, it was observed that the festival was set up within the scope of introducing and announcing Turkish culture and art with indirect and direct narratives. On the other hand, in a small number of news sites, the festival has been covered superficially and in the background. Brief information about the duration and

program of the festival was provided in the news that was handled superficially and no detailed explanation was given. In the news that the festival was in the background, it was observed that the emphasis was mostly on the concert of a famous artist.

When the news accompanying the scope and purpose of the festival are examined, some examples appeared before. Başkent Post directly transmits the Mayor of Etimesgut Enver Demirel on the website and has adopted an overlapping attitude in the news presentation. The purpose of the festival was stated as follows in the news text: "The festival is the biggest community of the Turkish world," Demirel said, "The festival aims to consolidate the unity, solidarity and brotherhood of the Turkish Nation; (<https://baskentpostasi.com/>, June, 2019). On the other hand, there are also news that indirectly express that the festival is organized for cultural purposes. In a news about the festival, there are folk dances and handicrafts performed by various associations. It is seen that various cultural elements such as arts are detailed and explanations about the regions' food culture. The text of the mentioned news is as follows:

"Yozgat local artist Mahmut Yıldız gave a concert in the Yozgat People's Social Assistance and Solidarity Culture Association program. Afterwards, a camel play was staged accompanied by Yozgat local drum and zurna. Yozgat's test kebab was broken off the stage by Etimesgut Mayor Enver Demirel and protocol members. The Statue of Kinali Hasani, the National Will Statue, Yozgat amatis stone and amatis rosary were presented to President Demirel by Association President Ebuzer Giffari Bakır; and an amatis necklace was also given to his wife İlknur Demirel" (<https://haberlerankara.com/>, September, 2019).

In the news text, information about the values specific to the region was included and promoted. The "amatis rosary" and "camel play" highlighted in the news text represent the established cultural traditions of the city regarding handicraft and demonstration play. With this approach, the culture of the region is introduced and transferred. Therefore, it can be said that the news text is shaped within the framework of cultural achievements, which is the festival's aim, and its purpose is supported.

By evaluating the scope and purpose of the festival far from its context, it has been determined that there are news that highlight the media



actors. When the news of the Milliyet website is examined, it is seen that the emphasis was structured in the concert center of a famous singer. The full news article about the festival is as follows:

“Activities organized by TRNC, Gaziantep and Niğde associations took place on the third day of the 16th International Anatolian Days Culture and Art Festival, which will last until September 8. İsmail YK, who left his mark on the day, juiced up with the shows of the show crews. Tens of thousands of Ankara residents who filled the area had an enjoyable night accompanied by İsmail YK's songs. His fans also accompanied İsmail YK's last song "Çikolata Gibi". Etimesgut Mayor Enver Demirel took the stage and presented a plaque to the famous artist at the concert's end. İsmail YK left the stage with the applause and cheers of his audience” (<https://www.milliyet.com.tr/>, September, 2019).

As seen in the news text, the festival's focal point was shaped on a concert. The cultural content and importance of the festival has not been mentioned. This attitude creates a news presentation relationship that is detached from the purpose of the festival. The news presented is not only a festival news, but rather a magazine character.

As a result, when the presentation of the festival news in the internet media is evaluated, it has been determined that the festival is generally designed within the limitation of its cultural framework. It is seen that the festival is structured around cultural achievements, which is the primary purpose of the festival beyond its economic and touristic services. In this respect, it can be said that the festival's presentation in the internet media has a positive meaning. In this context, the Internet media has been used as an effective tool for the public's perception of the festival and introducing Turkish cultural values. On the other hand, it was observed that a few news texts were not in close contact with the semantic ground and vision of the festival.

The second thematic title of the analysis was determined as "topics highlighted within the scope of the festival". Under the current heading, the prominent issues related to the festival were investigated in the news texts. It was seen that the content covered in the majority of the news mostly focused on who organized the festival, the statements of the main actor of

the festival, the activities in the beginning process, briefly how the festival started. The news text in question is as follows:

“The 16th International Anatolian Days Culture and Art Festival, organized by Etimesgut Municipality, started with a cortege walk. As part of the festival, Etimesgut Mayor Enver Demirel, representatives from some Turkish Republics and non-governmental organizations and citizens attended the cortege march in Bahçeli Park and ended in Turkish Beyleri Kent Square. During the march, the mehteran team and the lieutenants performed various performances. Mayor Demirel stated that the festival aims to reinforce the Turkish nation's unity, solidarity, and brotherhood. They want the culture and art of Turkish communities in the Turkish geography to be kept alive. With participation from various cities of Anatolia and the Turkish world, the festival will end on September 8” (<https://www.sabah.com.tr/>, September, 2019).

Although there is no incorrect approach in the news text presented, it can be said that there are some deficiencies. A more explanatory news organization can be created by briefly including a series of dynamics such as the festival program, the events to be held, the main stakeholders of the festival in the news text. In addition, by expanding the lines of the text in the news in question, the folk dances, shows, traditions and customs of Turkish culture can be mentioned in the festival. Social awareness and interest can be raised further. Thus, by providing more comprehensive data to the reader, it can be ensured that they get more detailed information about the festival and culture.

It has been determined that news texts provide explanatory information about the content of the festival and the culture. In the mentioned news texts, values belonging to the regions were introduced and exhibited by the associations. Some of the news texts that exemplify this situation are as follows: “The Yaren team show in the Etimesgut Çankırlılar Social Aid, Solidarity, Yaren and Culture Association program was highly appreciated. Tens of thousands of people who filled the Turkish Beys City Square got to know the future culture. Association President Senel Yalcin gave Demirel a present, map of Turkey made from Çankırı salt.” (<https://haberlerankara.com/>, September, 2019). Emphasis on "yaren show" and "Çankırı salt" can be considered detailed information about

showing or promoting products and practices specific to the region. In another report, the cultural traditions of the region were presented by the Kırıkkaleli Association. The president of the association expressed the cultural elements specific to the region as follows: “It was really important for us to introduce you Sulakyurt's pickled eggplant, melon, Karakeçili's rug, Karaahmetli's pickle, Kılınçlar's onion, and we are proud to achieve this” (<http://www.ilgazetesi.com.tr/> September, 2019). It is seen that the prominent topics in both news texts are shaped within the framework of the promotion of local cultures. In the continuation of the first news text, the traditions of different regions are presented. In the continuation of the second news text, the cultural practices of the region in question are widely explained. The subjects focused on in the news are related to presenting the events in certain parts of the festival. In the background of the news, there is only a brief information about where and by whom it is edited. At this point, it would be more appropriate to give a brief contextual information, considering that the reader may encounter the news for the first time and considering the reader who has information about the news. Thus, an effective experience could be presented to the reader to make sense of the news.

As a result, in some part of the news, it is seen that how, when the festival started and who participated in the beginning. However, no explanations about the content and program of the festival were included in the news text. Content information, a subject that the reader might want to learn, has been left incomplete. Therefore, a news text presentation that includes the reader's interest and desire may leave a more accurate impression. On the other hand, in some parts of the news, it is seen that contextual information is left incomplete and cultural activities are at the forefront. In both news examples, some deficiencies may cause various gaps in the reader's mind when promoting the festival. The fictions created in the festival news presented prioritize a representation formed due to deficiencies rather than a wrong attitude.

“The pervasive effect of the festival” constitutes the last thematic title of the analysis. It has been investigated how the festival effect is reflected and designed in the news texts under the relevant heading. Organized for the sixteenth time as of 2019, the International Anatolian Days Culture and Art Festival started as a local event in 1999. Over time, the scope

of the festival expanded and gained a national and then international value. It is seen that there are statements that will clearly describe the widespread impact of the festival in the analyzed news. Highlights in the news text are on the number of participants, the festival's international scope, and its stakeholders. In the festival text published on Vatan website first, the numerical density of the citizens participating in a concert event is given as follows: "Tens of thousands of capital people who filled the area had an enjoyable night accompanied by the songs of famous artists" ([www.oncevatan.com.tr](http://www.oncevatan.com.tr), September, 2019). The phrase "with tens of thousands of capitals" expressed in the news text shows the intensity of the social interest in the festival. Therefore, the expression included can be considered as a discourse that represents the impact of the festival. In another news article, a statement was made regarding the associations, foundations and countries that will participate in the festival at international and national level. The news text presented is as follows: "11 representatives of the Turkish Republic and their communities and 17 associations, federations and foundations representing Anatolia are participating in the festival held between 30 August-08 September in Turkish Beyleri Kent Square" (<https://www.habergazetesi.com.tr/>, September, 2019). The explanation made in the news text are effective examples of quantitative presentation of the local and global participation that shows interest in the festival and symbolizing that it is met with importance.

As a result, it can be said that the impact or outputs of the festival in terms of the scope and social interest in the news are also proportional to the news. On the other hand, it has been determined that some news texts do not contain discourses describing the widespread influence of the organization. It was determined that the texts representing the festival effect were transferred by including quantitative data and the organizations involved in the interaction.

### **Conclusion**

This study examined the presentation of the 16th International Anatolian Days Culture and Art Festival organized by Ankara Etimesgut Municipality in the internet media. In the literature section, the definition of the festival is included and its economic, social and cultural effects are

discussed. Afterwards, the relationship between local governments and the festival was briefly evaluated. Finally, the historical background and structure of the festival in question were discussed.

Within the “Festival Purpose and News Presentation Relations” framework, which constitutes the first heading of the analysis, it has been examined whether the news on the news websites are presented in the context of the purpose and scope of the festival or are shaped around a different theme. The festival in question becomes meaningful as a cultural event. Therefore, the main emphasis of the festival is on culture. When the accessed news are examined, most of the news is structured according to the festival's purpose. In the news discourse supporting this situation, it is seen that the promotion of local and international cultural events and experiences during the festival. In addition to handicrafts, rituals and common values representing local practices, different motifs of Turkish culture in the international sense were also covered in the news. With this attitude, it has been determined that the promotion, transmission and protection service of Turkish culture, which is the festival's aim, was also offered in the internet media with a similar attitude. The festival and internet media have introduced and conveyed an intense cultural accumulation that society cannot access through individual effort from a single voice.

On the other hand, it was observed that a small number of news did not represent the festival's scope and focused on different topics. As festivals host popular and media artists as part of the event, they may risk directing the media attention to the people in question rather than the festival. The festival news, which can be evaluated under culture and art news, can be transformed into a magazine news and represent different contexts. A small number of the articles analyzed are fictionalized within the framework of an organization that focuses on popular actors of the festival and gives information about them. This situation may indicate a news presentation that diverges from the general purpose and texture of the festival.

The second title of the analysis is "topics highlighted within the Scope of the festival". Under the heading as mentioned earlier, which topics are covered in the news are discussed.

It can be said that there is a flow of topics in news texts that can be focused under two main categories. The first issue that stands out is that the

festival is presented as a superficial summary without mentioning its content. Under the current topic, information such as where the festival started, how it started and who attended. In addition, it is seen that the statements of President Demirel are also included in these news. The second subject at the forefront of the news texts is related to the events within the festival and the promotion of cultural values. In related news, it is seen that local and international practices representing Turkish culture are introduced for various regions and countries. Although there is no wrong approach regarding both news covered within the festival's scope, it can be said that there are deficiencies. The first focus, which gives brief information about when and where the festival was, who organized it, and who attended, could be conveyed by providing brief details about its content, stakeholders, and program.

On the other hand, it is seen that news texts that convey the cultural values and practices promoted at the festival are also devoid of background knowledge. Therefore, it can be said that the two prominent news topics complement each other. Both topics to be edited in a single news text can help correct the deficiencies and reflect the promotion more effectively.

The title "pervasive impact of the festival" is designed as the third title of the analysis. The current topic explores data on how the potential impact of the festival is handled in internet media. In the news, the effect of the festival is conveyed through numerical data and participation scale. The total number of participants accompanying the events is positioned as a representation that shows the festival's impact. On the other hand, it is a dynamic that shows the festival's effect that the major stakeholders of the festival, nationally and internationally, are conveyed in news texts. It was also found that some of the news did not contain statements describing the extent of the impact. It can be said that the festival effect is handled in a proportional approach without exaggerating or trivializing the news.

It has been observed that some websites use similar news texts in the presentation of the festival news in the Internet media. While the news served by a particular agency are featured on some of the national and regional news sites, it has been observed that some news sites deal with the news with their voices.

The findings obtained in the study are limited to the news sites reached in the first six pages due to the search of the festival in Google search engine. Therefore, findings to be obtained in studies that include other samples or media environments may differ.

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**MEDIA AS THE TRANSMITTER OF CULTURE: THE USE OF SOCIAL MEDIA BY  
LOCAL ORGANIZATIONS OF POLITICAL PARTIES IN ETİMESGUT**

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**ABSTRACT**

Social media has been the producer and conveyor of culture for a long time. Unlike the printed press, social media is a channel where feedback is much more intense. Local organizations of political parties, whose chances of finding a place in mainstream media are very low, need to use social media to introduce and convey their corporate culture to the voters. At the same time, because they can receive feedback from the voters in a shorter and more intensive time, they can operate a healthier policy-making process based on these feedback while producing their local policies. Accordingly, local organizations of political parties use social media to convey their political culture to the voters and include the voters' demands in the policy-making process. For this reason, measuring the social media interactions of the four political parties operating in Etimesgut and determining the level of interest of the voters has revealed the need to conduct this study.

In this study, the use of Facebook and Twitter accounts of The Adalet ve Kalkınma Partisi (AK Parti) (Justice and Development Party), Cumhuriyet Halk Partisi (CHP) (The Republican People's Party), İyi Parti (İYİ Parti) (The Good Party), Milliyetçi Hareket Partisi (MHP) (The Nationalist Movement Party), which are the four parties that are politically active in Etimesgut and have received the most votes in the last general elections, were examined in August 2020. Content analysis method was used qualitatively and quantitatively in the study.

**Keywords:** *Social Media, Political Communication, Policy-making, Local Politics*

## INTRODUCTION

In parallel with the development of democracy, media organizations have had the opportunity to broadcast with different content in political, social, cultural and economic terms, with the broadcasting of media organizations in a freer environment. Political issues constituted a part of the messages given by the media to inform, influence and direct the target audience. The indispensable principle of democracy is that the media freely communicate news, comments and criticisms, including messages with political content, to the public for the free formation of the political system and the healthy functioning of democracy (Dönmezer, 1983: 2-11). Political messages have been important during the election periods of political parties and candidates and in almost every period, especially informing the voters, society in general, and forming attitudes and opinions on political issues.

With the 21st century, societies on a global scale have evolved into a new stage in receiving news and information, individual and mass communication. With the widespread use of internet technology, the media has moved into two basic categories, traditional and new, and the mass communication field, which was a content publishing for the target audience from the source in a sense, and the content was created by professional employees, has gained new media. The goal of being a part of the process with the opinions, comments and criticisms of the target audience, which constituted the ideal structure of the previous periods, was put into practice in the new period (Güz, 2018: 17-18) Social media, which is based on new media, came to the side of corporate mass media. Social media platforms have become mediums where individuals and groups communicate and evaluate the process with comments and criticisms. Political, social, cultural and commercial organizations are also used to create public opinion, change or direct social trends, and market goods and services.

Political parties constitute one of the institutions that use social media platforms. To consolidate their supporters not only during election periods, but also almost every period, to convince, direct and support the whole public opinion in line with their programs, opinions and suggestions in particular, to contribute to the formation of the agenda and to make their voices heard, political parties and candidates have started to use new

channels at frequent intervals. It is an important advantage of these channels that the messages and other contents posted by political parties and candidates on social media platforms are answered, liked and shared by the target audience. The fact that every content produced reaches its target audiences quickly and globally, the great convenience of content production and its publication in the media paves the way for political parties and candidates' intensive use of social media. While political party headquarters use social media platforms effectively, their organizations in provinces, districts and other settlements and their supporters deliver their messages to their target audiences through these channels.

Facebook and Twitter occupy an important place among the social media platforms used by political party organizations for political communication and propaganda. The subject of this study is analyse the the posts of political party organizations in Etimesgut, one of the central districts of Ankara, on Twitter and Facebook from social media platforms. This study aims to reveal how the local organizations of political parties use both platforms and the intensity of interaction. While Etimesgut is one of the three most densely populated districts of Ankara, the fact that four political parties have a significant voting potential in the district in the last elections has been effective in determining the district for case study. Within this framework, the accounts of AK Party, CHP, IYI Party and MHP district organizations will be examined, and the use of both social platforms will be revealed. The extent to which parties use social media platforms, and to what extent parties support participatory democracy locally will be determined. The study will first focus on communication technologies, then after discussing the political communication and interaction in the digital environment, the internet and participatory democracy will be discussed. In the last part, field research on the subject will be included.

### **1. Participation of the Target Audience in the Communication Process: Web 2.0 Technology**

In countries governed by democracy, political parties, as indispensable elements of the system, use media and different tools to convey their programs, opinions, evaluations, and suggestions to the public and gain the favor of the voters. While the media acts as a bridge between

political parties, voters and the public, they become an important medium in conveying the messages received from parties and candidates to their target audience and their reactions to these institutions (İçel, 1983: 52-53). Traditional media organizations have had little or no participation of the target audience in the communication process while fulfilling this task.

Even though its emergence goes back to the previous century, its spread, gaining a global dimension and the increase in the number of users has changed the political communication process of the media, and the new media specific to these platforms which is in the 21st century. The transformation of the media into a new structure has changed the communication in all dimensions and brought about a great change regarding the communication process (Carlson, 2005: 68; Herring, 2004: 47). While the developing technology has enabled the birth of media organizations that broadcast only on digital media, a new area has emerged where news and information are shared alongside corporate media organizations, entertainment needs are met and the number of users changes through digital networks created on digital platforms and called social media.

With the development of internet technology, the formation of social media and the active participation of every member in the process have been possible. When the Internet first appeared, its usage was more unidirectional. In this period, called Web 1.0, it provided some information to internet users. Quick and easy access of users to this information was seen as important as this new technology broke new ground in world history like never before. However, in this period, providing information to the Internet could be done through websites established by those with some technical skills or from the web pages created by official institutions. Internet users were only positioned as buyers in this period. However, web 2.0 took the structure to a completely different level. With the new structure, users have left the passive position and actively participate in the communication process and produce content.

With the development of wikis, blogs and especially social networks, users assumed a new identity. The internet environment provided extraordinary new opportunities for users or members who became content producers with their new identities (Bostancı, 2014: 87). Interaction has

increased since only individuals who receive information in Web 1.0 period, can participate in the content production process with Web 2.0. Political parties have also not been able to determine their attitudes and opinions fully or have found a linear way to convey their party program, views and suggestions to voters who can change them. In these studies, the target audiences of political parties are not only the voters who have not fully formed their political attitudes and opinions, but also the supporters or sympathizers of their parties. One of the most important innovations of the new process is that individuals in the target audience are active in the process. Voters now have the chance to convey their opinions directly to political parties and individuals (Binark et al., 2014: 30). The new structure appears as an important change in the name of participatory democracy.

The biggest indicator of this transformation on the Internet has been at the point of productivity and polyphony. The static structure of Web 1.0 provides a one-way communication and from this aspect, it was different from traditional communication tools only with speed and access possibilities. However, web 2.0, with a revolutionary innovation, provided the users with the opportunity to create content and express their opinions about the contents. It has fulfilled an important function in developing social networks (Bozarth, 2010: 11). With this innovation that has enabled the emergence of social media, individuals are now able to establish instant interactions, become both producers and consumers, do not have any cost difficulties, express themselves individually, as well as participate in mass environments as a message maker, without professional skills in these environments. can share opinions, trends and observations. Thanks to many features such as this, users have become fully active, unlike traditional media (Castells, 2006: 26; Geray, 2003: 27)

With the new possibilities brought by technology, political communication has evolved into a different field. It has become easier for political parties and candidates to reach voters incomparably than in previous periods. The content to be conveyed reaches the target audience within seconds, and the channels to be used for this can have many alternatives. As in previous periods, mass media channels to reach the voters do not require a certain economic cost for the messages to be transmitted. The duration and the target audience to be reached are very different. This situation provides great convenience for the political party's headquarters

and other organizations and candidates. The activity in political communication in periods other than election periods has increased with the new mass communication environments. The continuity of communication regarding voters and the whole public has started to be provided more effectively. Especially the fact that social media channels are places where messages about parties and candidates are shared (Keskin and Sönmez, 2015: 347) paved the way for every party and candidate to reach the voters and the public democracies easily. The participation of the voter or the public in political communication as a passive recipient and as the source of the message results from the new era in terms of forming political opinions and attitudes. This change in the political attitude and opinion-making process is also important due to its support for the development of participatory democracy.

## **2. Internet Dimension of Political Communication**

The differentiation of the structure of the internet as a result of technological developments has transformed many areas. One of these transformations has been at the point of realization of political communication and it has differentiated from its position in traditional communication tools. It prepares the ground for society's involvement in the political communication process with the new structure. It is not only exposed to content sent from parties and candidates, but can announce its opinions and suggestions to those involved in the process together with the authorities.

Political communication is the transfer of politicians' ideological ideas and claims to different audiences in the society. These masses may sometimes be individuals who share their ideology directly, and sometimes they may consist of people who are completely opposed to the ideology conveyed on the contrary. At this point, political actors communicate through various ways and methods to convince the masses and reinforce their ideology (Aziz, 2007: 3-4) Political communication, which is a different dimension of other communication processes, is a reality of social life and is based on being involved in the management process, coming to power and persuading the target audience. In line with these purposes, political messages are established over this ideological language while

communicating with a language suitable for its ideology. Political communication is not only a communication activity established during election times, but it shows continuity in almost every period (Kılıçaslan, 2008: 10). The biggest difference in making political communication over the internet emerges here. It is now easier to send political messages to voters outside of the elections via social media.

Political communication activities through traditional media were carried out in a more linear process because the response situation was not very low. This situation was a major obstacle to effective political communication. However, this situation has changed with the new communication technologies. Social media, which came into our lives with Web 2.0 technology, provided an important opportunity for participatory democracy and paved the way for individuals to be active in the political communication. With the transfer of political communication to the internet with new communication technologies, the contents can now be explained more easily and transferred to the voters. The greatest benefit of political communication over the Internet is to increase the continuity of political communication. Political communication was previously an activity carried out outside of election time. Political communication activities were carried out continuously to keep the voters ready and keep the ideologies alive in memories. However, social media has made this even easier (Karaçor, 1999: 130). Political communication activities conducted through online media have led to formal changes. Political parties can now reach voters directly from their social media accounts without traditional media tools. However, compared to traditional media, social media environments have made the transmission of messages faster. With this speed phenomenon in communication, the possibility of providing access to more people has made it important to conduct political communication over the internet (Öksüz and Yıldız 2004: 994).

Social media is a platform where people interact at a high level. People can discuss various issues and at the same time share their thoughts and people can express their opinions under this sharing. Social media has many different features compared to traditional media. The combination of radio and newspapers with television has emerged as a new tool, and if the addition of the image element has given this tool an extraordinary, social

media has also made the interaction element much more advanced by enabling people to participate effectively in the process (Klieber, 2009: 8).

One of the most important benefits of the Internet is that it strengthens democracy. Individuals who actively participate in the communication process together with social media have had the chance to exist on a platform where they can express their thoughts freely and at the same time spread these thoughts to large masses. Although it contains many incomplete and controversial aspects, social media comes to the fore in terms of the re-existence of the public sphere and the citizens to express their opinions in this environment (Tokgöz, 2008: 295). Social media is seen as an important medium in terms of political communication. Such platforms fulfill an important mission in terms of creating a democratic environment and at the same time enabling shadowed stakeholders to participate in this process. Social media is especially important for political organizations operating locally to make their voices heard. New media in general and social media in particular, which have become widespread through digital platforms, have greatly contributed to the healthy functioning of the political system in contemporary democracies. These include the basic condition of the healthy functioning of the political system is the increase in the sources of news and information of the voters or the public, the dissemination of opinions, comments and criticisms to the wider masses, and the freely and intensively conveying of the programs, opinions and suggestions of the political actors to the target audiences.

### **3. Social Media as a Tool of Participatory Democracy**

The development in internet technologies and social media that emerged thanks to this development has created serious social life changes. Social media, which is among our daily routines, is used by people to be informed and to communicate with others easily. The rapidity and easy accessibility of social media has caused millions of people to exist on such platforms (Fall, 2018: 14-15) Media with such an intense interest are also used by political institutions and individuals. For this reason, social media is seen as a new field in terms of political communication.



With the social media platforms that come to life with Web 2.0 technology, it became possible to talk, participate in processes in different environments, access different links, and access various sites for information (Gunelius, 2011: 10). In addition, the biggest innovation brought by this technology is the ability to perform interactive communication on various social media platforms. It is much easier for the people, which is one of the basic principles of democracy, to have a say in the country's government, and for the administrations to be controlled directly by the people from the media, through new media. The audit and the public's demands, expectations, and opinions on different issues are communicated to political institutions and administrations through these platforms. While its ability to reflect direct views, expectations and tendencies of the public makes its presence felt actively powerful (Sezen, 2000: 52), it has a deterrent effect on the decision-making processes of political institutions, administration and decision makers contrary to the tendencies of public opinion.

Democracies, following the principle that sovereignty unconditionally belongs to society, accepts that those who have the right to vote have equal voting rights and are considered the best political regime in this respect. The fact that the principle of equal voting is valid, together with the active participation of the voters in the process, requires the public to reveal their opinions, expectations and tendencies as a part of the process not only during election periods but also at other times. Social media platforms have paved the way for individuals and small groups who cannot be heard to convey their direct tendencies to those concerned. A new medium was created through these platforms for the political institution and administrative staff to reveal their opinions, tendencies, and expectations to society. The predominant one-way communication in the periods when traditional media was used effectively was moved to the dimension of interaction. With the new structure, while communication passed to a different stage, it ensured the intensification of political participation envisaged by the political system (Dahlgren, 2005: 148).

The use of social media platforms for political purposes can be used not only for the use of political party organizations and their supporters for reaching the society, but also to inform individuals about the political agenda, learn the developments and changes in their environment, country and the world. Persuaded for political purposes, to discuss with people of

different views, learn how much their own political and ideological views and tendencies have in society, and share with those who think in the same way are among the purposes of these platforms. Along with political parties, individuals also try to exist on social media to propagate their political views and ideologies and create political consciousness (Arklan, 2016: 623-624). Although the levels of participation are different, individuals participate in these platforms. Thanks to social media tools, individuals can easily participate in political communication through these channels that they could not be involved in before. Social media political participation facilitates the dissemination of political ideas and the ability of individuals to express themselves clearly, thus strengthening the relationship between the ruler and the voter.

The communication, relations between political parties and their organizations and the voters, and the media used in this sense, ensure that political communication is also among the topics of study. Intensive and effective use of political communication channels helps the democratic political system to function properly. While the density of the channels increases the level of interest of the society in political issues, it will also contribute to the two-way development of policy making and decision-making processes. Social media channels also fulfill a very important function in increasing this level of contribution and help to strengthen political communication (Açıkgöz, 2007: 252). The interactivity of social media channels also ensures the effectiveness and density of political communication. With the evolution of political communication channels from traditional media to predominantly new media, a versatile communication has been established from a predominant one-way communication (Öztürk, 2014: 400), and the opportunity has arisen for communication to spread in scope, speed, accessibility and more places and people. Alongside political party representatives, the recognition and electoral demands of those who want to be actors in the political arena have been created more easily (Çıldan et al., 2012: 11), and has created an opportunity for the enrichment of political cadres.

Facebook and Twitter have a special place among social media channels used for political purposes. Global dimensional as in the whole world and political leaders on both channels in Turkey, political parties in general by other media organizations besides the headquarters of the party

and used for propaganda purposes during the election period, with particularly intense. The local organizations of the parties, through these channels, present their parties' opinions, evaluations and suggestions especially on local problems, developments and changes to their target audiences, while also trying to form public opinion within the framework of their policies and to enter the agenda of the public opinion and endeavor to increase their supporters. These local studies are a subject of scientific investigation is important in revealing data on social media platforms in participatory democracy.

#### **4. Facebook and Twitter Usage of Parties in Etimesgut**

A field study was conducted in Etimesgut, the central district of Ankara, to determine how effectively the local organizations of political parties use Facebook and Twitter from social media channels on behalf of participatory democracy. While Etimesgut is one of the three largest districts of Ankara, it is predicted that it can represent Ankara and the whole country in terms of socio-demographic and sociocultural characteristics. In this context, in the last elections, Etimesgut local organizations of the four political parties that received the most votes in Etimesgut, the Justice and Development Party (AK Party), the Republican People's Party (CHP), the Good Party (İYİ Party) and the Nationalist Movement Party (MHP) social media accounts were examined. Corporate social network accounts in Facebook and Twitter, where mutual interaction is more common than others, were discussed in the review.

Considering the participatory democracy framework, while analyzing the social media behaviors and the feedback received by the local organizations of the political parties in question, the likes and followers of these accounts, the number of posts, the number of interactions, the number of comments, responses and cited retweets were evaluated using content analysis method in August 2020. It was also discussed how much of these posts are related to local organisations' political and cultural activities and the local agenda and their concerns about congratulations, celebrations, and national agenda.

PARTIES	Facebook		Twitter	
	Number of likes	%	Number of Followers	%
AK Party	7213	53.8	2988	82.0
CHP	1507	11.	482	13.2
İYİ Party	3236	24.2	174	4.8
MHP	1461	11.0	-	-
TOPLAM	13417	100	3644	100

**Table-1.** Likes and Followers of Social Media Accounts

The data on how many people liked Facebook pages of party organizations in Etimesgut and how much Twitter accounts are used are given in Table-1. According to this, when the parties' social media accounts were examined, 7,213 people liked the AK Party's Facebook page. In the about section of the Facebook page, there are contact information such as the website of the district organization of the party, e-mail address and telephone number. The AK Party replied to the message posted on the party's social media account less than 12 hours ago. When the CHP's Facebook page is examined, the number of likes of the page is 1,507. Contact information such as the website, e-mail address and telephone number of the district organization of the party can be seen in the about section of the Facebook page. The message sent to the Party's social media account was replied within half an hour. 3,236 people liked İYİ Party Facebook page. On the Facebook page of the Etimesgut district organization of the party, only the phone number is included in the about section. The message sent to the social media account of the party was answered within 1 hour. 1,461 people liked MHP Facebook page. The party's phone number and e-mail address are available on the Facebook page. No return was made to the message posted on the Party's social media account.

When we look at the usage of Twitter accounts by the parties, 2,988 people follow the AK Party, 482 people follow the CHP and 174 people follow the İYİ Party. MHP does not have an official Twitter account.

		Facebook	Twitter
Adalet ve Kalkınma Partisi	Number of posts	26	19
	Number of interactions	2565	1061
	Numbers of replies, comments, quote tweets	49	24
	Rate of posts / replies, comments, quote tweets	%57,69	%63,15
Cumhuriyet Halk Partisi	Number of posts	31	13
	Number of interactions	926	281
	Numbers of replies, comments, quote tweets	70	17
	Rate of posts / replies, comments, quote tweets	%83,87	%61,53
İyi Parti	Number of posts	44	39
	Number of interactions	1190	195
	Numbers of replies, comments, quote tweets	89	4
	Rate of posts / replies, comments, quote tweets	%36,63	%7,69
Milliyetçi Hareket Partisi	Number of posts	77	-
	Number of interactions	2347	-
	Numbers of replies, comments, quote tweets	91	-
	Rate of posts / replies, comments, quote tweets	%38,96	-

**Table-2.** Number of Posts by Political Parties and their Level of Interaction with Their Posts

In Table-2, the number of posts, interactions, responses, comments, quote tweets of the party organizations regarding Facebook and Twitter in Etimesgut are given separately for each party. In this context, with the number of posts, the number of shares shared by the parties on social media accounts in the period under review is given. Number of access consists of the number of comments, likes and shares for Facebook, and responses, retweets, quotes, and likes for Twitter. The number of interactions was taken from the total of all posts over a period of 1 month. With the number of

responses, comments and quote tweets, all of the responses, comments and retweet sales received from the parties' social media accounts in 1 month are given. The ratio of the number of posts/replies, comments, and quote tweets shows how many percentage shares received replies, comments, and retweets with citations.

When Table-2 data is analyzed, it was observed that the AK Party posted 45 posts, 26 on Facebook and 19 on Twitter, during the 1 month. While Facebook shares received 2,565 interactions, Twitter shares received 1,061 interactions. The party's posts received 73 comments, responses and quote tweets, 49 on Facebook and 24 on Twitter. Among the posts shared by the party on Facebook, 57.69% had interactions such as comments, responses and retweets. This rate is 63.15% on Twitter.

Looking at the CHP's shares, there are 44 posts, 31 on Facebook and 13 on Twitter. Looking at the number of interactions, CHP received 926 interactions on Facebook and 281 on Twitter. 87 comments, replies, and quote tweets are received for the posts, while 17 are on Twitter and 70 are on Facebook. While 83.87% of the posts shared on Facebook engage in comments, replies and quote tweets, this rate is 61.53% on Twitter.

When IYI Party's social media accounts are examined, it is seen that it has 83 posts, 44 on Facebook and 39 on Twitter. Social media interactions were 1190 on Facebook and 195 on Twitter. A total of 93 comments, replies and quote tweets were received for the posts of the IYI Party, 89 of which were made on Facebook, while only 4 comments, responses and quote tweets were received for their Twitter posts. While 36.63% of the posts shared by IYI Party on Facebook received comments, replies and quote tweets, this rate was 7.69% on Twitter.

Finally, when MHP's posts are viewed, there are 77 posts on Facebook. The number of interactions with these posts is 2,347. A total of 91 comments were received on MHP's Facebook posts. 38.96% of Facebook posts were commented. MHP does not have an official account on Twitter.

When the parties' social media accounts are examined, the party with the most comments on Facebook is MHP with 91. The IYI Party received 89 comments, very close to the MHP. Next comes the CHP with 70 comments, followed by the AK Party with 49 comments. Although MHP is the

party that receives the most comments, considering that only 38.96% of its posts received comments, it is seen that there was high interaction only in some posts. In addition, the AK Party, which received the least comments, commented on 57.69% of its posts. In this case, the fact that there are too many posts is not enough for the political communication process. The more posts that will ensure the participation of the voters show that a better political communication process will be experienced. CHP's posts prove this situation. Because with 70 posts, it reached a high number of posts, although not the most, and at the same time, 83.87% of these posts were commented. It is observed that the voters' interest is high while the CHP shares that will witness political communication with active participation.

When the Twitter accounts of the parties during the political communication process were examined, İYİ Party was the party that shared the most with 39 posts. While the AK Party shared 19 posts, the CHP posted 13 posts on Twitter. Even though İYİ Party shared 3 times more shares than other parties with 39 posts, it could only receive 4 replies and quote tweets. While the AK Party received 24 replies and quote tweets, this number was 17 for the CHP. Considering the percentage distribution of the returns, 24 responses to AK Party's posts and quote tweets are distributed to 63.15% of the total posts. In the CHP, 17 such returns reached 61.53% of all shares. An indication that too many posts are not effective political communication can be seen in the statistics of the İYİ Party. Because İYİ Party, which received only 4 responses and quote tweets with 39 posts, received such feedback in only 7.69% of all posts. In this context, it can be said that voters interact with the shares they value while entering the political communication process.

One of the most important issues in the political communication process is interactivity. Especially in political communication on social media, the situation of being able to interact has become easier. Therefore, comments, responses and quote tweets made to posts on Facebook and Twitter are seen as a factor that increases interaction.

When the shares were examined, it was observed that MHP was the party that shared the most on Facebook. In the second place, İYİ Party ranks with a figure close to MHP. The shares of AK Party and CHP are close to each other and seen less than other parties. However, considering the comments made on the posts here, MHP has a rate of 38.96%. Likewise, a rate of 36.63%

is seen in the shares of the İYİ Party. However, although there were fewer posts, 57.69% of the AK Party's posts were commented, while the CHP, who shared less posts than the İYİ Party and MHP, received comments from 83.87% of all posts. As can be seen from the comparison between the rates, more posts do not generate more interactions. Although the AK Party and CHP shared less posts than other parties, the rate of interaction with their posts was higher.

When the Twitter accounts of the parties are examined, it is seen that the İYİ Party is the party with the most posts with 39 shares. The number of posts of the AK Party and CHP did not reach the 20s. MHP does not have an official account. Even though İYİ Party made many posts, only 7.69% of their posts could receive replies, comments and quote tweets. While this rate is 63.15% for the AK Party, it is 61.53% for the CHP. Looking at the rates, just like Facebook, having too many posts is not enough to increase interaction. Although they had fewer posts, more of the AK Party and CHP's posts were returned.

Political communication through social media accounts paved the way for the voters to express themselves and share their thoughts. Citizens are involved in the political communication process and realize political participation, one of the most important points of democracy. However, this participation is also shaped by levels of interest.

		Facebook	Twitter	Toplam
AK Party	Local Agenda	14	8	22
	National Agenda or Greeting Message	12	11	23
CHP	Local Agenda	13	6	19
	National Agenda or Greeting Message	18	7	25
İYİ Party	Local Agenda	4	3	7
	National Agenda or Greeting Message	40	36	76
MHP	Local Agenda	6	-	6
	National Agenda or Greeting Message	71	-	71

**Table-3.** Separation of Posts According to Local and National Content



Voters participate in the posts of their political parties and choose those that meant to them. This interest in participation in political processes is also reflected in the statistics of the parties. The fact that the voter interacts with certain contents is an indication of this.

Table-3 is important in supporting the data in Table-2. In this table, a distinction is made as to whether the contents of the posts are related to local issues or are similar to the messages broadcast at national level. While İYİ Party shared 76 of its 83 posts related to the national agenda, it made 6 posts related to the local agenda. Since MHP does not take place as an official account on Twitter, when only Facebook posts are evaluated, it has entered the political communication process with its audience many times with 77 content shares in a single channel. Among these posts, 71 are related to the national agenda, while 6 are related to the local agenda. Looking at the content of AK Party's posts, 22 of the 45 posts are about the local agenda, and 23 are related to the national agenda. Among the 44 chapters of the CHP, 19 are related to the local plan and 25 are related to the national agenda.

When the data of Table-3 is analyzed, although İYİ Party and MHP share a lot of content, only a small portion of them are related to the region. It is noteworthy that in the posts of a local organization of a political party, local issues are very few. Most of the posts are related to the national agenda. The fact that most of the posts of the İYİ Party related to the national agenda, resulting in less replies to the posts. While 36.63% of the shares received interaction, 63.37% of them did not get any participation. This situation shows that most of the posts do not attract attention of the local people. İYİ Party's Twitter posts show a similar situation. İYİ Party, which received feedback only 7.69% of all its posts, included content related to the local agenda in only 3 of its 36 posts on Twitter is directly proportional to the fact that, as a percentage, the shares received very little feedback and little coverage of the local agenda content. In addition, while MHP has 77 posts on Facebook, only 6 of them are related to the local agenda. In the previous table, it is seen that 38.96% of the party's shares received comments. It can be said that the fact that most of the MHP's posts are related to the national agenda causes little feedback on their posts.

The situation is a little different in the AK Party and CHP. The AK Party makes 22 of 45 posts, 14 on Facebook and 8 on Twitter, on the local agenda.

Among all Ak Party posts, the number of posts receiving comments, replies and quote tweets is 57.69% on Facebook and 63.15% on Twitter. Looking at the CHP's posts, it is seen that 19 of 44 posts, 13 on Facebook and 6 on Twitter, are related to the local agenda. While 83.87% of all CHP shares on Facebook receive comments, this rate is 61.53% on Twitter. Almost half of the AK Party and CHP posts are about the local agenda. Thus, the probability of receiving replies to their posts, or rather a political participation of the voters, increases.

Considering the data of all parties, although the IYI Party and MHP shared a lot, the voters did not have any interest in many of these posts. Because most of the posts related to the national agenda. Although the AK Party and CHP shared less than the other two parties, more than half of their messages were returned. In this context, it stands out that their messages contain more content about the local agenda than the other two parties.

The people of the region follow local organizations of the parties. Many people follow these local organisations who vote for a political party, adopt them, wonder their opinions, learn about party activities, etc. He also monitors political parties on social media to see the parties' activities at the local level and learn about the party's ideas and promises on behalf of the region. In this context, sharing of parties is important. Because the people of the region are waiting for sharing about their surroundings, and actions are waiting for the issues concerning the region. He is interested in the politics of the political party based on the region. However, the posts of the parties that follow the posts of the headquarters do not attract attention in the eyes of the public and cause the people to be unwilling to the political communication process. To experience an effective political communication process, voters are curious about the messages about their environment. They want to interact with the parties through social media in this way. The sharing of local organizations of political parties on the local agenda will increase the interest of the electorate and the level of participation in political communication.

## **CONCLUSION**

Parties' efforts to persuade voters play an important role in the political communication process. Political communication conducted through traditional media was mainly carried out by political parties

conveying their messages. However, after the development of internet technologies, social platforms that emerged with the spread of social networks increased interactive communication. As a result of social networks changing the political communication process from one-sidedness to two-sidedness, participation in the political process has increased. It has provided great support for participatory democracy.

Within the framework of this study, it has been revealed that party organizations use Facebook and Twitter effectively with the examination of the social media accounts of the local organizations of the parties in Etimesgut. It has been observed that the level of political participation in Etimesgut through the social media accounts of AK Party, CHP, İYİ Party and MHP differs between parties. The study shows that sharing too much does not have a meaning on its own in the political communication process, more importantly, posts that will attract the attention of the voters will increase political participation. As a result of the study, it is seen that the posts that concern the local people and include local policies are important to ensure effective political participation.

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**USE OF SOFT POWER ELEMENTS BY LOCAL ADMINISTRATIONS:  
EXAMPLE OF "INTERNATIONAL ANATOLIAN DAYS CULTURE AND ART  
FESTIVAL"**

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**Abstract**

Since the 2000s, the interaction of information, technology and innovation has transformed the classical management phenomenon into a governance concept by blending it with communication sciences. This transformation has also affected international diplomacy methods and has included soft power in public relations and public diplomacy. Conceptually, soft power can achieve desired results by generating attraction and consent instead of enforcement or classical propaganda efforts. States try to use this ability based on cultural resources, values and policies. The scope and field of application of soft power consist of diplomacy activities and refers to the collective action for a common purpose. Regarded as one of the important elements of this movement, local governments have tried to create an image of brand municipalities by changing their perspectives, which in the past were limited to solving the questions and problems of citizens in the public sphere, giving them a limited political role with globalization. Thus, it started to affect different nations by using both other local governments and soft power instruments. In this context, apart from diplomacy activities, soft power elements have become one of the tools used by local governments to increase their effectiveness and introduce themselves. In our study, Etimesgut Municipality has been considered as an exemplary local government in this context. Being organized as public diplomacy and soft power activity by the management, "International Anatolian Days of Culture and Art Festival" is examined as a descriptive analysis. It was concluded that it contributed to reinforce common values using the cultural element that is one of the soft power tools of the festival, to create a feeling of togetherness, and Turkey's view as a center of attraction by other Turkish republics.

**Keywords:** *Soft Power, Public Diplomacy, Local Governments. Festival, Culture*

## INTRODUCTION

Human beings have tried to dominate nature since ancient times and in time they directed this effort to preserve their territorial integrity. As a result of this orientation, history has witnessed bloody wars and loss of lives for the sake of land. Although it is thought that the harsh wars have come to an end in the present time, indeed it is only the balance of power that has changed. With globalization "power", which has evolved from physical force to hard power, from military force to technological power over time, has tried to find a balance with "smart power".

As a result of the transformation of international politics into new methods of diplomacy, social relations in the global space have become more intense, distant events have shaped those near them (Giddens, 1990: 64) and local cultures in different parts of the world have become common shares and "glocalized" (Thompson, 1995: 149). In this new world order, states have started to give more importance to soft power, culture, and civil society to legitimize their policies and generate consent by affecting more people with the balances they try to achieve. Thus, states that lead universal values, have deep cultural connections worldwide, and prioritise security, prosperity, and legal values have turned into centers of attraction with their stories.

Soft power, which is the main theme of our study, is a new concept that has become prominent and used in international public relations and public diplomacy in recent years. But today, in academic studies on soft power, policy issues and the changing perception of Turkey in the context of conjunctural developments are often discussed instead of these kinds of values (Starboard, 2016: 17). To demonstrate the application of Turkey's soft power potential, the concept should not only be perceived as a foreign policy activity. In this respect, each study that will contribute to Turkey's changing image, including local governments, is important.

After the 1929 Economic Depression, where the traditional understanding of state prevailed and states provided only justice, defense and security services, and education and health services under limited conditions, understanding of social state and welfare state was born. States started to give services on various fields such as education, health, economy,

trade and culture (Bilgiç, 2008: 27). Thus, states went beyond their limited passive duties and turned into a more centralized and active type of state (Fukuyama, 2005: 13). Besides, local governments were also revised for the decisions that should be made specific to the region due to the diversity in social, economic and geographical levels in public spaces and different needs of the people living in that region (Bayansar, 2016: 109).

Local governments which are defined as part of the state, managed by an independently elected administration under the control of a central authority, units with a qualified local workforce, a common background and interests (Gomme, 1987: 1-2) with the help of development in communication technologies, today, they started to address areas beyond their regions. They tried to add value to themselves and increase their preferability under the name of corporate image, in this context, they focused on organizing different activities, using communication tools effectively, thinking locally and acting globally and creating more awareness. From this point of view, local governments, which host some special events (festivals, ceremonies, culture-art-cinema events, certain days and weeks, symposiums, competitions, etc.), have tended towards soft power tools.

Festivals, which are among the elements mentioned above and are one of the important tools used by both local governments and soft power practices, are among the events with a very old historical background and are seen in almost all geographies. Festivals, which are organized to share common feelings and strengthen the sense of unity and solidarity, play an important role in keeping alive the history of the place or region, social appearance, games, cultural values such as traditions and customs and ensuring that other communities know all these cultural elements.

Festivals are defined as a series of activities organized for art, science, culture, technology, economic activity, product, for a day or period; for once or repeated on certain days, months and years according to demands (sozluk.gov.tr). Festivals contribute to the region's promotion to create an impression nationally and internationally as an area with its nature, culture, history, education, and science. Especially festivals that contain common cultural elements serve to gather people who share the same feelings.

<b>Festival Name</b>	<b>Festival Content</b>
<i>Rio Carnival (Brazilian Carnival), February - March, Rio de Janeiro, Brazil</i>	The Rio Carnival, considered the biggest and most famous festival of South America and even the world, starts with the performances of samba schools in Brazil. The festival, attended by millions of people from all over the world, is held before the Christian Lent.
<i>Chinese New Year Celebrations</i>	Also known as the Spring Festival, China's New Year Celebrations tradition dates back to 4,000 years. As part of the celebrations that start in January and last for two weeks, workplaces and schools are vacationed for a few days. People who spend time with their families prepare traditional dishes such as Noodle soup, which brings luck. Chinese New Year Celebrations are celebrated in China and South Korea, Laos, Indonesia, Singapore, Vietnam, Malaysia, Taiwan, Hong Kong, Philippines, Macau, Brunei, and Japan.
<i>Harbin Ice and Snow Sculpture Festival, January - February, Harbin, China</i>	As part of the festival held in Harbin, the city's capital city of Heilongjiang, is decorated with colossal sculptures made of ice. First organized in 1963, the festival lasts 50 days and is considered among the biggest winter festivals globally. Within the scope of the festival, where more than 1 million people participate every year, the 35-meter-high and 200-meter-wide sculpture named 'Romantic Feelings', created by 600 sculptors from 40 different countries in 2007, has succeeded to enter the Guinness Book of Records with the title of 'The World's Largest Snow Statue'.
<i>Venice Carnival, February - March, Venice, Italy</i>	The Venice Carnival, held in Venice, Italy and celebrated for 40 days and 40 nights by people wearing flashy costumes, has been celebrated since 1268. Although the festival, organized to meet the spring in pagan culture, was banned, it started to be celebrated again in 1979 and has been organized every year since then. Masks, which were a stance against the social class distinction in the first years, gradually became the indispensable material of the Venice Carnival. During the carnival, various events, shows and competitions are organized especially in San Marco Square. The most striking event of the carnival consists of three flight activities: Angel's Flight, Eagle's Flight, and Lion's Flight.
<i>Holi Fest, March, India</i>	Holi Fest, also known as the festival of colors, is celebrated with great enthusiasm in various regions of India. The history of the festival, named as Holi, inspired by Holika, which symbolizes the victory of good over evil, is based on mythology and legends. Before the festival starts, the participants make a puppet from the wood and wood pieces they have collected and set it on fire. At the end of the festival, the people shouting "Holi-hai!" and swearing at Devil, take a pinch of the ashes of the fire to their homes to keep evil away. The colors used in the festival represent the emotions; red is innocence, green is vitality and energy, blue is calm and dignity, yellow is piety.



<p><i>Dia De Los Muertos (Day of the Dead), April, Mexico</i></p>	<p>Believed to date back to the Aztecs in 14th century, the festival's purpose is to commemorate the dead. The organization, which was not considered a festival initially, has turned into an environment where festivities are held in time. Depicted by the Mexican artist José Guadalupe Posada of the late 19th century, Calavera de la Catrina became an imaginary character of the Mexican people over time. She was identified with the Day of the Dead Festival. On the last day of the festival, people go to the graves of their beloved and deceased relatives and leave Flor de Muerto (the flower of the dead). Unlike Halloween, the festival's purpose is not to scare people, but to commemorate the dead, and the festival day is considered a public holiday.</p>
<p><i>Coachella Festival, April, California, United States</i></p>	<p>Organized by Golden voice, the Coachella Festival was first launched in 1999 by Paul Tollett and Rick Van Sante. People worldwide participate in the festival, attended by world-renowned artists who perform music genres such as Hip-Hop, Indie, EDM and Rock. The Coachella Festival, held in the Coachella Valley, is among the largest open-air festivals in the world.</p>
<p><i>Songkran Festival, April, Thailand</i></p>	<p>Celebrated for three days on the occasion of Thai New Year Songkran, locals and tourists wet each other with water guns, balloons and buckets filled with water. The history of the Songkran Festival is based on the washing of Buddha statues. In addition to the statues washed in a sacred ceremony, water is splashed on the hands of elders to bring good luck. This activity, which was a tradition of Thailand, has turned into a festival in time.</p>
<p><i>Festival de Cannes (Cannes Film Festival), May, Cannes, France</i></p>	<p>Originally planned to be held in 1939, the festival was held in 1946 due to the Second World War. The Cannes Film Festival came to life upon Philippe Erlanger's request from Jean Zay, the then Minister of Education and Fine Arts of France, to organize an international organization that could compete with the Venice Film Festival. Cannes Film Festival, considered the best film festival globally, takes place in Cannes, France. The grand prize of the festival, where an average of 20 films competes every year, is the Golden Palm. The Cannes Film Festival, followed by millions of people with curiosity, is of great importance both for the development of European Cinema and for the filmmakers to show themselves.</p>

It is extremely important in terms of soft power studies to keep alive the national culture, which is about to be forgotten today, and to transfer the traditions and customs in the basic codes of the society to future generations and other nations. Festivals play an important role in revealing feelings of unity and solidarity among local people and creating an environment of peace with the participation of different nations (Yasak and Özdemir, 2019: 1586-1587) should be used correctly and effectively in terms of soft power.

### 1. What is Power?

Although it is easy to define the concepts used in science, it is difficult to define them in social sciences. The reason for this difficulty is that the

concepts of social sciences have qualitative characteristics and it is often not possible to achieve a common consensus. In this context, definitions attributed to concepts may vary according to ideologies, goals, time, and social situation. Therefore, there is no single definition of the concept of "power", which is the most widely used and discussed concept in political science. Because the definition and meaning of power have changed over time in line with the interests and strategies of political actors.

Power can be defined as "the material and moral potential of a state to protect its interests or to impose its demands on the other party" (Sağlam, 2018: 8). Power is also a more visible and easily perceptible phenomenon than power. The phrase "physical strength" is a clear example of this situation. Because power, in terms of its effect, evokes something direct and obvious, explicit and compelling (Canetti, 1998: 279). In addition to these, power is also a multidimensional concept consisting of fixed data such as history, population, culture, geography and potential data such as economy and technology (Davutoğlu, 2001: 19). In this respect, today, while a nation's power is formed by its geography, history, culture and fixed elements that affect the power of that country; factors such as economic development, technological structure, military capacity and the number of trained people also constitute potential elements of power.

In the concept of power, which was based on "realism" until the I. World War, peace was not achieved by disarmament but it was possible to ensure it with the states' readiness for war in any situation (Keyik and Erol, 2019: 13). However, the concept of power, which is integrated with realism due to the heavy and destructive effect of the war, differentiated, and attention was drawn to the soft side of power instead of purely military power applications. After the 1970s, the erosion of the nation-state system with the changing environment and globalization brought new dimensions to international relations. It made it necessary to review the theories in this field. Thus, power has been re-blended as 'realism and liberalism', 'neorealism and neoliberalism' with a holistic view. Other approaches, such as the 'constructivist' approach, which sees the world as something we have done and social construction, where intellectual factors are much more important than material factors in identity, interests and preferences, have become important in international relations theories.

Joseph Samuel Nye Jr., who made important studies on power, defined power as follows: *“Power is like a weather forecast. Everyone depends on it and talks about it, but very few understand it. ... Power is also like love .. it is easier to live than defining and measuring it, but this does not decrease its reality. The dictionary says that power is the capacity to do something. In the most general sense, power means getting the results one wants”* (2005: 11). Nye also defines hard power as coercive power used through incentives or threats (2003: 61-63). Hard power relies on military intervention, coercive diplomacy and economic sanctions (Wilson, 2008: 114) on concrete sources of power such as armed forces or economic tools (Gallarotti, 2010: 29). Germany's entry into Poland in 1939 and the UN's economic sanctions against Iraq in 1991 following the First Gulf War are examples of the use of hard power.

Hans Joachim Morgenthau, one of the founders of the International Relations discipline, defined power of both as “the most fundamental aim of international policy and as a tool for the realization of the aim”. He enumerated the elements of national power as geography, natural resources, industrial capacity, military preparedness, population, national character, national morality, diplomacy and quality of management ([www.diplomat.com](http://www.diplomat.com)). While defining power, Morgenthau stated that *“... it can include everything that will enable people to establish and maintain control over human beings”* (Yatağan, 2018: 71).

Although the concept of power, also known as increasing the minimum capacity, has been expanded by including quantitative (geography, natural resources, economy, population) and qualitative (national morale, national character, diplomacy and the structure of government) dimensions, it is meaningful only if it creates an effect over other states. In other words, states are powerful if they can achieve their goals or influence other states. For this reason, they sometimes resort to persuasion methods by using their hard and soft sides in a balanced way (Önal, 2008: 42).

### **1.1. Hard Power**

Hard or commanding power is the oldest form of power. It is the idea of an anarchic international system in which countries do not recognize any

superior authority and therefore have to focus on power politics. Hard power can be defined as the ability of international politics to achieve one's goals through coercive actions or threats, referred to as the so-called 'carrot' and 'stick'. Historically, hard power has been measured by population size, region, geography, natural resources, military power, and economic power.

Nye described hard power as coercive power used through incentives or threats (2003: 61-63). Hard power relies on military intervention, coercive diplomacy and economic sanctions (Wilson, 2008: 114) on concrete power sources such as armed forces or economic tools (Gallarotti, 2010: 29). Germany's entry into Poland in 1939 and the UN's economic sanctions against Iraq in 1991 following the First Gulf War are examples of the use of hard power.

The USA remains the only superpower in the world due to its hard power compared to its rivals. However, the fact that the United States has large military resources has not always led it to success (for instance its disasters in Vietnam and Iraq). In reality, such a view of power turns it into a 'vehicle illusion' defined only by a state's resources. Although hard power theories in international relations tend to frame the material capabilities as the most important principle, they still grasp the more abstract aspects of power. However, today the elements of hard power are insufficient in determining the behavior of states. Because it is claimed that besides this power, important interests such as identity, values and norms are necessary. While accepting the dominance of economic and military power, EH Carr (1964) and Hans Morgenthau (1967) emphasized that 'power over ideas' and 'soft power' are essential for success in the international environment.

## **1.2. Soft Power**

In today's societies, the relationship of trust is established in the light of post-truth and alternative facts, with observations, experiences and perceptions about you rather than people's belief in you. Therefore, in our age, power is not related to our discourse but what we do. Considering the brands that are considered successful around the world (Coca Cola, Microsoft, Apple, Amazon, etc.), they strive not only to meet the needs, but also to eliminate the emotional gaps of consumers and attract people by creating attraction.

Concepts similar to soft power have been previously addressed in other disciplines and tried to be defined. The definitions of Gramsci's "Hegemony", Bourdieu's "Symbolic Power", Weber's "Authority", Foucault's "Disciplinary Society" and Habermas's "Communicative Action" emphasized the intangible side of power (Lee, 2009: 205-218).

Political, economic and social factors such as nationalism, unipolarity, capitalism, consumption culture, economy, identity, immigration, exile, and assimilation experienced in international politics cumulatively affected individuals and national and global societies. In 1990, American Political Scientist Nye, identified several deficiencies in the image of the United States that affected American society and perceived in the World. He offered solutions in his book "Bound to Lead: The Changing Nature of American Power" to eliminate these deficiencies. By giving place to the concept of soft power for the first time in this work, Nye defines it as "the ability to influence others through attraction and persuasion instead of pressure". In his work, he also stated that he derives this power from a country's culture, political ideals, and policies (1990: 10). With the Soft Power book published in 2004, he expanded the scope of the subject and described the concept as *"the achievement of a country's desired results in world politics by following it by countries that admire its values, take it as an example, take care of its welfare level and opportunities"*. In the light of this concept, countries have focused on legitimizing their actions by trying to have this power and gaining the consent of individuals and societies (2004: 14).

Soft power, which is used intentionally or unintentionally by international relations actors to achieve strategic imperatives, has been named a form of national power based on ideological and cultural attraction (Treverton and Jones, 2005: 17). Soft power is more than just cultural power, it includes political values and ideas accepted by other nations and people, educational and socio-economic systems, and legitimate national policies. When other countries are convinced that the ideals or policies are legitimate and truly desired, that nation's "soft power" is thought to increase.

Soft power uses culture, education, art, written and visual media, film, poetry, literature, architecture, higher education (universities, research centers, etc.), non-governmental organizations, science and technology

infrastructure and innovation capacity, tourism, economic cooperation platforms and diplomacy as references (Halidov, 2014: 40). Soft power, which combines all these elements, also reveals the depth of a country's social capital. One of the most important factors determining the soft power capacity is its political system (Morgenthau, 1970: 20). A fair, transparent, democratic and sharing political order that paves the way for freedoms and puts people at the center, is one of the main factors that increase the soft power.

It is much more difficult to measure the factors that determine soft power than hard power. Because military power can be counted materially and considered technologically. But since soft power includes elements such as culture, ideology, etc. they are seen as potentials that will only help a nation shape the world.

**Table 2: Differences Between Hard Power and Soft Power (Nye, 2005:37)**

	<i>Behaviors</i>	<i>Basic Tools</i>	<i>Government Policies</i>
<i>Hard Power</i>	Force Deterrence Protection	Threatening Force	Challenging Diplomacy War Alliance
<i>Soft Power</i>	Evoke Admiration Setting the Agenda	Culture Values Policies Organizations	Public Diplomacy Two-Way and Multi-Directional Diplomacy

The foundation of soft power consists of basic elements such as liberal democratic policy, free market economy and human rights, essentially liberalism. In this direction, a soft power understanding that can be examined under six main headings provides a comprehensive framework for analysing soft power. Accordingly, soft power elements can be examined as follows:

- A country's digital infrastructure and capabilities in digital diplomacy.
- The global reach and appeal dimension of a nation's cultural and high-quality cultural outputs.

- The appeal of a country's economic model, its worker and business friendliness, and its innovative capacity.
- The level of human capital in a country, scholarship support for students, and attractiveness for students wishing to study internationally.
- The strength of a country's diplomatic network and its contribution to global participation and development.
- Commitment to freedom, human rights and democracy, and the quality of political institutions (Sarıkaya, 2014: 1).

<b>Table 3: Resources, Tools and Receivers of Soft Power (Nye, 2005:90)</b>		
<b><i>Soft Power Resources</i></b>	<b><i>Tools</i></b>	<b><i>Target Receivers</i></b>
<b><i>Foreign Policy</i></b>	Governments Media Civil society organizations International Organizations	Other governments and people
<b><i>Internal Political Values and Policies</i></b>	Media Civil society organizations International Organizations	Other governments and people
<b><i>High Culture</i></b>	Governments Civil society organizations International Organizations	Other governments and people
<b><i>Popular Culture</i></b>	Media Market	Other people

To apply soft power, certain resources, strategic planning and correct use of these resources are required. Working in the field of International Relations, Geun Lee generally enumerates soft power strategies as follows; countries creating their image in the international platform, creating a favorable environment in the third country by damaging the image of hostile countries, and spreading the norms prevailing in the country using soft power (2009: 205-218). The below-mentioned examples can be shown for soft power in the international environment;

- The role of France in the field of diplomacy (The country hosts many global institutions and uses the French language in these areas),
- Britain's promotion of the BBC as a reliable news channel around the world,

- The Soviet Union's use of culture, books and films to convince citizens of the benefits of communism,
- Japan's focus on popular culture (from Hello Kitty to Pokémon - using it to rebuild itself with a youthful and cool image),
- South Korea's use of entertainment,
- United Arab Emirates' investment in leading football teams such as Manchester City and Paris St Germaine,
- Asia's creation of soft power using religions and cultures (Confucius).

Today, many countries have accepted that access to legitimacy and credibility policies is through soft power tools and resources. This is because compliance with the values and interests of other nations is just as important and valid as the use of hard power to achieve a nation's desired goals. However, despite increasingly being included in policy-making and diplomatic endeavors, there is an ongoing debate about how to conceptualize soft power, measure soft power resources, and use soft power tactics in real-world politics. Answers are sought about the relationship between hard and soft power, the relationship between soft power resources and practical application methods, and the effective use of soft power in international relations by different countries. Moreover, academics and policymakers have failed to create a theoretical model that explains how soft power tools and resources are developed and used. Each state tries to use its soft power to achieve different goals, often depending on its international status and influence. Even Joseph S. Nye, who systematically coined the term "soft power" in the early 1990s, primarily studied the development and use of soft power by powerful nations and claimed that strong nations use their soft power to create a sound policy (Lee, 2009: 11-12). Besides, researchers working on soft power primarily focus on the soft power capabilities of countries considered superpowers in the world.

### **1.3. Smart Power**

Traditionally, states have chosen to use hard power tools within the framework of their political ideas. However, in the 21st Century, the world has faced serious political, social and economic issues. After this situation, many countries have tried to rebuild and shape their current strengths.



Especially the increasing geopolitical tensions, the spread of global actors and their power have differentiated the elements of hard and soft power policies in international relations. With the publication of scientists' findings that economic and political difficulties can no longer be easily solved by military power or politics, the governments added their 'smart power' to the existing types of power.

In some foreign policy strategies, hard and soft power elements are used to ensure the power's continuation. Nye and Nossel proposed 'smart power' as an effective combination of two poles (2004: 7). Nye and Nossel stated that smart power comes from hard and soft power sources (2008: 115). The 'Commission defined the concept of 'smart power' on Smart Power', established in 2006 at the Center for Strategic and International Studies (CSIS) of the USA's Thought Generation Center. Intelligent power; "It is the use of both hard and soft power with a combined strategy to achieve goals. Smart power requires both a strong army and investment in alliances or partnerships at all levels that will increase the country's influence. The combination and use of the two is diplomacy and the art of war". The concept of 'art' meets this very well, because deciding and applying power in which situation, where and how to use it requires intelligence, talent and experience (Yatağan, 2018, 73-74).

Nye (2011) placed his theory in the 'liberal realist' perspective of international relations and argued that soft power works together with hard power to create intelligent power. This application prepares the ground for states to reach the power source they need to succeed globally. As Nye further develops, 'soft power should not be considered an alternative or inferior form of power to hard power, but as a continuum of a spectrum. He developed 'smart power' against the misperception that soft power alone can produce an effective foreign policy. It should be seen as hard or coercive power and soft or collective power on one side (2004a: 32).

While economic and military power in smart power fall on the hard side of the spectrum, agenda-setting and creating attraction fall softer. Nye's concept of gravity ranks third if agenda-setting in soft power is found on the second side of power. As mentioned earlier, Nye argued that the US has soft power because others want to imitate its system and follow its lead, which means it seems most attractive to its international partners. This definition

points to the more subconscious aspects of power described by Steven Lukes (1974) as the third face of power. Nye acknowledges the theoretical similarities of soft power with the second and third facets of power (2004a: 7). His description of gravity also bears Foucauldian similarities in the idea that power is ubiquitous at all levels of discourse (1991). It has defined attraction in all walks of life, such as sexual relationships, love, friendship, and longing. "Power doesn't have to be in the larger partner in a relationship, it is found in the mysterious chemistry of attraction. Intelligent managers leadership is just a matter of giving commands, but it also involves attracting others to do what you want" (Nye, 2004a: 7).

Given the complexity of conceptual, theoretical, political and cultural issues, intelligent power is not easy to achieve in the short term. Intelligent power is not applied in a particular systemic order, such as hard and soft power. It is a combination of diplomatic, economic, military, political, legal and cultural tools, as it can be implemented in many different ways.

In addition to the existence of strong and advanced economic and military structures for a state to be successful and inclusive of its foreign policy goals, the concept of 'smart power', which expresses the practical application of diplomacy, international institutions and social relations, refers to the combination of hard and soft power potentials and their coordinated practices. In other words, solutions to international and environmental problems do not end with hard power, but also cause the existing main problems to become chronic and deepen. From this perspective, states use soft power elements in the internal and external arena where hard power is lacking. Positive feedback will certainly be obtained in foreign policy, especially with smart power, a combination of soft and hard power (Haliloğlu, 2020).

Of course, hard power alone has no weaknesses. On the other hand, the concept of soft power also has weak points. First of all, cultural influence is not equal to political power. The unidirectional effect of culture as a soft power source is questionable. The effects of soft power strategies to affect other states and nations as desired depend on certain conditions. It does not require an immediate effect as in this hard power, but long-term stability and struggle will be expected with patience over time.

The concepts of hard, soft and smart power, whose analyzes we have given above, vary according to the states' strategies. However, it is a fact that no matter what type of power is used, it will have a positive or negative effect.

## **2. Elements of Culture as Soft Power Resource and A Brief Overview of Turkey's Cultural Capacity**

Soft power creates a positive image in other countries and gains the approval, sympathy, support, and appreciation of different societies. Bringing the concept to the literature, Nye categorized (2005: 20-22) the soft power of a country under three headings as 'culture' (where it appeals to others), 'political values' (when living in accordance with them at home and abroad) and 'foreign policy' (when viewed by others as a legitimate and moral authority) (Sancak, 2016: 17).

One of the primary tools used in using soft power is the element of 'culture'. According to Ziya Gökalp, culture is *“the sum of the moods transmitted to individuals from society through ongoing manners in a nation. For example, every nation has a sincere language spoken, passed from society to individuals through ongoing manners. Again, a rhythm is used in every nation's folk songs and poems, which, like the spoken language, is processed through ongoing manners. Again, every nation has a lively and enthusiastic religious life, which passes through ongoing manners. The moral and aesthetic feelings of a nation also come into being in individuals in the same way. A person gains the legal and economic traditions, art, philosophical and scientific tendencies of a nation in this way. Here, the sum of all these social institutions is called culture. Culture is an institution that connects all community members, that is, brings solidarity between them”* (1918: 52 as cited in Önder, 2020).

The importance of cultural values is increasing day by day and cultural diplomacy methods are used as a tool. In this context, the soft power approach, which aims to improve the image and prestige of countries through mutual understanding, attaches importance not only to their arguments but also to the arguments of the opposing state, and focuses on understanding the thoughts of the people's, is among the methods used by states to achieve their goals (Türk and Sırmalı, 2016: 144).

The term cultural diplomacy has expanded significantly over the years. In our time it started to include all kinds of practices related to purposeful cultural cooperation between nations or groups of nations. Cultural diplomacy has always been linked and often overlapped with soft power and public diplomacy. The foreign policy is strengthened by the export of culture and the exchange of ideas between people. What is meant by cultural diplomacy is an initiative of an actor to increase the awareness of his cultural resources in the international arena and to manage them by providing cultural transmission (Türk and Sırmalı, 2016: 140).

The aim of using soft power is to penetrate the thoughts and behaviors of others and make them spontaneously change their behaviors in favor of the country exercising power. In this respect, it is very important to come together and interact with other communities through various organizations. From this point of view, Turkey has many advantages thanks to its functioning as a bridge due to its geographical location, hosting many civilizations, containing different ethnic groups, culturally sharing many common points with the Balkans, Middle East, North Africa, Caucasus, and Central Asia. In conclusion, Turkey is considered to have a broad potential wide to use its cultural elements, one of the most important sources of its soft power, in the international arena (Sancak, 2016: 24). However, when compared with other states in the World, public diplomacy activities in Turkey are quite new. Today, Turkey is struggling with the problems brought by not giving importance to public diplomacy for years. Not being recognized by the foreign public is not the biggest of these problems, but it is misrecognition by them and Turkey's inability to express itself well to the world (Türk and Sırmalı, 2016: 135).

### **3. Examination of the Etimesgut Municipality International Anatolian Days and Art Festival in terms of "Culture" from the Soft Power Elements**

Our study aims to reach findings on whether the cultural element, one of the soft power elements, is used by local governments. In this context, "International Anatolian Days Culture and Art Festival" has been analysed. The events and the number of visitors since the inception of the festival to date, activity field at the national and international levels, the cultural

elements exhibited by the participants during the festival process have been categorized as national and international. Besides, it was tried to interpret which of the cultural elements the festival was trying to keep alive and the thoughts of the foreign guests about the event. Some descriptive results have been reached by combining the obtained data.

### **3.1. Etimesgut District**

It is known that the area where Etimesgut district was founded firstly was located in the lands of Hittite and then Phrygian civilizations in ancient times. Historian Afif Erzen writes in his book "Ankara in Antiquity" that the lions found in the place called Ahi Mesud are Phrygian Lions and states that the name of this region was Amaksis in antiquity. In the maps he drew, the cartographer Kiepert also referred to the region where Etimesgut district is located as Amaksiz. This name was referred to as Amaksus, Akmasus or Akmasuz and Ahi Mesud in Ottoman maps and then the district was named Etimesgut ([ankara.gov.tr/etimesgut](http://ankara.gov.tr/etimesgut)).

In the Etimesgut region, a village with 50 houses was established by the order of Atatürk in 1924-1925 for the Turks who migrated from Western Thrace after the proclamation of the Republic, in 1928 it was reopened as a development area and restructured as a town. Etimesgut remained a town with its 18 villages until 1968 and was re-established as a neighborhood in the same year. It gained district status with the Law No. 3644 published in the Official Gazette No. 20523 on May 20, 1990. Right after that the municipal organization was established with the mayoral election on August 19, 1990.

The Atatürk Fountain, which sets an example for the cultural assets in the district, has been standing since 1928. Gazi Train Station, built by Architect Ahmet Burhanettin Tamcı in 1925, and Etimesgut Train Station, where Atatürk was sent off to and from Istanbul, are striking with their historical structures. Ahi Mesud, who gave his name to the Etimesgut region, is one of the great Turkish dignitaries like Ahi Elvan. The mausoleum of His Holiness Ahi Elvan is located in the courtyard of Elvanköy Mosque in Elvanköy district ([etimesgut.bel.tr](http://etimesgut.bel.tr)).

### **3.2. Soft Power Elements at the International Anatolian Days Culture and Art Festival**

The festival, which spreads worldwide and aims to gather 7 regions, 8 countries, and the Turkish World of 350 million under a single roof, was held in 1999, the first year of Etimesgut Mayor Enver Demirel's first Mayorship period between 1999 and 2004. The festival, which took place on the 9th of the (September) each year for 5 years until the end of Mayor Demirel's First Mayorship term, was interrupted between 2004-2009 and 2015-2016. The festival, which gained an international dimension with the participation of Turkish states and communities as of 2009, was held with the idea that Etimesgut district looks like a typical and authentic Anatolian city, not to make the fellow countrymen from all over Anatolia who settled in Etimesgut forget their local cultures. The festival also tries to reach the following goals;

- To develop a common fellow countrymen awareness for everyone living in Etimesgut.
- To be instrumental in the survival of the original Turkish culture, which is adopted as a national culture but has degenerated and almost disappeared for various reasons, and its transmission to the next generations.
- To integrate the citizens of the Turkic Republics all over the world with the consciousness of cultural unity.
- To promote folk dances, art, music, gastronomy etc. products and cultural areas of the regions and countries participating in the festival.
- To protect Turkish culture, art and values and transfer them to future generations as a living element.
- To contribute to Etimesgut's recognition in national and international dimensions as a city that embraces culture, art, science, research, and its values.
- To mediate Etimesgut to become a city of culture, art and tourism.
- To contribute to the countries and communities in the Turkic World to know each other.

- To contribute to the unity of language, idea and heart in the integrity of the Turkic World.
- To maximize the sociocultural power and recognition of the administration (etimesut.org/symposium).

**Map 1: Etimesgut International Anatolian Days Culture and Art Festival Impact Area (Yasak and Özdemir, 2019: 1591)**



International Anatolian Days Culture and Art Festival started with the saying of Sheikh Edebali *“O son! Know your past so that you can step into the future robustly. Do not forget where you came from so you don't forget where to go”* and it was used as the main idea and slogan of the event. However, when the above map is examined, it is understood that the target area of the activity is the geography where Turkish culture is tried to be kept alive (Yasak and Özdemir, 2019: 1591-1598).

The festival reaches its target audience through written and visual media. 120 news about the 15th Etimesgut International Anatolian Days Culture and Art Festival organized in 2018, appeared in newspapers. When the print numbers of newspapers are taken into account, it is thought that this news reached approximately 20 million people. The festival, which came to the schedule with 109 different news on 24 different television channels, remained on the screen for a total of 353 minutes. After positive promotions, the district, which had 171,293 in 2000, reached 570,727 in 2018 (Yasak and Özdemir, 2019: 1591). It is thought that the festival impacted the attraction of the district and drew its image as a liveable place. However, it was not

possible to make a more comprehensive assessment due to the difficulties experienced in accessing both the municipality's website and printed resources.

Table 4: Number of Associations/States and Visitors Participating in the Festival According to Specific Years

Year	Associations, Federations and Foundations	States and International Organizations	Number of Visitors
1999	Çorum Culture and Solidarity Association, Kırıkkale Province and Districts Culture and Solidarity Association, Sivas Culture and Solidarity Association, Niğde Province and Districts Social Assistance and Solidarity Association, Çankırı Social Assistance, Solidarity, Friendship and Culture Association	-	50,000
2010	Ankara Associations Federation, Çorum Culture and Solidarity Association, Kırıkkale Province and Districts Culture and Solidarity Association, Sivas Culture and Solidarity Association, Niğde Province and Districts Social Assistance and Solidarity Association, Çankırı Social Assistance, Solidarity, Competition and Culture Association, Tokat Education, Culture, Solidarity Association, Erzurum Economic Social Research and Solidarity Foundation, Kars-Ardahan-İğdır Culture and Solidarity Association, Samsun Province and its Vicinity Social Assistance and Solidarity Association	Azerbaijan, Turkmenistan, Kyrgyzstan, Uzbekistan, Turkish Republic of Northern Cyprus, Iraqi Turkmens, Crimean Turks Culture and Solidarity Association, Kazakhstan, East Turkistan Culture and Solidarity Association, Türksoy (International Organization of Turkic Culture), BISAV (Balkan Immigrants Economic Research and Social Aid Foundation)	500,000
2019	Mersin Culture and Assistance Association, Etimesgut Association, Çorum Culture and Solidarity Association, Ağrı Province Development Foundation, Gaziantep Assistance and Gaziantep Culture Promotion Association, Niğde Province and Districts Social Assistance and Solidarity Association, Samsun People Association, Kırıkkale Province and Districts Culture and Solidarity Association, Çankırı Social Assistance, Solidarity, Friendship and Culture Association, Yozgat People Social Assistance and Solidarity Cultural Association, Konya People Association, Sivas People Culture and Solidarity Association, Gümüşhane Association, Kırşehir Associations Federation, Erzurum Economic and Social Research and Assistance Foundation, Kars-Ardahan-İğdır Culture and Solidarity Association, Trabzon Culture and Solidarity Association, Tokat Education, Culture, Solidarity Association.	Azerbaijan, Turkmenistan, Kyrgyzstan, Uzbekistan, Turkish Republic of Northern Cyprus, Iraqi Turkmens, Crimean Tatars Culture and Solidarity Association, Kazakhstan, East Turkistan Culture and Solidarity Association, Türksoy (International Organization of Turkic Culture), BISAV (Balkan Immigrants Economic Research and Social Aid Foundation)	1,000,000



<b>Table 5: Festival Time and Participants</b>	
<b><i>Festival Dates</i></b>	<b><i>Contributors</i></b>
<b>25 - 31 October 1999</b>	It was realized with the participation of fellow countrymen associations that have branches in Etimesgut.
<b>7 - 15 October 2000</b>	It was carried out by moving to international dimensions with fellow countrymen associations with branches in Etimesgut and various Turkic World States (Turkmenistan, TRNC, Kazakhstan, Kyrgyzstan).
<b>15 - 23 September 2001</b>	It was carried out with fellow countrymen associations in Etimesgut and various Turkic World States (TRNC, Turkmenistan, Kyrgyzstan, Iraqi Turkmen Front, Crimean Turks) in a comprehensive and wider manner.
<b>14 - 22 September 2002</b>	With fellow countrymen associations with branches in Etimesgut and various Turkic World States (TRNC, Turkmenistan, Uzbekistan, Kyrgyzstan, Iraqi Turkmen Front, Crimean Turks Culture and Solidarity Association, East Turkistan Culture and Solidarity Association) has been carried out.
<b>6 - 14 September 2003</b>	With the participation of fellow countrymen associations with branches in Etimesgut and other Turkic World States and the Turkic World States that previously participated, the scope was expanded further and was held between the specified dates.
<b>26 September - 4 October 2009</b>	With the participation of fellow countrymen associations with branches in Etimesgut and various Turkic World States (Azerbaijan, Kazakhstan, Kyrgyzstan, TRNC, Uzbekistan, Turkmenistan, BISAV Balkan Immigrants Economic Research and Social Aid Association, East Turkistan Culture and Solidarity Association, Iraqi Turkmen Front, Crimean Turks Culture and Solidarity Association, Türksoy), it was realized by growing even more and appealing to a wider audience.
<b>17 - 26 September 2010</b>	With fellow countrymen associations with branches in Etimesgut and various Turkic World States (Kazakhstan, Turkmenistan, East Turkistan, Kyrgyzstan, Iraqi Turkmens, TRNC, Azerbaijan, Crimean Turks, Balkan Immigrants, Türksoy), it was realized by growing even more and appealing to large masses.
<b>9 - 18 September 2011</b>	Fellow countrymen associations with branches in Etimesgut and various Turkic World States (Kazakhstan, Turkmenistan, East Turkistan, Kyrgyzstan, Turkmeneli Foundation, TRNC, Azerbaijan, Crimean Turks, Balkan Immigrants, Türksoy) it was realized by growing even more and appealing to large masses.
<b>14 - 23 September 2012</b>	Fellow countrymen associations with branches in Etimesgut and various Turkic World States (Kazakhstan, Turkmenistan, East Turkistan, Kyrgyzstan, Turkmeneli Foundation, TRNC, Azerbaijan, Crimean Turks, Balkan Immigrants, Türksoy), it was realized by growing even more and appealing to large masses.
<b>29 August - 7 September 2014</b>	Azerbaijan, Kazakhstan, Turkmenistan, Uzbekistan, Kyrgyzstan, Turkish Republic of Northern Cyprus and Crimea, East Turkistan, Iraq, Syria and Balkan Turks, and Anatolian provinces and other Turkish communities that could not gain their independence participated in the festival.
<b>30 August - 7 September 2019</b>	Fellow countrymen associations with branches in Etimesgut and various Turkic World States (Kazakhstan, Turkmenistan, East Turkistan, Kyrgyzstan, Turkmeneli Foundation, TRNC, Azerbaijan, Crimean Turks, Balkan Immigrants, Türksoy), it was realized by growing even more and appealing to large masses.

<b><i>Folk Dance / National</i></b>	Azerbaijan Dance Performance, Crimean Folk Dances, Turkmenistan Dances, Kazakhstan Folk Dances and Ensemble, Gagauz Turks Folk Dances, Kabardino-Balkar Republic Dances, Gagauz Republic Dances, Cyprus Folk Epics Ensemble, Kazakh, Uzbek and Altaic Dances, Ahmet Yesevi Turkish-Kazakh University Dance and Music Ensemble, Kazakh Folk Dance Ensemble, Kazakhstan Dance Show, Central Asian Songs with Dombira and Kopuz, Kosovo Culture Folk Dance, Bulgaria Razgirat Işıklar Folklore Team, Sinsin Crimea Development Orchestra
<b><i>Folk Dance / Local</i></b>	Semah, Kırşehir Folk Dance, Gaziantep Halay, Konya Spoon Game, Horon, Bar, Sivas Halay, Tokat Folk Dances, Seymens, Tokat Shoulder Halay, Black Sea Folk Dance
<b><i>Gastronomy / National</i></b>	Anatolian Floor Table, Kızılcahamam Kapaması, Beypazarı Güveci, Ankara Doner, Ankara Melon, Tokat West, Bakery Kebab, Gaziantep Baklava, Çag Kebab, Stuffed Kadayıf, Bread with Meat, Madımak Beypazarı Güveci, Ash Bun (Ankara's Kömme)
<b><i>Gastronomy / Local</i></b>	Akşana Kirkuk Pilaf, Stuffed Kirkuk, Uzbek Rice Topalak and Stuffed Keskek Iskilip, Balkan Borek

When the speeches of the representatives of the Turkish Republics participating in the 16th International Anatolian Days Culture and Art Festival held in 2019 were examined, it was expressed that special emphasis was put on the soft power sides of the festival, that the event should spread to more areas and the satisfaction from the event.

İbrahim Keskin, President of the Association of Crimean Tatars Culture and Solidarity, who attended the festival from abroad, conveyed the greetings of the Crimean Tatars and the youth and said that the Turkish world came together through the festival. Emphasizing that Crimea is a homeland where approximately 352 thousand of our cognates live across the Black Sea, Keskin said with sorrow that the date of May 18, 1944, was very important, that was the year when the Crimean Turks were exiled, and the persecution and oppression of the Crimean Turkish Tatars due to the occupation in Crimea continue. He stated that the organization is very important in hearing the Crimean Tatars' voice as a soft power tool.

Hasan Zeynel, Head of Turkmeneli Education and Culture Center, participated in the event on behalf of the Iraqi Turks and said that culture and art are two complementary elements that affect each other mutually. Underlining that the artistic activities contribute to the culture of that society, he stated that the Iraqi Turks have been geographically separated from Anatolia for a century. Still, they are happy to share our culture and art.

TRNC Ankara Embassy Consul Huriye Hançerli stated that the most important aspect of this organization was that the whole Turkish world and its affiliated institutions and organizations came together.

Vonko Mutsunski, Ambassador of the Republic of Northern Macedonia to Ankara; "The relations between the Republic of Turkey and Republic of Macedonia is maintained at the highest level for many years. For more than 27 years, these diplomatic relations have been important in terms of the beauties both countries have provided. Especially this beautiful relations between the Republic of Turkey and the Republic of Macedonia are important in ensuring peace and tranquillity worldwide with the Republic of Turkey's support for the NATO membership of the Republic Macedonia and their association in Afghanistan. The bilateral relations between the Republic of Macedonia and the Republic of Turkey are also observed internationally. The Republic of Turkey is the 4th biggest investor in Macedonia and one of the 8th most important partners. I believe that we will increase our economic cooperation even more in the coming days. I hope to come together with more beauties and more common points to bring peace and tranquillity to the world in unity and solidarity in order not to forget our unity and our common cultures".

Aidos Argınbayulı, Minister Counsellor of the Embassy of Kazakhstan, expressed his happiness that the festival is an important tool in spreading Turkish culture. That common cultures are not forgotten.

Deputy Secretary-General of the International Turkish Culture Organization Associate Bilal Çakıcı said that in forming a nation, traditions are as important as its language, religion, and history. The most important feature of the Turkish nation is its loyalty to its traditions. Çakıcı emphasized that the International Anatolian Days Culture and Art Festival, which brings together the local cultures of Anatolia, the culture and arts of Turkish states living outside Anatolia and their related communities in the capital with the importance it attaches to this devotion and adds color to Ankara's culture and art life, is a prestigious festival that is celebrated with ever-increasing participation and enthusiasm each year since 1999. Expressing the importance of the meeting of Anatolia and the great Turkish world, exhibiting our cultures and arts in this festival, which includes all our values of culture, art, and folklore, he hoped such a meaningful festival will continue its

contribution to the reinforcement of friendship and brotherhood and the rejuvenation of the common cultural heritage by bringing together and binding different cultures in all Turkish geography.

President of East Turkistan Culture and Solidarity Association Hayrullah Efendigil said that the festival is instrumental in bringing together the Turkish world and our compatriots in Turkey. It contributes a lot of effort and benefits to know these cultures, recognise the genocide in East Turkistan, and share their pain here with our brothers and compatriots. He said thanks to the Festival, an important tool for explaining the troubles our brothers face in East Turkistan and making their sounds heard from Ankara to Turkey, and from Turkey to a geography ranging from the Adriatic to the Great Wall of China during the festival period.

When the speeches above are evaluated in general, it has been concluded that the contributions of the festival to soft power were;

- to revive common cultures by ensuring that they are not forgotten,
- to develop a sense of unity and solidarity by exhibiting a common stance by sharing the negative developments in the Turkish World,
- to bring together the Turkish world and the related institutions and organizations.

## **CONCLUSION**

Today, the media is dominant, national borders no longer draw collective cultural identities. In contrast, geographical borders begin to lose their meaning, the shortening of time and place turns the world into a different view. This transformation has differentiated the world and personal relations, social, economic, and political spheres. In particular, it has led to the emergence of new types of initiatives that include international relations and go beyond traditional diplomacy.

Although Mevlana Celaleddin-i Rûmî's statement "Whatever you say, what you say has as much meaning as your counterpart understands" is quite right, what you tell today depends on the credibility of your story. In this

respect, countries try to tell their stories, which they have created to legitimize their policies and generate consent, with soft power tools.

Turks settled in a wide geographical area in history, and their unique culture interacted with many other cultures. This influence continued for centuries and spread to all corners of the world by creating a deep cultural heritage. Despite assimilation movements, today many Turkish states in Asia survive thanks to their deep-rooted history and culture.

Turkey, the unifying force for the Turkish states, also needs to communicate effectively with their compatriots. In this respect, all activities made to gather the Turkish world under a single roof, reinforce the feelings of unity and solidarity, and increase the feelings of nationalism, nation and unity of nation are extremely important.

It is also important in terms of public diplomacy and soft power studies to keep alive the national culture, which is about to be forgotten today, and to transfer the traditions and customs in the basic codes of the society to future generations and other nations. Festivals, which play an important role in revealing the feelings of unity and solidarity within the local people and creating an atmosphere of peace with the participation of different nations, should be used correctly and effectively in terms of soft power.

Being among the countries especially attempting to use public diplomacy activities effectively in recent years, Turkey, despite its previously created negative image, tries to reconstruct its story by using its deep-rooted history, worldview, lifestyle and cultural attractiveness elements. The concept should be perceived as a foreign policy activity to demonstrate Turkey's potential of soft power application. In this respect, every work, that will contribute to the changing image of the country, including by local governments, is important. However, when the cultural values used in such events are decorated with attractive elements in the direction required by this age and shared by the international public, it will be effective in public diplomacy. However, soft power makes sense as long as it can have an impact on other states. Turkey is strong in case it can realize its aims or it can affect other states. For this reason, it should use its soft power and sometimes hard power in a balanced way.

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