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ATATÜRK ÜNİVERSİTESİ GÜZEL SANATLAR FAKÜLTESİ

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İnal, G. (1995). *Türk minyatür sanatı (Başlangıcından Osmanlılara kadar)*. Atatürk Cultural Center. 300.

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Journal of Art Time

Research Article / Araştırma Makalesi

Yunus Berkli*

Yağmur Topal**

Traditional Traces of Fantastic Figures in Turkish Mythology¹

Türk Mitolojisindeki Fantastik Figürlerin Geleneksel İzleri

Abstract: The roots of fantastic figures in Turkish Mythology are based on Central Asia, the cradle of civilizations, which is the starting point of Turkish Art. Fantastic figures have a very wide area of use in Turkish art, which have survived to the present day without disturbing their originality in change and development, and which are the reflection of the Turkish belief system. Turkish communities, which are constantly intertwined with nature, have attributed various meanings to living creatures and natural elements in nature and created motifs that are their own common cultural product, with the influence of the belief in the Sky God. In this study, Umay-Ana, the protector of living beings, the dragon symbol of fertility and strength, and Tul-par, which is identified with Burak due to its Islamic importance, are discussed and examined in terms of various symbolic features and traditional reflections in many fields of art.

Keywords: Basic Art Education, Turkish Mythology, Umay, Tul-par, Dragon

Öz: Türk Mitolojisindeki fantastik figürlerin kökleri Türk Sanatının başlangıç noktası olan medeniyetler beşiği Orta Asya'ya dayanmaktadır. Değişim ve gelişim içerisinde, özgünlüğünü bozmadan günümüze kadar gelmeyi başaran ve Türk inanç sisteminin yansıması olan fantastik figürler Türk sanatında oldukça geniş kullanım alanına sahiptir. Doğa ile sürekli iç içe olan Türk toplulukları Gök Tengri inancının da etkisiyle doğada bulunan canlı varlıklar ve tabiat unsurlarına çeşitli anlamlar yüklemiş ve kendilerine özgü ortak kültür ürünü olan motifleri meydana getirmişlerdir. Bu çalışmada canlı varlıkların koruyucusu Umay Ana, bereket ve kuvvet

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¹ This study was prepared by making use of the master's thesis named "The Reflection of Fantastic Figures in the Traditional Turkish Culture and Belief System on Contemporary Turkish Art".

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sembolü ejder, İslami önemi dolayısıyla Burak ile özdeşleştirilen Tul-par, sanatın birçok alanında çeşitli sembolik özellikleri ve geleneksel yansımaları bakımından ele alınıp incelenmiştir.

Anahtar Kelimeler: Temel Sanat Eğitimi, Türk Mitolojisi, Umay, Tulpar, Ejder

Introduction

Humankind has never acted alone in coping with difficulties since the early ages, by realizing the power of nature, they took refuge in some auxiliary forces that they determined and cared about (Ülkü, 1984: 121). The effect of belief in the sky created a relationship between supernatural beings and the cosmic system (Berkli, 2011: 37).

Various animals were used as ongun in order to reach God, and all beings associated with the sky were considered sacred. These sacredes were assigned as auxiliary and intermediary beings between the earth and the sky, which is of great importance for the Turks. These beings have been transferred from generation to generation with symbols, symbols and various signs as protection, talisman and a form of expression (Gültepe, 2013: 60). Turkish communities have had the opportunity to get to know various beliefs with the influence of the geography they live in and have blended them with their own beliefs. Although they accepted various religions such as Buddhism, Manichaeism, Christianity and Judaism before Islam, they most widely adopted the Sky God religion (Eroğlu and Kılıç, 2010: 762). For this reason, the importance of establishing a strong bond in terms of the meaning attributed to the sky and the associated entities is undeniable.

Due to the strong connection between Turkish culture and belief system and cosmology, fantastic figures are also supported by various mythological cults such as moon, sun, star, light, tree, water, cave, mountain (Özkartal, 2015: 86). During the transformation of the Turks into fantastic elements with symbolic and hidden meanings in their artistic forms, it has also attracted the attention of researchers that they can be fed from the mythical tradition (Gültepe, 2019: 1493). The most important feature of Turkish mythology is that it reveals important motifs with epic narratives (Taş, 2017: 34). Thus, mythological narratives that mediate the understanding of society have led to the emergence of fantastic characters.

Mythologies, which are an important source of communication for civilizations, are our treasure of belief and holiness in our genetic memory, source of secret information living the past and the future deep in societies (Gültepe, 2013: 62). The basis of art began with the creation of the earth and the respect of man to nature. The traces of extraordinary beings that are part of nature are the evidence that reveals the mystery of human history. During the development of humankind, which gives important information about Turkish culture and belief system fantastic figures, kneaded with the beliefs of other societies, transfer their existence from generation to generation with rich content in many fields of art from architecture to weaving.

Umay-Ana

Known as the Turkish goddess whose origin comes from the "Moon", Umay's (Geybullayev and Rızayeva, 1999: 217) three-slice crown and bird depiction are among the most important symbols (Bilgili, 2014: 127). The reason Umay appears in the form of a bird or a winged woman is that the bird is seen as a mediator between the "earth and sky" of the cosmos in Eurasian Mythology (Azar, 2019: 4). Umay-Ana symbolizes the womb, fertility, productivity, fertility and fertility. Cave, nest, dormitory, etc. It is one of the symbolic values of Umay-Ana. He stated that he only had Turkish belief by giving a sense of belonging to Umay (Ercan, 2018: 93).



Figure 1. Umay-Ana with her Tri-Slice Crown and Andean Goblet (Bilgili, 2014)



Figure 2. The Depiction of Umay Made of Felt Used as an Amulet (Çoruhlu, 2002)

Umay's celestial archetype is Moon-Venus. When Venus is born as the morning star, she takes on the warrior and masculine character, and when she is born as the evening star, she takes on the feminine character (Bilgili, 2014: 126).



Figure 3. Umay Artuklu Coin Holding Moon Tilgen (Bilgili, 2014)

Gokturks who went to war accept Umay as male and get permission from Umay Sir, wishes to protect them, While helping the privates at Umay Sir, it is thought that those who were martyred took an oath with Umay Sir. When viewed from an Islamic perspective, it is seen that this belief coincides with drinking the sherbet of martyrdom (Bilgili, 2014: 126).

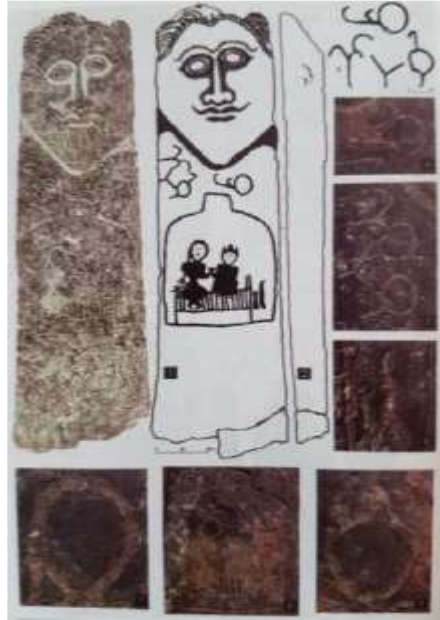


Figure 4. Umay-Ana and the valiant Who Drinks Ant Wine and Holds the Ant Glass (Bilgili, 2014)

According to Bayat: It emerged as a result of Umay (Earth) Ana and Moon God belief. Radloff explains the word Umay as a female deity, emphasizing that it protects the young and dead

souls. Inan, on the other hand, mentioned that Umay is of Indian origin and is mentioned as Hūma or Hūmay in Iranian literature. The first written document of the name Umay as a feminine being is mentioned in the Orhun Monuments (Ercan, 2018: 94). It supports various beliefs about Hūma, which is seen in Turkish-Islamic culture and is mostly described as a bird of luck (Çoruhlu, 2002: 42).



Figure 5. Umay-Ana in Tri-Slice Crown and Winged Bird Form (Bilgili, 2014)

This sacred spirit gives them soul by dripping milk into the mouths of babies who were born by descending from the sky in the form of a bird (Bilgili, 2014: 120). According to the belief, the laughter of children in sleep indicates the togetherness of Umay, and the illness of the children indicates the separation of Umay (Çoruhlu, 2002: 40). In Khakas, if the child talks while asleep, it is thought that he is talking to Umay (Azar, 2019: 5). Bilge Kagan likened his to Umay-Ana, who is the protector of children: *“Like Umay, thanks to my mother Hatun's box, my brother got the masculinity name of Kültigin”* (Ercan, 2018: 4).

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 it, is likened to the hand of Fatima in the Islamic sense (Bilgili, 2014: 121). It is seen that the Central Asian Turkish communities also kept the Umay-Ana cult alive within the framework of Islamic belief without losing anything from their understanding of value. Especially in the rituals of casting lead for the evil eye and removing the hair of the children, the wise woman who leads the community definitely reveals the deep effect of this tradition on belief by starting the words "Umay Ana hand". The transformation of Umay-Ana into the hand of Fatima in the Anatolian Islamic tradition and the beginning of the action "with the hand of our Mother Fatima" at the beginning of the action to be performed in the rituals in which this belief and this belief are kept alive are the most important examples showing the continuity of the effect. Fatma Mother, who has an important place in Turkish culture: She is likened to Umay-Ana as a symbol of power, goodness, righteousness and protection in line with God's orders (Ercan, 2018: 128). In fact, it has been revealed by the determination of the

researchers that in some parts of Anatolia, "Let Umay-Ana's hand be" was started and the old belief and tradition were still kept alive (Azar, 2019: 5). It is seen that these meanings attributed to Umay-Ana in different Turkish tribes are broad. For example, in Saha (Yakut) Turks, this song of Umay, who sings like a bird over the child, finds meaning as an indication that that generation will be blessed (Gömeç, 2018: 705).



Figure 6. Hand Symbol Called Hamsa (Bilgili, 2014)

The hand expression is an indication of the goddess's protection. While the children are being treated, "It is not my hand, but Umay-Ana's hand." expression is used. In the past, women believed that Umay- Ana was Fatma and Zühre Ana. It is also thought that the stain on the hips of the babies is the Mongolian spot or the handprint of Umay-Ana (Bilgili, 2014: 121).



Figure 7. Mongolian Stain or Umay-Ana's Handprint -Newborn Stain (Bilgili, 2014)

These spots, which are seen in babies in some parts of Anatolia, especially in Erzurum and its surroundings, are also called "evliya me". The woman who treated the children and helped during the birth of the child said, "It is not my hand, it is the hand of Umay-Ana" She asks for help from Umay-Ana. Bibi Fatima's hand is also called Bibi Zehra's hand in Uzbeks (Taş, 2017: 67).



Figure 8. Umay-Ana – Wood (Turkish History no date)

Umay-Ana used by Altai Turks for protection (talisman) continues to be used as a gift item today.

Tulpar (Winged Horse)

One of the most important unique motifs of Turkish culture is the horse. It is observed that there is a strong bond between human and animal in the nomadic Turkish society due to the natural conditions. The horse, which is believed to have been sent to the Turks by God, is a friendly and sacred creature (Çufadar, 2019: 216).



Figure 9. Göktürk Coin M.S. VI-VII. Century (Bilgili, no date)

Huns are the first to ride horses among Turkish communities (Diyarbakirli, 1972: 39). As a result of the legends examined, the most important aspect of the myths about the horse is to come across the traces of the old periods (Roux, 2005: 43-44). The relations of the Turks with the horse and the unity of destiny are clearly expressed in the Orkhon inscriptions (Belek, 2015: 118). Again,

the horse and its color are frequently mentioned in the Orkhon inscriptions (Esin, 1995: 56). It is known that they evaluate the milk, skin and meat of horses other than riding (Diyarbakirli, 1972: 39).



Figure 10. Seljuk Coin-Horse (Bayraktar, 2013)

Horses buried with harnesses have been found in khan or alpine tombs, which have been buried since ancient times. This is an indication of the value given to the horse (Çufadar, 2019: 216). Western scholars state that the Altai peoples are eager to take their companion horses with them when they die. Their belief in the other world is important for the guidance and carrier of the horses in their residence (Roux, 2005: 47). For this reason, when a hero dies, his horse's tail is cut off and buried with him (Çufadar, 2019: 218). At the same time, some brave men who went to war gave the message that they accepted death by cutting the tail of their horse before they died (Çoruhlu, 2019: 67). This behavior can be matched with walking to martyrdom in Islamic religious beliefs.



Figure 11. Tail Knotted Horse (Yiğit, 2019)

Horses are usually named according to their color and physical characteristics. Especially the name “white” in Turkish mythology is mentioned a lot. The expression "Ak" is usually expressed in terms of its close relationship with the sky and its connection with the Sky God (Roux, 2005: 178). The most mentioned horse color in Kök-Türk texts is "white" (Esin, 1995: 59).

Horse; known as the mount of the sky and star god (Gürçay, 2019: 48). At the same time, it is a being that is seen as a sacrifice to God because of its celestial relationship. Today, the tradition of burning the bones of sacred and sacrificial animals, which is the tradition of Islam, dates back to ancient times. The bones of the horse, which was considered sacred and a sacrificial animal in the ancient Turks, were not broken and burned, allowing the spirit to reach the sky (Roux, 2005: 49).



Figure 12. Horse Graves- Sacrifice (Türklerde At Kurban Etme Geleneği, 2016)

The white horse was especially chosen as the animal for sacrifice. “white” meant greatness and cleanliness. During the ceremony, shamans mounted a wooden horse to carry itself to the sky and thought of it as winged, thus allowing the shaman to fly through the air to reach heaven (Çoruhlu, 2019: 26-27).



Figure 13. The Tradition of Dressing Horses on Poles (Türklerde At Kurban Etme Geleneği, 2016)

In Turkish mythology, "Tul-par", "winged horse" is a very common belief due to its connection with the Sky-God. This horse is a very rich legend, especially in East Turkestan with white wings and black or white mane. It was believed that if Tul-par, whose wings were invisible, was seen flying by someone, his wings would be lost (Çufadar, 2019: 217).



Figure 14. Kazakhstan- Saka Turkish felt sample- Tul-Par (Winged Horse) (Özkartal, 2015)



Figure 15. Horse Sogd- Winged Horse Iconography on Cloth (Bayraktar, 2013)

Tul-par is a mythological stallion living in the depths of waters such as lakes and seas in Turkish mythology (Gürçay, 2019: 47-49). The oldest mythological elements about the horse show its connection with water. It is thought that the legends of the horse coming out of the water are compatible with the legend of the dragon-stalk living in the cave existing in the Hun and other Turkish beliefs (Esin, 1995:)

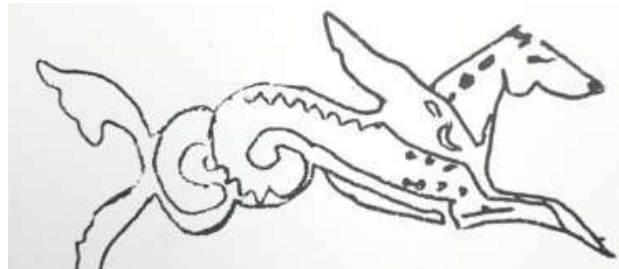


Figure 16. East Turkestan Winged Dragon Horse VI -VIII. Century (Çoruhlu, 2014)

Winged horse (Tul-par), believed to be brighter than light and faster than the wind before Islam, is thought to be identified with Burak (ref ref) during and after the Islamic period due to its

connection with God and rising to the sky. In the Miraç event, it is known that Burak (refref), who accompanied the Prophet's (S.A.V) accompanying the ascension (Taşpınar, 2007: 534).



Figure 17. Miraç Stage, Siyer-i Nebi, Istanbul, Ottoman Period (Pomegra, 2017)

Dragon (Universe, Buke)

The dragon, which is called "Universe" and "Büke" by the Turks in cosmological and iconographic terms, means "Universe" derived from the words "evolve" and "return" in Anatolia (Esin, 1970: 160; Aslan, 2014: 32). The dragon, whose origin goes back to Central Asia, is the symbol of the dome of the sky and the east as a direction (Çevrimli, 2012:195; Şahin, 2013: 212). It appears for the first time in the works of Artuklu and Saltuklu in Anatolian Turkish art (Ayhan, 2017: 1669).



Figure 18. Artuklu Coin Shaman Figure Riding a Dragon (Bilgili, 2014)



Figure 19. Entangled Dragon Figure in Erzurum Emir Saltuk Cupola (Topal, 2018)

In early Altay mythology, the dragon is believed to be a mythological entity, which is perceived as a symbol of power, strength, fertility, prosperity, rain and power, protecting from evil and the evil eye, and symbolizes water, rain, abundance and rebirth (Türkan, 2016: 220). It is generally known in two ways as snake-like, footless, scaleless, wingless, hornless and winged, horned, scaly and footed, reflecting celestial dragons (Çevrimli, 2012: 194).



Figure 20. Dragon Heads Carved in Stone-Konya Ince Minaret Madrasa (Topal, 2019)



Figure 21. XII-XIII. Century Seljuk Period Dragon Iconography (Tarih ve Arkeoloji, 2017)

The dragon, which is in the fifth place in the Turkish Calendar with 12 Animals, shows its relationship with astrology and its relationship with the planets and signs (Esin, 1970: 163-167). Yusuf Has Hacib, in his work *Kutadgu Bilig*, states that the sky wheel is turned by the universe (dragon) (Duman, 2019: 483).



Figure 22. Dragon Constellation (Tinnin) Acaibü'l Mahlûkat, BL Add. 7894) (And, 2020)

There are different opinions about the place where the dragon lives in Turkish cosmology. For example, while it is thought that the Uzbeks, Turkmens and Kazakhs lived in an underground cave and guarded the treasury; it is believed to live in the forest by the Azerbaijani and Siberian Turks. The general view is that the dragon is prepared to come out of the ground and mingle with the clouds during the spring months when he lives in both (Türkan, 2016: 220). It is thought to be a mythical spirit that lives in the depths of the earth-water in winter and flies in the spring, thus adhering to the principles of both earth-water and sky (Esin, 2001: 83).



Figure 23. Dragon Biting Its Own Body, Konya (Topal, 2019)

The Double Dragon, which we emphasized as a horoscope and calendar animal, is one of the symbols of the moon and the sun. The highlighted node on the body of the dragon indicates the states of the planets during solar and lunar eclipses (Erginsoy, 1992: 48).



Figure 24. Erzurum Double Minaret Madrasa Dragon Iconography (Topal, 2010)

The dragon, which is the common product of the Asian cultural environment, increased with the acceptance of Islam by the Turks and entered the Anatolian Seljuk art through the Great Seljuks (Güngör, 2014: 1154). Dragon iconography has an important place in Anatolian Seljuk art. The double-headed dragon and its combination with different animals is a very remarkable feature (Erginsoy, 1992: 47). In Seljuks, one of the periods when dragon iconography was used most, it usually ends with dragon heads at the ends of long knots, as a typical feature. In some works, two opposite dragons are seen in the form of pointed ears and large almond eyes on the heads, spiral curves on the lips, and pointed teeth (Erginsoy, 1992: 48).



Figure 25. Ejder- Konya Castle (Topal, 2019)

The Seljuk period approached the dragon with a different perspective. A never-before-seen depiction of a dragon with ears is seen (Ögel, 1995: 569). The dragon, which is usually seen as a knot in Seljuk art; it is also depicted with a scaly body, with or without feet, with or without wings (Güngör, 2014: 1154).



Figure 26. Dragon Iconography, Konya Ince Minaret Madrasa (Topal, 2019)

In the Seljuk universe, the second head on the tail is sometimes found biting itself. The dragon engraved on the artifacts is generally seen in the form of a planet, calendar, double-headed eagle, bull, lion, tree of life, water troughs, and struggle scenes engraved from the profile (Esin, 1970:177). There is no doubt that the dragon is used for different purposes in every structure and material for various symbolic purposes (Erginsoy, 1992: 48). In Anatolia, the dragon figure was used in architectural structures to protect it from evil and to bring good luck and happiness on doorknocker. In addition, its use continued in both tombstones and tombs in Anatolia (Ayhan, 2017: 1670). It is known that the name "Ahi-evran", which is widely known in Anatolia, comes from "universe" "büke" (Ulusoy, 2019).



Figure 27. Dragon Head Door Knocker Shepherd Mustafa Pasha Complex (Ayhan, 2017)



Figure 28. Door Ring of Hacı Bayramı Veli of Tomb (Ayhan, 2017)



Figure 29. Ahlat Tombstones Dragon Iconography (Çoruhlu, 2014)

The dragon motif in Ottoman art emerged in the XVI century. Various animal fight scenes are seen mostly in miniatures in the form of herbal decorations and mythological characters (Aslan, 2014: 33).



Figure 30. Ottoman Sultanate Boat Dragon Figure (Deniz Müzesi Komutanlığı, no date)

The dragon figure is mostly seen in architectural structures, as well as in areas such as metal, weaving, wood, tiles and miniatures. Scraping, carving, inlay, openwork and relief techniques are applied in three-dimensional metal objects in architectural areas (Çevrimli, 2012: 193).



Figure 31. Hz. Muhammad's Conversation with the Dragon Intercepting the Caravan (Siyer-i Nebi, TSM H.1222 (And, 2020)



Figure 32. Seljuk Mirror (Detail) (Çevrimli, 2012)

Conclusion

In our study, which we aim to examine and reveal in terms of the effect of fantastic figures on Turkish art and cultural relations in Turkish mythology, it is seen that the figures have reached a stylistic unity by kneading them with Turkish art and Turkish mythology.

Among the fantastic figures whose roots are based on a solid and original style and which arouse interest as a reflection of our culture and civilization; Umay-Ana comes as the first being after God, who communicates as auxiliary (intermediate) beings with her cosmic features. Bahaeddin Ögel gave Umay-Ana a sense of belonging as an being believed only by the Turks. The hand symbol, which is identified with Umay-Ana, which is described as a symbol of protection and fertility, reveals the deep influence of this tradition on belief by the wise woman who leads the community especially in the rituals of casting lead for the evil eye and removing the hair of the children, by starting the word "Umay-Ana's hand". Umay-Ana is still used as a protective spirit in various jewelry, amulet and souvenirs in Anatolia. One of the important motifs of Turkish mythology, the brighter than the light, the faster than the wind (Tul-par) was identified with Burak (Refref) during and after the Islamic period, due to its connection with the pre-Islamic god. The winged horse depicted as spotted in Islamic miniature works can be associated with the spotted tul-par, known as the horse of paradise in Central Asia. At the same time, this being, which is sacred to the Turks, is sacrificed in the name of the gods.

It is thought that the bones of the sacrificial animal, which has a place in Turkish traditions the soul is transported to the sky by burning it. This practice, which is one of the Turkish traditions, continues in Anatolia in the form of not burning and breaking the bones of sacrificial animals. The acceptance of death by the Alps, who cut off the tail of the horse without going to war, coincides with accepting martyrdom in Islamic understanding.

Among the fantastic figures, the dragon is one of the most reflected in art. It is believed as a mythological entity that protects from evil and the evil eye, which is perceived as a symbol of power, strength, fertility, prosperity, rain, and symbolizes rebirth. Dragon stone completing the contrasts between earth and sky, it appears with its original meanings in many art fields such as wood, miniature and metal. As with other fantastic figures, it has been observed that the dragon is used for fertility and protection in households, personal belongings, and various accessories.

As a result of our research, it has been determined that the fantastic figures we tried to express above leave deep traces to future generations by preserving their original structure with different meanings according to the materials used and the place of application in many fields of art (stone, wood, textile, metal, miniature, painting, tile).

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Research Article / Araştırma Makalesi

Nurefşan Gülen*

Social Types in Attilâ İlhan's Poems

Attilâ İlhan'ın Şiirlerinde Toplumsal Tipler

Abstract: Attilâ İlhan, one of the important representatives of the 1940 generation social-realism movement, made his name in terms of both poet and novelist and wrote many works throughout his writing life. Attilâ İlhan, who is an advocate of the social-realism movement, chose the material in his works from the society in line with the goals of this movement and shaped the subject by putting the human being first. It is very important that Attilâ İlhan focuses on society in his works and sheds light on the life of Turkish society by focusing on people from many different social classes. In this study, twelve poetry books written by Attilâ İlhan (*Sisler Bulvarı, Yağmur Kaçağı, Ben Sana Mecburum, Belâ Çiçeği, Yasak Sevişmek, Tutuklunun Günlüğü, Böyle Bir Sevmek, Elde Var Hüzün, Korkunun Krallığı, Ayrılık Sevdaya Dahil, Kimi Sevsem Sensin*) were examined and it was evaluated which social types were included in their poems.

Keywords: Modern Turkish literature, Attilâ İlhan, Social-realism, Poem, Social Types

Öz: 1940 Kuşağı toplumcu-gerçekçilik akımının önemli temsilcilerinden biri olan Attilâ İlhan hem şair hem de romancı yönüyle adını duyurmuş ve yazın hayatı boyunca pek çok eser kaleme almıştır. Toplumcu-gerçekçilik akımının savunucusu olan Attilâ İlhan bu akımın hedefleri doğrultusunda eserlerindeki malzemeyi toplumdan seçmiş, insanı ön plana alarak konuyu şekillendirmiştir. Attilâ İlhan'ın eserlerinde topluma yönelmesi, pek çok farklı toplumsal sınıftan insanı konu edinerek Türk toplumunun hayatına ışık tutması oldukça önemlidir. Bu çalışmada Attilâ İlhan'ın kaleme aldığı on iki şiir kitabı (*Sisler Bulvarı, Yağmur Kaçağı, Ben Sana Mecburum, Belâ Çiçeği, Yasak Sevişmek, Tutuklunun Günlüğü, Böyle Bir Sevmek, Elde Var Hüzün, Korkunun Krallığı, Ayrılık Sevdaya Dahil, Kimi Sevsem Sensin*) incelenerek hangi toplumsal tiplere şiirlerinde yer verdiği değerlendirilmiştir.

Anahtar Kelimeler: Yeni Türk Edebiyatı, Attilâ İlhan, Toplumcu-gerçekçilik, Şiir, Toplumsal Tipler

Introduction

Attilâ İlhan's (1925 – 2005), one of the prominent figures of Turkish literature, started to be interested in literature during his childhood. As his father, Mr. Muharrem Bedri, was fond of classical poetry, wrote poems, was a columnist and responsible manager of Hizmet Newspaper and his mother, Mrs. Perihan

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Memnune, was a voracious reader of the novel, Attilâ İlhan had the opportunity to meet newspapers, novels and poetry at the very young age (Özher, 2009: 32). Attilâ İlhan met literature at an early age and his poem *Cebbaroğulları Mehmet* won the second prize in the poetry competition organised by the CHP in 1946 and started to make a name for himself in the literature world while still in high school. Attilâ İlhan, who started to read Nazım Hikmet's poems while he was still a secondary school student, was arrested and lost his student rights because he used Nazım Hikmet's poem in the love letter he wrote during his high school years. Attilâ İlhan received treatment in a mental hospital after prison, his real-life experiences shaped his literary career and these events are recounted in his works from time to time. The root cause for his adoption of a socialist-realistic understanding of art is undoubtedly Nazım Hikmet.

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1. Socialist-Realism

Socialist-realism, a Marxist aesthetic theory, is an art movement that was accepted in line with the decisions taken at the First Union of Soviet Writers Congress held in Russia in 1934 and determined as the official understanding of the art in the state. In line with the decisions taken, how art and the artist will produce works within a general framework. According to socialist realism, the reality that art reflects is a social reality, but this reality is seen in revolutionary development and is accurately reflected with historical concreteness, taking into account the education of the working class (Moran, 2017: 53). This style of art has also had a considerable impact on our country and many artists have gathered around this art movement. Socialist-realism emerged in Turkish literature in the last years of the Constitutional Monarchy and became one of the dominant art and literary movements in Turkey until the 1980s (Güngör, 2019: 189). Artists advocating the socialist understanding of art started to publish the magazine “Resimli Ay” in 1924. Until its closure on January 15, 1931, Resimli Ay served to spread the ideas of socialist literature. Nâzım Hikmet played the most significant role in this process. Nâzım Hikmet has made the remarkable effort to establish socialist literature not only with his poems but also with his stories, plays, and criticisms (Kacıroğlu, 2016: 31). The Socialist-realism movement, which has lasted about sixty years in our country, brings diversity in the content of works of art. Based on Marxist aesthetics, artists, workers' rights, peasants, peasant-landlord conflict, rich-poor conflict, exploiters and exploited, National Struggle period, urban life, unions, etc. in their works. They express the problems of the people by touching on many different issues.

Attilâ İlhan is among the socialist writers and poets of the “1940 Kuşağı” (Generation of 1940s) in our literature, and he wrote works within the framework of socialist-realism in both his novels and poems. However, Attilâ İlhan provides a new perspective to the socialist attitude he advocated by calling it “social realism” instead of socialist-realism. Attilâ İlhan gave detailed information about what social realism is in his article, *Bir Şey Değil*:

“Social realism is an art method that sees all the problems of our country and nation scientifically from a social and historical point of view and tries to reflect them in the most appropriate and newest aesthetic forms. Social realism aims to evaluate the successful works of our past ages within their conditions and to make use of these works properly; it has been adopted to thoroughly examine and understand the tradition of both our folk literature and our divan literature; Nationalist, as it thinks to give the most suitable art composition for our national conditions; Nationalist because he believes that art has a social purpose and that the aim is to work for the real happiness and development of the country and the nation, as defined by Mustafa Kemal; The Modern, as he tries to develop the aesthetic concepts of western art within national conditions by abandoning the

Turkish and Ottoman tradition and aims to make Turkish art a value within the western aesthetics; Social; it is an optimistic and enlightened artistic attitude because it believes in the happy future of our nation and country, no matter how bitter and how destructive the social realities are” (İlhan, 1980: 112).

Attilâ İlhan wrote both his poems and novels within the framework of socialist realism and in his works, he focused on Turkish society and dealt with the problems of the Turkish nation. But while doing this, he did not compromise on the aesthetic aspect of art. According to Attilâ İlhan, social realism is an artistic way that tries to reflect the issues of our country and nation by dealing with a social and historical method and operating them in the modern and most appropriate aesthetic forms (İlhan, 1996: 231).

2. Social Types in Atilla İlhan’s Poems

Attilâ İlhan published twelve poetry books throughout his literary life. The poet, who published his first book of poems under the name *Duvar* (Wall) in 1948, his second poetry book *Sisler Bulvarı* (Sisler Boulevard) in 1954. His following poetry books can be listed as: Yağmur Kaçağı (Runaway of Rain) in 1955, Ben Sana Mecburum (I am Obligated to You) in 1960, Bela Çiçeği (The Flower of Trouble) in 1962, Yasak Sevişmek (Forbidden Love) in 1968, Tutuklunun Günlüğü (Diary of Prisoner) in 1973 Böyle Bir Sevmek (Such a Love) in 1977, Elde Var Hüzün (A Heart Filled with Gloom) in 1982, Korkunun Krallığı (Kingdom of Fear) in 1987, and lastly Kimi Sevsem Sensin (Whoever I Love is You) in 2001. Touching on society in the framework of socialist-realism, Attilâ İlhan also portrays people of society from different social classes in his poems. He gives a voice to peasants, workers, civil servants, trade unionists, prostitutes, students, prisoners, shopkeepers, murderers, thieves, bullies, smugglers etc. in his poems.

2.1. Prostitutes and Debauchee Men

Prostitutes and debauchee men hold an important place in İlhan’s poems. His poems confines the reader’s attention to the life of these people and their harsh living condition by showing how despicable they are. In his first poetry book, “Duvar (The Wall)” “Umumi İstirap Şarkısı (Anonymous Suffering Song)” and “Onlar Bizi İtham Ediyor” (They Are Accusing Us) are the poems about prostitutes. A girl working in a brothel in the “Umumi İstirap Şarkısı” (Anonymous Suffering Song) and a woman’s struggle for life after her husband passed away and her initiation into prostitution in “Onlar Bizi İtham Ediyor” (They Accuse Us) are the subjects.

“Let Us Go- A Ballad for Women” in *Ayrılık Sevdaya Dahil* (Break-Up is Also a Part of Love) explores who engages in sexual activity for money. In “Ayaküstü Cinayet” (A Murder in Rush) in *Kimi Sevsem Sensin* (Whoever I Love is You) there is a type of prostitute, in “Çiftin Çifte Yalnızlığı” (Double Solitude of the Couple) there is both prostitute and debauchee man. The subject of the poem “O Vahim Orospu” ((A Common Prostitute) in the *Elde Var Hüzün* is prostitutes. They work in the pavilion. Their names are Belma, Hülya, Sevilay, Nilgün, Hümeýra, Sevtap. In the last stanza of the poem, it is understood that there is a movement between the night prostitutes and the patrols in Beyoğlu. It is not known who most of these prostitutes are or where they are from. The type of prostitute is mentioned in the poem “Işık Mezerliği” (Işık Cemetery) in the Kingdom of Fear, and the type of coquette woman in “Korkunun İsi” (The Soot of Fear). In this poem, it is mentioned that a beautiful woman is the mistress of the holding manager, but the fear of abandonment increases as she gets older, and eventually the man starts to be with another woman, and the daily lives of coquette type is presented. In the poem “Arabesk” (Arabesque), a prostitute known as Çengelköylü Sevtap is told. In the poem “Batan Bu Kohne Şileb...”, the licentious male type is the subject. This man is a rich businessman who entertains prostitutes in his past life. Then the man goes bankrupt and is left alone. He can no longer live his old licentious life and spend time with those beautiful women he has

fun with. Attilâ İlhan defines this poem as the tragedy of the a debauchee businessman in the “Meraklısı İçin Notlar” (Notes for the Enthusiast) (İlhan, 2020h: 114).

In the poem “Tele-Foto 3” (Tele-Photo) in the Prisoner's Diary, General O'connor and his mistress Pricilla Joe are told. In this poem, Attilâ İlhan deals with O'Connor as a licentious type and talks about his nightlife during his New York trips and also a prostitute with the character of Pricilla Joe. Tele-Photo 4” is about prostitutes in the port of Hamburg. The type of prostitute is included in the poem named "Bir Özge Muammer Bey" in Yasak Sevişmek (Forbidden Love). The poem consists of five different parts and in the third part, Despina, the prostitute, is discussed. Chapter 3 is called “Karantina’lı Despina”. It is told that Despina takes the stage in the Kara Kız canto, where she was different from every woman. She was the favorite of Muammer Bey, but we learn that she has an sexual intercourse with Miralay Zafiru, one of the occupation forces during the occupation period of İzmir.

In the poem “Great Leylâ” in *Belâ Çiçeği* (Flower of Trouble), a prostitute named Leylâ is described. In the poem called “Eller Yukarı” (Hands Up), which is the fifth poem of “Cinnet Çarşısı” (The Bazaar of Insanity), the night life of Beyoğlu is described, the dating houses and prostitutes are mentioned. Prostitutes are also included in the poems “Hadi Sen Git” (Would You Leave me Alone), “Metropol” (Metropolis) and "Porno" (Porn) in the poetry book . In the poem called "Hadi Sen Git"(Would You Leave me Alone), prostitutes living in Urfa are mentioned. In the poem "Metropol", the existence of prostitutes is mentioned in the nightlife in big cities, while in the poem called "Porn", a woman who works as a prostitute in Yuksek Kaldırım (A Street in Beyoglu) is told. In Ben Sana Mecburum (I am Obligated to You), the subject of the poem “Kırımızı Pazar” (Bloody Sunday) is the electrician İhsan. İhsan represents the licentious male type who is coming on to the women in a bar and tries to seduce them.

2.2. Thieves and Smugglers / Fugitives

Attilâ İlhan, who includes people from all segments of society in his poems, also deals with villain types in some of his poems. Some of these types are thieves, fugitives, and smugglers. In five of Attilâ İlhan's twelve poetry books, which we have examined, these types are discussed and discussed in these books Duvar (The Wall), Elde Var Hüzün (A Heart Filled With Gloom), Böyle Bir Sevmek (Such A Love) . Korkunun Krallığı (The Kingdom of Fear) and Ayrılık Sevdaya Dahil (Break-Up is Also a Part of Love). We first encounter the type of smuggler in the poem "Deli Süleyman"(Crazy Süleyman) in the Duvar (Wall). It is known that the person living in Çukurova and known as Deli(Crazy) Süleyman was smuggling in his youth. In Elde Var Hüzün (A Heart Filled With Gloom), there are thieves and smugglers in the poem “Tut ki Gecedir” (Suppose It is A Night). There are impressions of the underground world in the poem. Upon the notification, arms smugglers change their addresses with the fear of being arrested, and the thieves get angry. Night is the time of activity of thieves and smugglers. The poet has mentioned these negative types that lie behind the curtain of the night in his poem. In the same way, the poet mentioned the type of thief in his poem "Metropol" in Böyle Bir Sevmek (Such A Love) and drew attention to the fact that these people spent their lives on the streets. In the Korkunun Krallığı (Kingdom of Fear), Sevtap from Çengelköy, a heroin and drug smuggler, is the subject of the poem "Arabesque". Çengelköylü Sevtap is actually a man, he has heroin and marijuana in his stash. In this poem of Attilâ İlhan, in line with the conditions of the period, there are smugglers, prostitutes and transvestites etc. in Taksim Square. He dealt with negative types as a subject and made the negative atmosphere of that environment felt in his poetry. In the “Meraklısı İçin Notlar” (Notes for the Enthusiast) section of the book, Attilâ İlhan states that he wrote this poem in line with the impressions he saw in Taksim Square in the 80s and was deeply

shaken (İlhan, 2020h: 113). In the poem “Muhbir” (Informant) in there is a man who escaped because of a crime he had committed. The crime committed by the person in the poem is unknown.

*“In the blink of an eye where he changed his identity
His phone is cut off nobody is reaching
His house is empty and office is void”* (İlhan, 2020l: 23).

Based on the verses above, it is understood that the person is a fugitive. This person mentioned has completely changed his address, lifestyle, appearance, in short, his life.

2.3. Vagrants

One of the social types of Attilâ İlhan's poems is the street vagrants. Mafias, bullies and murderers are classified under the title of street vagrants. Attilâ İlhan looks into the world of these villain types and talked about them in his poems. Halil İbrahim, Sefer İbrahim and Bekir İbrahim, the protagonists of the poem named “İbrahimin Evi” (İbrahim's House) in Yağmur Kaçağı (Runaway of Rain), live in the same house. Halil İbrahim, Sefer İbrahim and Bekir İbrahim are the characters who dress up every day and wander around Kasımpaşa in the evenings, beat people, steal, and are caught. It is stated that these three people are troublesome and that the whole neighborhood describes them as villains. Attilâ İlhan dealt with the bully type through these three separate Abrahams and presents their lives. In the poem "Angels with Dirty Faces" on Sisler Boulevard, a street vagrant is discussed. In this poem, Attilâ İlhan sheds light on the miserable and poor life of Istanbul through the vagrant type. “... In Kirli Yüzlü Melekler (Angels with Dirty Faces), the city is told from the perspective of a human being who can be described as penniless, vagrant, miserable. In the poem, instead of the beautiful aspects of Istanbul, its devouring sides are discussed. (Steel, 2007: 151). The person who is the representative of the vagrant type mentioned in the poem has a miserable life in police stations, streets and squares. In the “Flaş 1” (Newsflash 1) poem in Tutuklunun Günlüğü (Prisoner's Diary), the protagonist is billionaire Miss Elena Van Decker. Elena Van Decker has a fortune of three billion and is arrested by the police while driving through the Belgian border in her luxury car because she killed her secretary, Anna Kloos. Attilâ İlhan created a type of murderer through Miss Elena Van Decker in his poem “Flaş 1” (Newsflash 1) and dealt with it as a subject.

2.4. Prisoners

It is possible to come across the prisoners in almost all of Attilâ İlhan's poetry books. The poet mentions the process of arresting in some of his poems, the impressions from the prison in some, and the general impressions after his release in some, reflects this issue in his works in a very realistic way. Undoubtedly, the biggest factor in his realistic approach to this subject is the events he has experienced. When Attilâ İlhan was arrested while he was still a high school student, he retained the air of the prison and witnessed the period before and after September 12 Events. Therefore, this situation made it easier for him to deal with the subject in a more realistic way in his works.

Attilâ İlhan deals with the tragedy of a prisoner in prison in his poem "Long Air", which he wrote in Sisler Boulevard. The arrested person is a twenty-year-old young man living in the Kemah district of Erzincan. One day, the gendarmes raided his house and arrested him, and he was sentenced for eighteen months. The man is left alone in the prison, the handcuffs and iron bars in the prison left his soul in torment. The man is not seeing the light of day and has no idea about outside world. He longed for both nature and his mother. This person, who describes imprisonment as a fatal disease, does not even know the reason for entering the prison. Attilâ İlhan both described the frightening atmosphere of prisons through this poem, and also touched on the arrest of innocent people at that time through the type of prisoner he dealt with. In the poem "The City of Istanbul Is Crying", the

miserable state of the prisoners is revealed. Handcuffed prisoners are both starving and consumptive, in the grip of death, and yet they are supposed to work.

In the poem “Araniyor” (Wanted) in *Kimi Sevsem Sensin* (Whoever I Love is You), we witness that a young university student was arrested one day when she was leaving the faculty for hanging a poster. Through this poem, Attilâ İlhan mentioned the political atmosphere of the period and the arrests of the students from time to time as a result of their activities. The line "...our love has a criminal record, our youth was blown away..." in the poem reveals the situation that young people lived in in line with the political conditions of that period. Young people are frequently questioned and sometimes arrested, as can be understood from the poem. In the poem "Hesap Kitap", the general view of the prison is presented from the impressions of a prisoner. The detainees are frightened here from time to time, they smoke in their double handcuffs in the cold courtyard bottoms, they are fed with cheese and bread. Prisoners here are always considerate. The detainee says that at night the prison is darker than the outside. Children's wards and women's wards are in misery, and politicians are worried about what will happen to them. The poem called “Flash a Lightning on Me” talks about the arrest of a young girl who has no crime. The young girl has committed an unforgivable crime and has been arrested, her crime is that she loves a boy whose name she does not even know. The boy with whom the girl falls love is revolutionist and the girl is arrested for this reason. The poet says that the only crime of this young girl is to love. Attilâ İlhan is actually making a social criticism of the period through a young girl who was arrested just for the sake of love and whose life in a big trouble, because while loving was the most innocent feeling, it turned into an unforgivable crime at that time. In the poem “How It Happened...”, a child who was arrested for his interest in poetry and imprisoned in İzmir Prison and expelled from high school was described. The person described in the poem is Attilâ İlhan himself. The poet was arrested and expelled from high school for quoting Nazım Hikmet's poem in a letter he wrote during his high school years.

A prisoner type is included in the second and third parts of the poem called “Rüya Bu Ya” (It is a Dream) in *Elde Var Hüzün* (A Heart Filled With Gloom). In the second part of the poem, this prisoner is dreaming in the prison at midnight. The man who imagines that he has guests offers them natural treats such as trees, lights, sirens, cloud and sea. Here, in fact, a prisoner's longing for nature and his loneliness are felt. In the third part of the poem, the prisoner comes out of the prison and we learn that his name is İbrahim. In this episode, İbrahim is alone. “What is really meant to be given here is the world of the lonely human being disconnected from society. Prison life lead him into an desperate situation” (Çelik, 2007: 542).

The poem “On Sekiz” (Eighteen) in *Korkunun Krallığı* (*The Kingdom of Fear*), is about a prisoner who is under interrogation. The thoughts of a man who is reflected during the interrogation and who is beaten during the interrogation and the memory of the past are explained. Here, the poet tries to express the thoughts of the prisoner by psychological analysis. *In the Notes for the Enthusiast* section of the book, Attilâ İlhan states that his own experience of being arrested is influential in writing this poem. Also, referring to the last two lines of the poem, Attilâ İlhan drew attention to how frightening the interrogation is: “...can a person feel older out of fear / a twenty-year-old person” (İlhan, 2020: 37).

In the poem “Tutukluyu Uyumamak” (Unsleeping Prisoner) in *Tutuklunun Günlüğü* (Prisoner's Diary), there is a mention of an activist who was arrested and thrown into a prison. The torture inflicted on this man, who is trying to make him talk during the interrogation, is not to put him to sleep. The man thinks that he will survive the first night, but over time, insomnia begins to torment. In the poem “Tutuklunun Günlüğü” (Prisoner's Diary), the tragedy of an arrested man in prison is described. The poet, who included the frightening impressions of the cell in the poem, also revealed the tortures inflicted on the prisoner during the interrogation. “Kayıt” (Record), another poem of the book, consists of four series and again in this poem, the prisoner and his experiences are

revealed. In the first poem, the frightening of the interrogation, and in the second poem, the tortures made during the interrogation are expressed by the prisoner. The loneliness of the prisoner and his dreams are given in the third poem, and the general impression of the prison in the fourth poem. In the poem “Ağırceza Kasidesi” (Ode of Heavy Penalty), the process of arresting and prosecuting someone who advocates the socialist view is described. In the poem, it is explained that the detainees constantly spend time in police stations and their trials are held secretly in the Third Heavy Penal Court. It is a very difficult for these people to be judged. In the poem, the trial process and the general atmosphere of the court are described by the detainee.

In *Yasak Sevişmek (Forbidden Love)*, in the poem “Yaş Kırktan Yukarı” (Over Forties), it is seen that a person goes back to his past and remembers the moments when he was arrested during his high school years. In February, while he was still a high school student, he wears handcuffs for the first time and was interrogated in a prison cell in Sansaryan Inn. This poem has the reflections of Attilâ İlhan's life because his cat was also arrested and interrogated for the first time during high school.

In the poem “Belâ Çiçeği”, with the same name of the poetry book *Belâ Çiçeği*, the poet tells a prisoner who is put in prison Alsancak Train Station. The fearful waiting of the arrested man and his wife is depicted in the poem. Attilâ İlhan gave the following statements about this poem in the Notes for the Enthusiasts section At Alsancak Train Station, I witnessed a ‘political’ person who was ‘the accused’. I’m deeply affected by the event. It was creepy that both the man and the woman looked at the station clock rather than each other (İlhan, 2020d: 128). In the third part of the poem “Yarının Başlangıcı” (The Beginning of Tomorrow), which consists of four parts and is dedicated to the nationalists of May 27, it is explained that the nationalists were arrested, thrown into prison and tortured when they were children. In *Böyle Bir Sevmek (Such a Love)*, on the other hand, the character of prisoner first appears in the poem “Sakın Ha” (Don’t You Dare). In the poem, we witness the arrest of a trade unionist in his house. The man was arrested before when he first registered with the union, and he is aware that this process would continue. In the poem “İlk Kelepçe” (The First Handcuff), a worker living in Ankara is told how he felt when he was arrested for the first time and taken away by the police.

In the poem called “Mektup” (Letter) in the Wall poetry book, he gives the impressions of a prisoner in prison. The huge castle gates are closed for the prisoner, he is surrounded by walls on all four sides and his freedom is taken away. In the poem “Akşamüstü Düşünceleri” (Thoughts During Afternoon), there is a type of prisoner who is also convicted in the prison. The arrested person is a poet and he dreams of regaining his freedom. In the poem *Duvar (The Wall)*, which gives its name to the book, both the impressions of a prisoner and the prison walls are narrated, and the suffering of the prisoners there is expressed. The prisoners are suffered from tortures, some of them are executed, and the walls witnessed all these painful events. In the poem “Müçteba Kulunuz” (Your Powerful Servant), which is included in the poetry book *Yağmur Kaçağı (Runaway of Rain)*, we see the prisoner type. In the poem, it is explained that an honest accountant who does his job well is later arrested for embezzlement and sentenced to four years and five months. The type of prisoner is also included in the poem “Mevcutlu” in *Break-Up is Also a Part of Love*. The prisoner whose interrogation is conducted by two police officers in Sansaryan Inn gives his reflections on this event.

2.5. Vendors

Another social type that Attilâ İlhan includes in his poems is street vendors. In his poetry book *Yağmur Kaçağı (Runaway of Rain)*, the street vendor type appears in the poem “Eyi Muz Eyi” (A Good Banana). The poem narrates a street vendor who comes to Istanbul from Anatolia and sells bananas on the streets for making a living. A flower girl is mentioned in the poem “Kaptan” (Captain) located on Sisler Boulevard, and boza makers are mentioned in the poem “İkinci Viyolensel” (Second

Cello) in Ben Sana Mecburum (I am Obligated to You). In these poems, florists and boza sellers appear as street vendors.

2.6. Workers

Attilâ İlhan, who included people from all walks of life in his poems, did not neglect to mention the working class in his poems and revealed their class struggles. It is possible to come across many types of workers in many different fields in his poems. In the poem "Tartımlı Adam" (Man with Scarf) in Yağmur Kaçağı (Runaway of Rain), Attilâ İlhan addressed the field workers and mentioned their hardships. The poem deals with an illiterate worker with malaria who goes to the field early in the morning. Despite his illness, the poet drew attention to the hardships of the workers for the sake of their livelihood through the field worker who worked under hard conditions. In the poem "Bir Kırmızı Bir Yeşil" (One Red One Green) in the same book, this time a worker working at the train station is discussed. The protagonist of the poem, Scissor Rıza, works at a train station in the rural area.

In the poem called "Deli Süleyman" (Crazy Süleyman) in the wall book, Deli Süleyman working in the peanut field is discussed. Deli Süleyman is a windlass who irrigates the peanut fields and he works overtime. In the poem "The Man Who Welds in the Dark", a worker who welds is told. Attilâ İlhan states in the Notes for the Enthusiast section of the book that he wrote this poem inspired by a welding worker who works until late at night in an alley on his way home every evening (İlhan, 2020a: 185).

The poem "İstanbul Şehri Ağlıyor" (The City of Istanbul Is Crying) in *Sisler Bulvarı* (*Sisler Boulevard*) handles the factory workers, some of whom work in Feshane, some in Beykoz Factory, and some in Bursa Merinos Factory. The workers are hungry and have tuberculosis, but they still work. Here, the struggle for life of the workers in miserable living conditions is discussed. In the poem "Bursa'dan Yalınates", a night worker working at the Bursa Merinos Factory is discussed and attention is drawn to the hard lives of the workers in this poem. The type of worker we encounter in the poem "Dilekçe" (Petition) demands the right to strike this time. In "Tütünkeş", the workers working in the tobacco field are described. Women, men and children all go to the tobacco field by bus and work every day. Cotton workers are described in the poem called "Rinna-Rinnan-Nay". Another poem describing the workers is the "İskeletler Dansı" (The Dance of Skeletons). In this poem, agricultural workers who are taken to the fields by pick-up trucks are described. In the poem "Buğday" (Wheat), a farmer who cultivates the wheat field and his difficult life are mentioned. In the book of the "Tutuklunun Günlüğü" (Prisoner's Diary), the stereotype of worker is included in the poems "Emekçiye Gazel" (Ode to the Labourer) and "Grev Oylaması" (Vote For Strike). The poet mentioned the general characteristics of the workers in his poem "Ode to Labourer", and the factory workers who went on strike in the "Grev Oylaması" (Vote For Strike).

Attilâ İlhan also addressed the type of worker in his poem "Yorgunlar Sandikası" (Union of Tired Ones), which he wrote on Sisler Boulevard. In this poem, the hardships of the workers are reflected by giving exact details about the daily lives of workers who stay on the night shift, the labor union established for them, the work of the workers despite their tuberculosis, their poverty and most importantly their exploitation by upper class. In "Fabrika" (Factory), the eighth poem of the "Memleket Havası" (The Air of Hometown) in Ben Sana Mecburum (I Am Obligated to You), workers working in a sugar factory are told. The tragedy of these workers who came from all over Anatolia is told. They smoke the cheapest cigarette out of poverty, they fill their stomachs with the worst soup, and their bodies are covered in bruises.

2.7. Occupations

Policemen/ Soldiers

Another social type that Attilâ İlhan deals with in his poems is the soldiers and the police. In the poem "Taharri" in the book "Separation in Love", the type of policeman is described through a policeman named Yusuf. Yusuf is a policeman who arrests politicians and he arrests a politician whose code name is Cemal in the poem. In the book "Duvar" (The Wall), the type of soldier is included in the poems "Onlar Bizi İtham Ediyor" (They Accuse Us) and "Düştü Polonya Kalesi" (Polish Fortress is Fallen). "They Accuse Us" contains the impressions of a lieutenant and sergeant who were martyred in the war about the world. In the poem "Fallen Poland Castle", the speaker portrays the soldier who was on guard on the Polish border during the Second World War. The "Yeraltı Ordusu" (Underground Army) in the book of Sisler Boulevard, is the type of soldier in the second part of the poem, and the soldiers returning from the Eastern front after the Second World War are told. Soldier characters are also included in the poem "Ne kadar İzmir/1" in Kimi Sevsem Sensin (Whoever I Love is You). The hero of the poem is Miralay Zeki Bey, and he retired from disability because he lost his arm in Sakarya. Another poem that includes the soldier type in this book is "Mustafa Suphi's Neferi" (The Soldier of Mustafa Suphi). In the poem, a soldier named Sarı Mustafa who is also known as a soldier of Mustafa Suphi is mentioned. A captain known as Kazbek Rıza is also described in the poem "Yüzbaşı 'Kazbek Rızaya Beşleme'" (Captain Kazbek), which is the fourth chapter of Hasanköy Bahriye Kahvesi in the Yasak Sevişmek (Forbidden Love). In the poem "Alarm Clock", there are different soldiers on different trenches such as Afyon, Uşak, Dumlupınar. It also talks about people like Captain Muhsin, who was waiting for a letter from his lover at the trench, and Major Abdulkadir, who worked as a doctor. The political and military outlook of that period is told from the mouth of Miralay Rıza, who lived through the War of Independence (Çelik, 2007: 388). Attilâ İlhan, on the other hand, puts forward a soldier type through Captain Ferid, and a soldier and his private life are narrated in the poem "Mahur Sevişmek" in the book Belâ Çiçeği (The Flower of Trouble).

Doctors

One of the occupations that we come across in Attilâ İlhan's poems is the doctor. The type of doctor in his poems is generally handled through Doctor Sabiha. Doctor Sabiha appears as the type of doctor in the poem "Ferdâ" in the book Bela Çiçeği (The Flower of Trouble) and in the poems "Viyolensel Yalnızlık" (Solitude of Cello), "İkinci Viyolensel" (Second Cello), "Birinci Keman" (First Violin) in the book Ben Sana Mecburum. In these poems, Doctor Sabiha is described as a doctor who struggles for freedom. In the poem "Çalar Saat" (Alarm Clock), Major Abdulkadir works as a doctor at the trenches.

Porters

One of the social types we encounter in Attilâ İlhan's poems is porters. The poet talked about the porter type through Şakir in his poem "Hamal Şakir' Ketenhelvacı Manileri", which he wrote in the book Yağmur Kaçağı (Runaway of Rain). Şakir, who works as a porter in Izmir and does not even have a shoe due to poverty, only dreams of buying shoes and he works as a porter every day for this dream. In the poem there are porters Halimağa Bazaar in İzmir in the poem "Ne Kadar İzmir".

Shepherds

Attilâ İlhan, whose traces of Anatolia we often see in his poems, is about shepherds who work in Anatolian villages in some of his poems. The first of these poems, "Sığırtmaç" (Cowman), is in the poetry book *Duvar* (Wall). The poem describes a 14-year-old cattle herder. It tells the adventures of the shepherd who is an illiterate child living in the Çukurova region. He does not know how to play the flute, which is unique to shepherds, and he wanders in the mountains. In the poem "The Star of

İbrahim” in the book Yağmur Kaçağı (Runaway of Rain), a shepherd in Konya's Beyşehir district is described.

Others

Attilâ İlhan also mentioned people from several different professions other than the above-mentioned professions in his poetry. The first of these is found in the poem called “Ökkeş” on the Wall. Ökkeş is a carriage driver and earns his living from this job. In the poem Kırmızı Pazar (Bloody Sunday) in the book Ben Sana Mecburum (I am Obligated to You), the electrical installer İhsan is described. In the poem “Demir Kuşaklı Halkımız” (Our People with Iron Belts), occupations all over Anatolia such as knife-beating knives, carpet weavers, saddlebags, blacksmiths, bakers and the Anatolian people who practice these professions are described. In the poem “Barber Salih Hikâyesi” (The Story of Barber Salih) in Yağmur Kaçağı (Runaway of Rain), it is a poem about a barber named Salih who falls in love with the district governor's daughter.

2.8. Students

One of the types that came to life in Attilâ İlhan's poems is students. Among the published poetry books, the student type can be found in the books called “Öyle Bir Sevmek” (Such A Love) and “Belâ Çiçeği” (The Flower of Trouble). In the poem "I Think I'm Dying" in Such a Love, a university student is told. It gives the final thoughts of a student who was shot for taking part in political events and university protest, at the last moments of his life. The type of student is also included in the poem “Ferdâ” in Belâ Flower. In this, there are students of medicine, engineering and War Academy.

2.9. Communities

It is possible to come across people from different classes in some of Attilâ İlhan's poems. The first of these communities is the villagers living in Anatolia. Attilâ İlhan also included such people in his poems and discussed their lifestyles in his poems. In the poem “Barakmuslu Mezarlığı” (Barakmuslu Cemetery) located on Sisler Boulevard, Bekir, who lives in the village of Barakmuslu, is described. Bekir earns a living by cultivating the land in the village and takes care of eight people at home, the land is precious for the villagers. Bekir's grandfather and father, who gave information about those lying in the village cemetery, were martyred in the war and it is told that their graves are not in the village. The poet, who also includes the peasant type in his poem “Derecikviran”, drew attention to the struggles of life in the villages in this poem. The poet, Musa of Yaşamak, who also includes the peasant type in his poem “Öküz” (Ox), deals with the ox and in this poem he explained the important place of the ox in the life of the villagers. He also included the peasant type in his poem “923'te Demiş” in his book Ben Sana Mecburum (I am Obligated to You). In the poem, the poet dealt with the life struggles of the people in the villages through the villagers, some of whom are pulling salt with their donkeys, some of them are shepherds, and some of them go to the water at night. In the poem “Üç Köylü” (Three Villagers), three young people carrying watermelons are described and the peasant type is discussed. In the second part of the poem “Ortadoğu'dan gece Telgrafları” (Telegrams from the Middle East at Night), he used the peasant type as the subject of his poem through Yâsin. In the poem, the villager Yâsin was chosen as the representative of the poor people who were exploited in the Middle East, and the difficulty of life was expressed through him.

Another community groups that we encounter in Attilâ İlhan's poems are immigrants. He has a poem titled “Göçmenler” (Immigrants) in Duvar (Wall) and described the immigrants here. In the poem, he mentions the eighteen households of Bulgarian immigrants living in Hasanbeyli Plateau. Their migration to Anatolia and their adventure of adaptation to these lands are included in the poem.

In the poem called “Kurds”, which is the ninth poem of the chapter titled Memleket Havası (The Air of Hometown) in the book Ben Sana Mecburum (I am Obligated to You), the poet chose the Kurds as the subject. The poem is about the narrator, who listens to the conversation between two Kurdish men who lives far away from their hometown. Although the narrator does not understand this language he tries to describe this language in his imagination.

Conclusion

The works of Attilâ İlhan, one of the influential writers of Turkish literature, are representative of the socialist realism. It is possible to find traces of socialist realism in all his works. He portrays people in society in realistic way. Attilâ İlhan's poems focus on the everyday lives of society, the problems of the society and the class struggles in his works. He deals with people from all classes in his poems. The characters in his poems can be considered as social types as the reader comes across the members of many different social classes. In his poems, there are people from lower classes such as prostitutes, workers, farmhands, peasants, shepherds, street vendors and porters etc. and villains such as thieves, smugglers, vagrants, murderers, bullies and prisoners; people from different professions such as policemen, soldiers, doctors, people from different places and students. Attilâ İlhan presents the living conditions of the period in which he lived by exploring all these social types that he dealt with in his works.

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Wool Industry: One of Traditional Occupations in Erzurum

Erzurum'da Yaşayan Geleneksel Mesleklerden Yüncülük

Abstract: Tradition, by its very nature, has the capacity to carry itself into the future. The extent to which this capacity can be realized or not is directly related to the level of civilization and culture. In particular, changes in the production form of the relevant society are as important as possible in the process of preserving and sustaining the existing, and in this process, the biggest obstacle in the transfer of the traditional to the future is the popularity preference that emerges in life forms and tools. The most notable among the existing culture-based professions that are negatively affected by this preference are traditional occupations. Among the traditional professions, those who can adapt to the existing business by including both commercial and touristic changes are able to survive, while those who cannot adapt to the current one somehow die or die, one of these professions is woolen, which is also the subject of our study. Wool, which has been among the sine qua non of the marriage transition period until recently, has attracted attention not only because of being a pre-wedding object demanded by the girl's house by the boy's house, but also because of its benefits for physical health. This interest has decreased day by day around the labor force and supply-demand relationship, which should be taken into account both in urbanization and in the supply, cleaning and preservation of wool, causing the profession, which is the subject of our study, to lose ground rapidly. In this direction, in our study, the woolen profession, which struggles for life with representatives whose number will not exceed the fingers of one hand, will be examined around the data obtained in the field of fieldwork methodology in Erzurum province, and the past, present and future of the profession will be brought to the attention from the point of view of the professionals.

Keywords: Erzurum, Profession, Traditional Professions, Wool, Woolen

Öz: Gelenek, tabiatı gereği kendini geleceğe taşıma kapasitesine sahiptir. Bu kapasitenin ne oranda gerçekleşip gerçekleşemeyeceği, içerisinde bulunulan medeniyet ve kültür seviyesi ile doğrudan bağlantılıdır. Özellikle

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ilgili toplumun üretim formunda yaşanan değişiklikler mevcudun korunması, yaşatılması sürecinde olabildiğince önem taşımaktadır ki bu süreçte geleneksel olanın geleceğe intikalinde en büyük engel yaşam form ve araçlarında ortaya çıkan popülerite tercihidir. Bu tercihten menfi açıdan doğrudan etkilenen kültür temelli mevcut içerisinde en dikkate değer olanı geleneksel mesleklerdir. Geleneksel meslekler içerisinde mevcuda gerek ticari gerekse turistik değişiklikler içermek suretiyle adapte olabilenler hayatta kalmayı başarırken, mevcuda bir şekilde adapte olamayanların can çekiştiği veya sonlandığı görülmektedir ki bu mesleklerden biri de çalışmamıza da konu olan yüncülüktür. Yakın dönemlere kadar özellikle evlilik geçiş döneminin olmazsa olmazları arasında yer alan yün, sadece kız evinin oğlan evi tarafından talep ettiği düğün öncesi bir nesne olmanın ötesinde, beden sağlığına dönük artıları nedeniyle de ilgi görmüştür. Bu ilgi, gerek kentleşme gerekse yünün temini, temizliği ve muhafazasında göze alınması gereken iş gücü ve arz talep ilişkisi etrafında günden güne azalarak çalışmamıza konu olan mesleğin süratle kan kaybetmesine neden olmuştur. Bu doğrultuda çalışmamızda, sayıları bir elin parmaklarını geçmeyecek temsilci ile yaşam mücadelesi veren yüncülük mesleği, Erzurum ili özelinde, saha çalışması metodolojisi eşliğinde elde edilen veriler etrafında irdelenecek, mesleğin dünü, bugünü ve yarını meslek erbabı nazarından dikkatlere sunulacaktır.

Anahtar Kelimeler: Erzurum, Meslek, Geleneksel Meslekler, Yün, Yüncülük

Introduction

Human beings have used all properties in nature as a tool for survival since the beginning of history. Throughout history, humanity, which adopted the hunter-nomadic-gatherer production form at the very beginning, generated professions by learning and teaching how to make and use production-oriented tools and equipment later on. The occupations were able to maintain themselves with the skills of the masters who practised that profession and the supply-demand balance. In this journey, while some jobs could not adjust themselves to technical developments, others were able to continue to exist by adapting to the novelties. Of course, it carries vital importance to preserve cultural richness. Therefore, this is most important that society should maintain traditional professions that have survived from the past to the present for future generations as they are a part of the culture.

It is a point to note that cultural heritage is the collective memory of society. It is also an essential concept to protect the culture and pass it from generation to generation. Globalization, which has strengthened and continued its existence since the beginning of the 20th century, has a devastating impact on the assets of cultural heritage. In recent years, the concept of cultural heritage has become important with the increase in policies related to the protection and revealing of cultural elements that are unique to the locality and have not lost much of their originality. Identifying, producing and preserving traditional occupations, which are the main elements of cultural heritage, are significant for protecting local values from disappearing in the face of globalization (Aslan, Çağlar and Gürbıyık, 2017: 212).

The interview is conducted with the people who work in the wool industry in this field study which is carried out in Erzurum. The information obtained as a result of the interviews was reflected in our study. Before sharing the recordings of the interviews we conducted using face-to-face interview technique in the axis of fieldwork methodology, we consider it reasonable to touch on the concepts of occupation, traditional occupation, wool, and wool production.

Occupation- Traditional Occupation

In the dictionary of the Turkish Language Association, "occupation", which is of Arabic origin, is defined as: "A work that is gained through a certain education, based on systematic knowledge and skills, to produce useful goods, to provide services to people and to earn money in return" (<https://kelimeler.gen.tr>).

The profession is the title that people win at the end of a process that usually requires intensive education and works in order to survive.

Generally, every job has professional organizations that ensure the ethical values, development, licensing and recognition of that profession by other people. There are thousands of occupations in the world. There are around 600 officially defined professions in Turkey.

Definition for each occupation, areas of duty, tools and equipment generally used, their characteristics, working environment and conditions, working area and employment opportunities, places of vocational education, rules for entry to vocational education, duration and syllabus of education, advancement in the profession and opportunities, supporting professional organizations show different characteristics (<https://www.turkcebilgi.com/meslek#post>).

The people or groups that make up the society can make a business venture by revealing their knowledge and experience in any field. Thanks to this job, the person can come to a level where he can make a living with products that will benefit himself, his family and society. So much so that this knowledge and experience can enable professions to be effective and sustainable. The skills and experiences that the people have previously developed affect entrepreneurial activities and allow more production and service. Thus, the practices, abilities and experiences of professions or occupational groups in many fields such as craftsmanship, handicrafts, trade and agriculture-livestock breeding may become the fundamental element in meeting the needs (Yurtseven and Kaya, 2010: 19).

An occupation can be considered traditional if it has a long-term history and unique cultural texture. At this stage, it would be reasonable to take a brief look at the concept of tradition. The tradition, defined as "cultural relics, habits, knowledge, customs and behaviours, tradition, tradition, which has the power of sanction, which is respected and transmitted from generation to generation due to being ancient in a society, is a tissue that has been passing from the past to the present. At the same time, the concept of tradition or traditional can be defined as practices, customs, habits, and attitudes-behaviours that are rooted in ancient history, have survived from the past to the present, are kept alive from generation to generation, not forgotten in the memory of society (Yurtseven and Kaya, 2010: 19).

In this sense, tradition does not belong only to the past but it is an essence that is organically connected to past, present and future (Karadeniz, 2007, 39) It is a style of producing and using information, movement and material products that pass from generation to generation and that allow a certain degree of individual creativity and change and development in each generation according to the needs of the time (Ekici, 2004: 5-13).

The traditional occupation consists of activities such as hunting, gathering, clothing, gardening, fishing, animal husbandry and many other fields, where nature and benefit are prioritized according to the methods determined by the society. The continuation of production is provided through sales or barter methods. Production is limited. Since it depends on the power and ability of the person, there is no mass production in the factories. The person or persons only make a living with these activities (Yurtseven and Kaya, 2010: 19). Traditional professions include the production processes, cultures, traditions, practices and characteristics of the areas they live in, and the basis of sustainable development is also based on strong professional associations (Karakaş, 2017: 1-20).

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Wool Industry

Wool is a keratinous fibre found in the pelt of many animals such as sheep and goats, characterized by features such as fineness, length, softness and folds, as well as special surface patterns. Wool is obtained by shearing the fleece covering the animal's skin. Wool is obtained from some mammals, especially sheep, goats, camels, llamas, cashmere goats, island rabbits, etc. It is the common name of natural fibres obtained from animal hair. Wool takes the name of the animal from which it is obtained; such as sheep wool, camel wool. It is used in many areas, especially blankets, quilts, pillows and winter clothes, as it keeps warm. It shrinks when washed at high temperatures, deforms if hung to dry, insulates heat very well, has high humidity properties and easily finds its original shape. It is prone to matting and yellowing.

Wool fibre is obtained by different methods, generally by shearing from live animals. This type of wool is called shear wool. The commercial value of this wool is higher than that obtained by other methods. The wool obtained by processing the skins of animals for butchery is named plate wool (Tabak yünü) or (kasapbaşı yün) butcher's wool. The wool obtained from the hide of an animal that has died for any reason is called greasy wool. If plate's wool or greasy wool (fleece, fleece) is plucked from the skin, it is of lower quality than sheared wool, as it also contains hair roots. Livestock shearing is usually done with hand scissors or motorized hand tools developed for this work. Wool fibre is generally sheared and collected as a whole without being dispersed. It is given names (such as tulip, shirt, widow or overalls) according to the regions. Chunky wool from the animal has the thinnest fibres in the shoulder region and the thickest in the thigh region. Different types of wool are obtained from various sheep breeds. These wool types are divided into 5 classes: - Fine wool (Merino wool) type, Medium (medium) wool type, Longwool type, Crossbred (hybrid) wool type (obtained from crossbred Merino sheep and English sheep) and Carpet wool type. The quality of the wool: depends on the climate, the race of sheep, the shearing season and the shearing time (<https://tekstilsayfasi.blogspot.com/2010/11/yun-nedir.html>).

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In Erzurum, livestock farming is very common due to its continental climate. As a result, the wool industry was important in this city. Since Erzurum is a centre where trade routes intersect, it is

a very rich city in terms of traditional occupations (Özcan and Bozkaya, 2021: 927) and one of the traditional occupations that continue to live in the city is wool production.

Currently, the "Yüncüler Çarşısı" located in Erzurum Kongre Caddesi Nazik Çarşı and Ali Paşa Neighborhood continues its struggle for life with its preserved cultural texture from the past to the present. As it is known, the Ali Pasha district is one of the places where there were many traders in the past and where trade was kept alive. This Neighborhood is among the witnesses of history, as it hosts many elements of tradition and culture and is located in an area that includes the Congress building.

Today, there are five wool shops located 50 meters down the marketplace in the corridor connecting Gül Ahmet District to Kavak District, across from Köse Ömer Mosque, Ali Paşa District entrance and Ali Paşa Mosque. Wool in purple, brown, black and white colours can be seen in front of these shops, highlighting that the business is the wool producer.

Wool is a must-have product for clothing and living areas in Turkish traditions. The bride-to-be is supposed to have wool products in their dowry. Ihram clothing, a garment used by women for short distances walking, and other products such as socks, underwear and belts are made of wool.

It is obvious that the demand for wool gets lower and lower day by day. The decrease of traditional living style continues due to urbanization, popular culture and ready-made consumption, and the situation is not much different in terms of wool production, which is one of the production methods directly related to customer's demand.

According to a 2010 report of the Erzurum Newspaper, Feridun Ertekin, who has been working in the wool industry in Erzurum for years, stated that wool sales drastically reduced due to the ready-made products. He added that they started to use the 'washed wool' method to prevent this situation. He believes that washing sheep wool and preparing it for sale in a clean way will increase wool sales. He also stated that housewives do not prefer to buy wool because they have difficulties in washing the wool and they prefer ready-made beds.

Expressing that they have started a new application in wool sales and that they have started the washed wool period in Nazik Çarşı, "While the weight of unwashed wool is 3 TL per kilo, we sell washed wool for 5 TL per kilo". (<https://www.yerelnet.org.tr/> By saying il/erzurum/), he pointed out that they had serious problems in terms of the future of the profession 12 years ago. We would like to include the interview we conducted with Teymur with the title of the past and present of the wool industry.

Q-1) Can you introduce yourself?

"İbrahim Hakkı Can, I was born in 1955 in Tortum, Erzurum. I am retired. I have six children, two of them are married and four of them are studying. After my retirement, I have been working in the wool business to help my father" (KK. 1).

"My name is Hacı Mecid Can. I was born in Tortum, Erzurum. I am over 90 years old. I am a retired civil servant. After I retired, I started wool business in 1978" (KK. 2)

"My name is Oktay Can. I was born in Tortum, Erzurum. I am 46 years old. I continue the job as a father's occupation, I started as an apprentice. It's a father's job" (KK. 3).

"My name is Osman Dumlu. I am 45 years old. I started working in this field as a father's occupation" (KK. 4).

"My name is Asım Teymur. I am 67 years old. I'm originally from Çamlıhemşin, Rize" (KK. 5).

Q-2) How many years have you been in this business?

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“We have been doing this business for 40 years, but after I retired, I turned to wool business. I am doing this job to help my father rather than for profit” (KK. 1).

“After I retired from civil service in 1978, I started to help my fellow countryman who was doing this job” (KK. 2).

“I have been dealing with this business for more than 30 years as long as I can remember. This occupation was inherited from my father and I continue it. It's still my father's again, I'm just helping him. I received a master-apprentice education” (KK. 3).

“It is a father's profession. I've been doing this for almost 40 years. Father is master, I am an apprentice” (KK. 4).

“I have been doing this business since 1980” (KK. 5).

S-3) Who owns the shop? Can you give information about the shop in general?

“It belongs to my father. It consists of three parts. We store all the material here” (KK. 1).

“The shop belongs to me. First of all, my fellow countryman was doing the wool business, and when he left, I wanted to continue this business as it is in this place. Storage and selling happen in the same place” (KK. 2).

“It is rent. It is very hard to pay the rent under these conditions. They suggest that we sell other products in the shop, such as food, but the shop is very close to markets 20 m from BİM and 25 m from ŞOK. Who comes and buys products from me? We are obliged to continue this work” (KK. 4).

“The shop is a heritage property. I have a share; at least I'm not paying rent. It's small, but it's enough since we don't buy a lot of products” (KK. 5).

Q-4) Do you think this profession is valid today? Can you earn enough to meet your needs?

“It's just busyness. Unfortunately, we don't get much money. Before, my father used to sell trucks, now we are selling per kilo. There isn't much room for that either” (KK. 1).

“We used to sell more than 200 tons, lately we can sell between 10-20 tons at most. With the emergence of the space beds, the demand for wool decreased. We were unable to work” (KK. 2).

“It is not enough. Nobody is using it. Generally, sponge, silicone, fiber are preferred. After the place is full of beds, we're done” (KK. 3).

“The ready-made beds are pushing us. It is not possible for us to compete with the rich. Now the man is rich, making YATAŞ; He goes to the doctor and asks him to praise the bed they have produced in terms of health. When people hear that it is healthy, they buy space beds, which are more effortless. Therefore, we cannot compete with them. People buy fiber made from petrochemicals, not wool. Currently, fiber is more expensive than wool. As such, we cannot earn any profit. I can't even get the shop rent out. I cannot pay BAĞKUR. Most of the time, we don't have the money for tea in our pockets” (KK. 4).

“No, unfortunately we cannot make a profit. It's over. People prefer new mattresses. No wool sales for three months. There is seasonal work. It more or less supports the house, it is not possible without the side incomes. There is no good on either side: the seller and the buyer.” (KK. 5)

Q-5) Why do you continue this business?

“Obligation. As there was nothing else we could do” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

Q-6) Is your profession your father's profession? Would you recommend it to your children?

“Yes, my father was also a wool smith, but it was not our main occupation. I don't think I will recommend it to anyone after me. I will continue as long as I can” (KK. 1).

“No. After I retired, I started knitting. My child also did this job with me. I won't recommend it to anyone after me” (KK. 2).

“It is a father's profession, and I continued it. I would not recommend it to my child. We made the same mistake. I studied technical high school. I graduated from the electrical-electronics department. There were also technicians, but we did not go and do our own business. We decided to continue the wool industry; Of course we lost everything. My friend gets 3500 TL in TEDAŞ, and I try to make a living by selling wool for 3 liras per kilo. We also sell seasonally. Not much in the winter. Warm air is needed to clean the wool” (KK. 3).

“Yes, it is a father's occupation. I would never recommend it to my child. God forbid. Would I do such a disservice to my child? The life of this profession is 3.4 years no matter how you look at it. 3.4 years later, no one will look at his face. Even if we do not give up wool, wool will leave us” (KK. 4).

“No, it's my own profession. All of my children studied, I did not get involved in this” (KK. 5).

Q-7) Who are the buyers?

“The villagers usually buy it. They usually come from Karayazı and Tekman. And bride-to-be who buys it for dowry” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

Q-8) What is made of wool?

“Beds, quilts, pillows can be made into layer pants, headgear, socks, shawls, trousers, and jackets after they are made into threads. They used to do almost all of them, but now it doesn't exist anymore” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

“We call it Ihram, where ladies take it; The only place that processes it right now is Mahmud's place in Ilica.” (KK. 3)

Q-9) Where do you buy the wool from?

“They bring it from the mountains. The producer brings it” (KK. 1, KK. 3, KK. 4).

“We buy from Tekman, Karayazı, Iğdır, Konya. We send the dirty wool to Konya and have it washed. There are also in Diyarbakir, but they wash it with hot spring water.” (KK. 2)

“From the manufacturer. We buy from a wholesaler in Bingöl” (KK. 5).

Q-10) When is wool sheared?

“It varies from region to region. It starts when the temperature rises. It starts here in June” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

“It is sheared in three stages. In the first place, it is sheared when it is a shearling lamb. Secondly, it is sheared when the sheep is hogget or one year old. The actual shearing is the one year after the satiety. They clip in the spring that comes after the lamb is born. They start shearing in June. They do this so that the lamb can thrive. This is the main purpose, otherwise, no one will do it; trimming is also costly” (KK. 3).

Q-11) What is wool shear with?

“In the past, there were wool shears, and now they are made with wool machines” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

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Q-12) How long is the life of wool?

“Once you buy it, you can use it for a lifetime. However, it needs to be washed and whipped every year. Washed wool should not be kept too long, it can rot” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

Q-13) What stages must wool go through to become usable?

“It has to be washed first. Now we wash it at the factory. It used to be taken to streams. It was washed by the tocking method. No need to add detergent, wool cleans itself with its foam. It is that foam that we call "mes" that makes it clean. Then the wool is beaten with the wool knuckle” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

Q-14) Which tree species are used in making wool sticks?

“They make it from cranberry so that it will be solid. Now it is made of all types of trees” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

“They also make it out of elm” (KK. 2).

“It is made from cranberries. The bark is cooked and then peeled; so that it doesn't get caught in the wool. It is durable and can be used for a long time. Nowadays, our women use the water pipe rather than the rods; It doesn't stick” (KK. 3).

“There are different kinds of trees. In my hometown is a dogwood there, and there is a tree that we call sısık, and they usually make it from it. They cook the gnarled tree, burn it in the oven, and then peel the bark. They are not used anymore. Now they sell normal sticks as wool sticks” (KK. 4).

Q-15) How many types of wool are there? Can you give information about the varieties?

“There is merino wool (short wool) but not in Erzurum. Factories prefer merino; soft, easy to handle. Purple wool (red wool) is found between Iğdır, Tekman, and Karayazı. This wool is found in the Orient. Even if this wool is available elsewhere, it is not as durable as here. There is white wool and there is black wool” (KK. 2).

“Mor (Karaman) is the best quality wool here (Iğdır, Tekman). We used to give it for weaving before; They used to do it for the yarns of the carpet. Now they bring it from China and the cost is cheaper. Acrylic is used, although it is mostly called wool blend yarn, it does not contain wool. It's kind of like polyester, but it doesn't shine like that. Merino (short wool) is used for weaving, it is thinner and softer than others. White wool (Safak) is the wool of Erzincan. It will be harsh depending on the region. It is of low quality. Hemşin wool is hard wool, black. It's not used much around here” (KK. 3).

“The purple wool is fringed and solid on the Iğdır side. It is loose on the Karlıova side and is mostly used for quilts. There is white wool in Elazığ, it is fringed, it is hard, it comes out of the mattress. It usually has no value. The white wool in Siverek-Urfa is generally good and does not come out of the mattress” (KK. 4).

Q-16) How should good wool be? Where do you think the best wool belongs?

“It has to be soft, fine stranded. The best wool is Red Iğdır wool. Here, this wool is mostly preferred, too. Urfa-Siverek wool is good as white wool” (KK. 1, KK. 2, KK. 3, KK. 4, KK. 5).

“There shouldn't be no animal manure in wool so that it will be efficient. Washed white is beautiful, it has no animal manure” (KK. 2).

“Recently, white wool is more preferred. Now, pillows and throw pillows are made rather than bed quilts. White is preferred as other colors look bad in the mattress” (KK. 4).

“The wool of gimmer which is a female sheep is softer” (KK. 3).

“The wool of the nomads becomes white. Again, white wool is preferred in Rize (KK. 5).

Q-17) What are the wool prices like?

“It depends on the quality. Dirty wool costs 3 TL or 2.50 TL. Washed and combed wool 6 or 7, 8 TL” (KK. 1, KK. 2).

“On average, it is 3 lira. The washed and combed version varies between 7 and 10 TL, depending on the quality” (KK. 3).

“The best dirty wool is 2.50 TL” (KK. 5).

Q-18) What are the benefits of wool for humans?

“Let him sleep in the wool that cares for his health” (KK. 2).

“Canan Karatay also said that the fibers are unhealthy. They do not absorb sweat and they are petroleum products. Wool is healthy; It absorbs sweat, good for rheumatism, prevents low back pain, relaxes the body. When some come, we give a piece of wool (dirty). We wrap the trimming side of the wool around the waist. To make it more effective, we mix honey and hot pepper and apply it to the waist, and wrap dirty wool on it. It is very good for back pain and hernia. Also, there are many who apply it for joint pains and knee pains” (KK. 3).

“Wool keeps you warm. When I open the shop in winter, I see that the shop is warm. Wool is infuriating. Wool absorbs sweat but does not make you sleep. Our friends, who have back pains, usually wrap dirty wool. When the child wets the bed, they say, make the child sleep on a wool mattress. The child lying on the wool mattress did not wet the bed yet. I have not seen sponge mattresses or other mattresses heat up in winter. We laid one of the last quilts and started to warm up. It attracts people in the same way as a sponge absorbs water, but wool is not like that, hug a piece of wool in 40 C° cold, you won't get cold” (KK. 4).

“They started taking it for health for a year or two. For example, his feet hurt, his knee hurts, he wraps the dirty wool. For this reason, I gave a lot of wool this year. I don't know much about this subject, people want it and I give it. I don't sell the ones for health, I give them for good.” (KK. 5)

Q-19) How many people have you left dealing with this business?

“We had 10.11 people before. Three people closed last year. We are left with 5.6 people who are doing this job. Yuncu Mecid Can, İbrahim Hakkı Can, Oktay Can Osman Dumlu, Asım Teymur, Naci Ünlü” (KK. 2, KK. 3, KK. 4).

Q-20) What should be done to make wool widespread or to be consumed more?

“We need to expand the usage areas. You have to give direction. Where will it be used? It has to be used on carpet. The biggest usage area of wool is carpet. There is very little consumption in the bed quilt. Turkey has a lot of wool, it's not like it will run out. In the past, it was not enough, we imported from abroad. That problem is now over. This is related to the decrease in the usage areas rather than the increase in wool. Once a man buys wool, he uses it for many years; the area does not buy again, so something like aging is not possible” (KK. 3).

“One side of the newly made beds is summer and the other side is winter. I wonder what's on the winter side? Has anyone asked? Ok, there is a sponge on the summer side, but what on the winter side? If he puts wool on the winter side, the wool retains its value. Men like us also eat bread, and the villagers get their fill in the village. It is important in the use of wool carpets. Antep makes carpets

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for 100 TL, Isparta makes carpets for 5000 TL. A 100-lira carpet is made of things like synthetics, the other is wool” (KK. 4).

Q.21) What are the effects of wool on human health?

“What blessing wool is. Wool refers to goat, sheep, and camel wool come. The best wool is female sheep wool. The characteristics of the wool of the female sheep are not found in the others. The wool occupation came to an end. We are the last representatives of the occupation that has been going on for centuries from past to present. It would not be wrong to say that the woollen profession is over, citizens prefer orthopedic mattresses instead of wool mattresses. The number of artisans who make a living by selling wool in Erzurum does not exceed five out of ten fingers. We are suffering from the decrease in our sales day by day. The new generation now prefers spring mattresses instead of wool mattresses. Everything made from wool is very beneficial for human health. Wool rests the human body and prevents stress, which is today's disease. Wool mattresses that prevent lumbar hernia and neck pain are also very important for human health. But in recent years, no one prefers to sleep on wool beds. In the past, people slept on wool pillows and wool beds. Due to the troublesome maintenance of wool, our new generation of women no longer demands wool. Because the wool that is slept on needs to be washed, whipped, and ventilated once a year. Our elders would first wash the wool by the streams, then air it and dry it by whisking under the hot sun. The wool used for a year would make people healthy and hospitals would not be overflowing. Newly married couples now prefer siliconized fiber, which has emerged in recent years. If the new generation continues not to prefer wool, I think we will close our shops now. However, whatever is beneficial for human health should be evaluated, made into the policy of governments, and both animal husbandry and wool farming should be supported in this respect (KK. 4).

Q22. Do you feel responsible for the decline of this profession over time? What could you do yourself to continue this occupation?

“Our women customers take the easy way out of everything. If they see some dirty wool, they think they cannot deal with it and argue with us. We were unsuccessful at this point. We should have explained the benefits of wool to women who did not buy wool because it was dirty. If we had made the wool cleaner and ready for use, of course, people would not prefer other alternatives. Nowadays, I try to make wool bead-like fibre and sell it. The poor opinions of the politicians are another factor for the decline of the wool industry. The Yün Şayak Factory (A Woolf Factory) was established in Tortum Kaledibi forty-three years ago. The opening of a factory would help the economy and tackle the unemployment in this region. However, it could be operated actively for 6-8 months. With the change of government, the activity of this place also came to an end. Now people are struggling to live a healthy life. They put a value on wool, but getting wool has become extremely expensive for various reasons. This occupation is not supported by any business. Only big companies make a profit” (KK. 4).

Q23. What is the impact of technological developments on the occupation? What is your reaction to the technological developments?

“With the development of technology, the production of spring and orthopaedic mattresses has increased. Silicone fibres are preferred because they are easy to wash and inexpensive. This situation harmed the profession. We started selling silicon fibre in the wool shop” (KK. 4).

Conclusion

In the city centre of Erzurum, the last representative of the wool industry answered some questions about the past, present and future of the occupation. The result of these interviews gives both general information about the wool profession and the current situation of this profession.

The data shows that traditional occupations, which have witnessed the deep-rooted history of societies, are under the influence of social and industrial developments and globalization. Moreover, this impact increases day by day and by destroying the traditional. Therefore, today, everything that belongs to culture needs to be protected more than ever before (Kolaç, 2009: 82).

It is now crystal clear that synthetic fabrics, clothes, synthetic fibre pillows and beds used in daily life threaten health (Uslu, 2021: 18-29). The elimination of this threat is the introduction of the natural by adapting it to changing life forms or consumption savings. For example, the highest rate of use of wool was the demand during preparations of marriage. These savings have been replaced by petrochemical products due to reasons such as urbanization, pretence, access, the convenience of consumption, etc. This development causes serious blood loss for the relevant profession, in which case it may be appropriate to meet the demand with ready-to-use product production rather than with raw materials.

Processing the wool and turning it into a product suitable for the demand is possible with the processing facilities to be established in the region where the supply takes place. If facilities cannot be provided, a valuable material such as wool will continue to be used as fuel in processes such as cheese production.

Wool is not only used for the supply of bedding, quilts, etc. This substance also has an area of use that gives very effective results, especially in low back pain accompanied by folk medicine. It has many examples that many people find a cure, especially with the use of unwashed wool by wrapping the painful waist area for 1-2 nights. Good management of this situation may lead to a partial improvement in terms of the future of the profession.

Using wool for products such as ihram, baby, socks, underwear, belts, etc., which carry the socio-cultural characteristics of our region, can be a positive step for the wool industry to reach a production form that will appeal to the visitors. The social change experienced in every field brings about the necessity of protecting traditional occupations and their representatives to preserve cultural traditions and the continuity of wool production. It is essential to protect the last surviving representatives of the wool trade and transfer their knowledge to future generations. The wool occupation should not be considered only as of the sale of wool. Those who sell wool also have a lot of knowledge and experience about wool. People who work in the business of wool in Erzurum are equipped with comprehensive information about types of wool, their quality the products which are obtained from what kind of wool, the care and protection of wool, its importance in our culture and its health benefits.

The loss of tradition should not only be considered the loss of occupations. By losing these values from the past, society will lose the cultural spirit that will shape the construction of the future. In this sense, first of all, local and central administrators must take action urgently to prevent all kinds of values belonging to tradition and culture which are at the edge of destruction due to popular culture and mass production.

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Photograph 1



Photograph 2

Wool Industry: One of Traditional Occupations in Erzurum

Erzurum'da Yaşayan Geleneksel Mesleklerden Yüncülük

47



Photograph 3



Photograph 4



Photograph 5



Photograph 6

Wool Industry: One of Traditional Occupations in Erzurum

Erzurum'da Yaşayan Geleneksel Mesleklerden Yüncülük

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Photograph 7



Photograph 8



Photograph 9



Journal of Art Time

Research Article / Araştırma Makalesi

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Güler Arık**

On Discovering Picasso in the Footsteps of Faun

Picasso 'yu Pan 'ın İzinde Keşfetmek Üzerine

Abstract: Pablo Picasso is an artist who deserves to be described as the genius of the twentieth century, with the works he produced throughout his life. Although Picasso's works are described as picture-in-picture and it is stated that he does not depend on the style, the idea that he has a unique style is dominant. The artist's admiration for the Ancient Greek and Roman classics became the subject of his later works. In our study, we examined Picasso's power of expression, the different realities of his art that goes beyond the visible in his paintings, and how the game he plays with these realities meets Faun. This article is based on exploration and interpretation of nine mythological Faun portraits completed by Picasso in the city of Antibes, France, where he settled in 1946, at the end of the Second World War, in the context of archetypes. The figure of Faun gained importance for Picasso from an early age, he concentrated on his work on this subject in his later years, the first of which was thirteen years old, and produced hundreds of his visuals. By pairing himself with Faun, Picasso freed himself in a sense. In our study, Picasso's paintings on his use of archetypal imagination as a tool to explore his soul and reveal his inner journey are examined.

Keywords: Picasso, Archetype, Faun

Öz: Pablo Picasso, yaşamı boyunca ürettiği eserlerle, yirminci yüzyılın dehası olarak nitelendirilmeyi hak eden bir sanatçıdır. Picasso'nun eserleri değerlendirmelerde, resim içinde resim olarak anlatılsa ve üsluba bağlı olmadığı belirtilse de kendisine özgü bir üsluba sahip olduğu fikri hakimdir. Sanatçının Antik Yunan ve Roma klasiklerine duyduğu hayranlık, daha sonraki dönemlerindeki çalışmalarına konu olmuştur. Çalışmamızda, Picasso'nun anlatım gücünü, resimlerinde görünenin ötesine uzanan sanatının farklı gerçeklikleri ve bu gerçekliklerle oynadığı oyunun Pan ile nasıl buluştuğunu inceledik. Bu makale, Picasso'nun İkinci Dünya Savaşının sonunda, 1946 yılında yerleştiği Fransa'nın, Antibes kentinde tamamladığı dokuz adet mitolojik Pan portresinin arketipler bağlamında bir keşfi ve yorumlanmasına dayanmaktadır. Picasso için Pan figürü küçük yaşlardan itibaren önem kazanmış, ilki onüç yaşında olmak üzere, ilerleyen yaşlarında bu konudaki çalışmalarına yoğunluk vermiş ve yüzlerce Pan görseli üretmiştir. Picasso, Pan'la kendisini özdeşleştirerek, bir

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anlamda ruhunu tamamen bağımsız bırakmıştır. Çalışmamızda, Picasso'nun ruhunu keşfetmek ve onu içsel yolculuğunu ortaya çıkarmak için arketipsel hayal gücünün aracı olarak kullanması üzerine resimleri irdelenmektedir.

Anahtar Kelimeler: Picasso, Arketip, Pan

Introduction

Moving to the Riviera in Southern France in 1946, two years after Paris was liberated from Nazi occupation, Picasso settled in Antibes and began work on a series of nine portraits of the mythological Faun in his studio on the second floor of the Château Rimaldi and completed the portraits within six weeks. There are portraits of Picasso's encounter with Faun, clearly written and signed on the reverse side of each one, no two alike. This chronological marking is very important for the meaningful course of the works. If the works had not been chronologically ordered, they would have been called an ordinary painting community without unity.

This period is like a long meditation, in which Faun mediates Picasso's archetypal imagination, revealing different aspects of Faun's nature and new images from Picasso's subconscious.

What Is Archetypal Imagination?

The concept of "archetype", which was first put forward by Carl Gustav Jung between 1913 and 1916, is the set of elements that make up the collective unconscious. Archetypes, which direct people's lives due to hereditary transfers and are a part of the common unconscious, are a universal way of thinking that has a lot of emotional elements. For example, brands come to life with human characteristics in the mind. Every brand has an image and a certain personality that carries this image. Therefore, almost all of the characters we see in advertisements can be defined as archetypes that exist in the common subconscious and are accepted by segments of society.

Personality is the sum of the characteristics that an individual has and distinguishes him from others. In psychology, personality has been examined from many aspects and theories have been formed on this subject (Burger, 2006: 228).

Jung emphasized that the unconscious is a feature that compensates for the one-sidedness of consciousness. Here, too, he differs from Freud in opinion. Jung: "If you are an introvert on a subconscious level, you are likely to be an extrovert on a conscious level. It can be the opposite of this situation as well" (Jung, 2006: 25), putting a different point of view from Freud, he talks about eight different personalities, which he describes as "psychological character types".

These are defined as "Extroverted Type, Introverted Type, Extraverted Emotional Type, Introverted Emotional Type, Extraverted Sensory Type, Introverted Sensory Type, Extraverted Intuitive Type, Introverted Intuitive Type".

The concept of active imagination, sometimes called archetypal imagination, was developed by C. G. Jung as the unconscious confrontation between 1913 and 1916 (Hollis, 2000: 3-12).

Although there is a great deal of curiosity and debate about what type of meditation Jung practiced, there is no definitive information other than that he used archetypes as a tool for self-understanding.

While dealing with Eastern practices and meditation techniques, especially the Taoist concept wu Wei (effortless action), he preferred a personal meditation for himself, in which images and symbols emerged as in dreams (Hollis, 2000: xi).

There is a meditation technique that Jung called the "digging method". The "digging method" is a meditation in which Jung, while remaining conscious and possibly with his eyes closed, imagines himself picking up a shovel and "digging" the ground in his mind at a chosen location. He could

imagine the sound of the shovel, the size of the hole, and the darkness surrounding him as he dug deeper into the ground.

In the end, images of all kinds will appear, such as tunnels and passages, doors, steps, buildings, landscapes and objects, for example, stairs, chains, lakes, people, animals, mythical creatures and more. The technique allowed wandering aimlessly, without boundaries or logical order, without direction or intent, outside the time and space where visions would emerge.

“I developed a very tedious method of imagining myself digging a hole and taking this fantasy as completely real. This is naturally a little hard to do to believe deeply enough to lead you to more fantasy as if you were digging a real hole. When I started that hole. I knew something had to come about that fantasy should produce and attract other fantasies” (Jung, 2012: 51–52).

Jung’s passion and insistence on the importance of archetypal imagination contributed to his break with Freud and the development of his own understanding of the human psyche. During this process, Jung discovered that the archetypes embedded in the individual and collective unconscious are the source of understanding the self. He believed that archetypes have consistently manifested themselves in world cultures throughout history.

Over the years, Jung has interpreted these visions as signs and symbols of the psyche. He began recording them first in a series of Black Books and later in the larger Red Book. These visions were the first ingredient for him to explore the human spirit. His interpretation of these images involved an internal dialogue that described and interpreted signs and symbols. Dialogue with its spirit involved intense and comprehensive research and questioning the meaning of each symbol and then reflecting on that meaning (Jung, 1989: 185-189).

According to psychoanalyst James Hollis, the archetypal concept of imagination entailed a meditative state in which the ego was relaxed into a state of imagination. In the meditative state, imagination enabled the soul to act in order to produce signs, symbols, and images. Jung wrote that he was often emotionally agitated and used yoga exercises to calm himself before beginning meditation:

“As soon as I felt myself to be myself again, I let go of the restraint on emotions and allowed the images and inner voices to speak again. When I saw that I managed to turn my emotions into symbols, I calmed down and my confidence was renewed. If I had left those images hidden inside the emotions, I would have been torn apart by them. As a result of experience, I learned how useful it can be to find images behind emotions” (Jung, 1989: 177).

Picasso’s focus on Faun was like meditation because it produced similar results to the “digging method”. During the six weeks Picasso worked on these paintings, the activity of the archetypal imagination strengthened the connection with the subconscious and led to the creation of a new work. For Jung, archetypal imagination was a method of finding specific images that embodied what lies behind the emotions. Picasso, on the other hand, used this method, not for his own emotions, but to find the real emotions behind the existing appearance. Faun revealed Picasso’s subconscious emotions, which he identified with his archetypal imagination. This article explores the ways in which we believe the archetypal imagination activates the content of Picasso’s unconscious and guides him towards his individuation.

In 1932 Carl Gustav Jung wrote a perceptual analysis of Picasso’s psychology after seeing an exhibition of his paintings at the Kunsthaus in Zurich. Picasso curated the exhibition himself. He selected 229 works spanning his entire career, beginning with a few pieces from the Blue and Pink periods, Cubism, the 1920s and 1930s. The exhibition was chronological and extensive. It included paintings, lithographs, and several sculptures. Jung’s criticism was offensive to many in the art world, and in particular to Picasso’s friends and admirers. Because Jung referred to Picasso as a “schizophrenic” that was misinterpreted and misunderstood. Unfortunately, the hysterical public backlash overshadowed some of Jung’s key observations about Picasso’s work, particularly the view that Picasso’s art had less to do with timeless and everyday reality and more to do with inner reality:

“However, Picasso’s object appears so different from what is generally expected that it no longer seems to refer to any object of external experience.

Taken chronologically, his works show a growing tendency to withdraw from empirical objects and an increase in elements that do not correspond to any external experience but come from an “insider” that does not correspond to any external experience, but is located behind consciousness and is located like a universal organ of perception. Above the five senses, it is directed to the outside world. Behind the consciousness is not the absolute void, but the unconscious spirit, which affects the consciousness from behind and from within, just as the outside world affects it from the front and the outside. Therefore, these pictorial elements, which do not correspond to any “outside”, must originate “inside” (Jung, 1932).

For Jung, the unconscious is not an absolute void, but an interactive space that influences consciousness and is also capable of creating symbolic images as the means by which it communicates with individuals and the world. Jung understood that these symbols, which he called archetypes, contain certain patterns of human behavior, experience, and meaning. In the Faun series, Picasso has reached this inner reality without limiting himself.

Picasso and Faun

On June 14, 1940, Paris fell into the hands of Nazi Germany. The Nazi occupation of Paris until 25 August 1944 is a devastating period in the history of France. Despite offers of asylum from Mexico and the United States, Picasso chose to stay in Paris during this exhausting, dark and painful period.

He was cut off from his friends and the Parisian art scene. Picasso, who lived in a war zone, made his living by taking no sides and avoiding participating in the resistance. Picasso lived quietly by exhibiting his works, avoiding the Germans who called him degenerate and outlawed him. Kalb spoke of those days of the war and Picasso:

“Not to mention the oppression and tyranny of the Nazi regime. There was a shortage of supplies, curfews, and fuel. But despite these circumstances, he wrote poems and two plays. He continued to paint although his productivity was lower than in previous periods” (Kalb, 2018: 120–122).

Moving to Antibes by leaving Paris and the ongoing war behind, was a liberation for Picasso. After settling in Antibes at the end of August, he started his first studies.

Picasso chose Faun as the subject for his first paintings in Antibes. Picasso seemed surprised to see the mythological Faun appear in his works, stating that he had no interest in it while in Paris. He later said in Cannes in 1958: *“I never draw Fauns or Centaurs or legendary heroes like this in Paris, they always seem to live in these areas”* (Ashton, 2001: 19).

But Faun was no stranger to him. He met it at the art academies he attended in Spain between 1894 and 1896. There are three drawings from that period: “Faun’s Head”, “Faun Dancing with Bells” and “Man with a Faun”. Picasso painted “Faun’s Head” at the age of thirteen at the Instituto da Guarda in La Coruna, where his father was the drawing instructor. He painted Faun Dancing with Bells (1895), Picasso at the age of fourteen, while attending the Llotja School of Fine Arts in Barcelona, where his father found a new teaching job in 1894, and The Man with a Faun (1896) at the age of sixteen.



Image 1. Pablo Picasso, *Picasso par lui même (Self-Portrait Caricature)*, ink on paper, 11.8 x 10.7 cm, Picasso Museum, Barcelona

The focus of all three of these drawings was not on the Faun but on the principles of drawing such as composition, direct proportion, light shadow, and accuracy of anatomy. However, it aroused curiosity what Picasso's thoughts might have been when he encountered this fictitious anthropomorphic (human-shaped) figure. It was clear that the Faun had a profound effect on him, because in 1903, after graduating from art school and moving to Paris, he made a self-portrait caricature called "Picasso par lui-même" (Image 1). This is a caricature that shows him as a messy monkey with a dirty mustache and paintbrushes sticking out like antennae behind his ears. He depicted himself as a crouching humanoid figure with a human head and torso covered in hair, hooves on feet, and a long ape-like tail. Placing the paintbrushes over the ear as if they were horns is an iconographic transformation that expresses Picasso's partial identification with the Faun. Picasso has come to the same position by pairing himself with the wild Faun, thus freeing himself to continue his own work and to form his artistic identity.

While other classical mythological creatures such as the Minotaur and Centaur caught his attention, as seen, for example, in the 1935 *Minotauremachie* engraving series and the *Vollard Suite* engraving series in 1930-37, the spirit he identified with himself in 1946 and continued to accompany until his death in 1973 was actually the Faun embedded within him. Eventually, he produced more than 226 images of the Faun in prints, posters, ceramics and paintings (Kalb, 2018: 120–122).

Originating from Roman mythology, the Faun is derived from the Greek mythological satyr figure. He is half-goat and half-human, similar in appearance to Greek satyrs. The upper body is a human with head, arms and hands, while the lower body is a goat with hairy legs and forked hooves.

The horns are, of course, important to the Faun. Although they resemble satyrs in appearance, the Faun is gentler and less threatening. They were known not for the concept of obscenity, with which satyrs, who were followers of Dionysus, were identified, but for their mischief. Primitive instinct rather than rational reason guided the Faun's actions. These independent spirited creatures, who care about nothing and are mischievous players, lived according to their intuition, ignoring the law or the rules.

As an archetype, the Faun functions like a capricious trickster who disrupts the natural order of things, causing us to misbehave, taking us to places outside of our norms, and making us find ourselves challenging something we don't know. They have the potential to act as agents working to awaken our souls.

The Faun's archetypal behavior patterns led Picasso's "digging" to self-discovery and liberation, both personally and artistically. Although not his most famous work, this series, driven by his relationship with his archetypal imagination, showed a unique moment of awakening in Picasso's life and career.

Portraits

August 31, 1946

The first of the nine paintings, "Head of a Hairy Faun" (Image 2), is a portrait of the Faun drawn on parchment in watercolor and india ink on August 31. Traces of cubist abstraction can be seen in the structure of the large hexagonal head with various interlocking geometric shapes, mostly triangles and several quadrangles, all drawn in black ink.

The six semicircles surrounding the head, again drawn in black ink, are filled with irregular parallel lines suggesting the radiating cheerful energy of the Faun, or perhaps some kind of hairstyle. Two ears and two horns complete the portrait. The long neck is structured from two interesting rectangles. Blue, green and brown colors used in pastel tones soften the angular geometry of the painting. The portrait is complicated by the simultaneous juxtaposition of two views from the front and in profile, which intriguingly insists we explore the identity of the image. The semicircles surrounding the face create a resemblance to his girlfriend Françoise's updo. However, we can also interpret this image as replacing the archetypal mother goddess, whom Jung defined as the universal nourisher and supporter of Picasso's journey (Jung, 2005: 75).

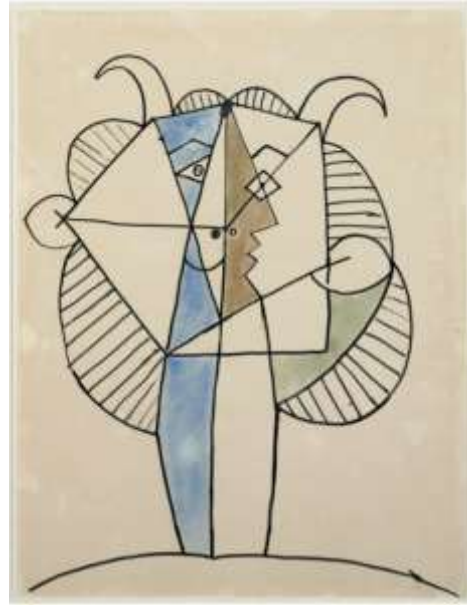


Image 2. *Head of a Hairy Faun*, Watercolor and Indian Ink on Parchment, 31 August 1946, 25.9 × 19.8 cm, Picasso Museum, Antibes-France

September 2 and September 3, 1946

On September 2 and 3, Picasso painted the next two paintings in the series. “Green Faun Head” (Image 3) and “Faun Head on Silver-Grey Background” (Image 4). In these portraits, the removal of the fluffiness in the hairstyle and the simplification of the complex geometric composition are the changes that are perceived at first glance.

As Picasso said; “An idea is a starting point, nothing more. If you think about it, it becomes something else” (Ashton, 2001: 16).

The Portrait of the Green Faun (Image 3) has only one large, disproportionate blue quadrilateral for the face surrounded by an orange oval shape. The eyes turned into simple triangles, the nose expressed with a line and the mouth reduced to a brushstroke have taken their places in this simplification. The Faun’s ears are arranged asymmetrically on both sides of its head, and two interesting horns playfully appear on top of the Faun’s head. The head, an unstable quadrilateral, tilts slightly to the right and rests precariously on a triangle that forms the Faun’s neck.



Image 3. *Head of a Green Faun*, Watercolor and Indian Ink on Parchment, September 2, 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

The whole composition seems to be a balancing act of happiness, accentuated by a simple smiling mouth. The image is a bit unstable, not perfectly arranged. Just like the human soul, which seldom keeps all its parts in order or balance. This lack of order and balance reminds us that it is our pedantry that lifts the spirit and keeps us from falling apart and sinking into the depths of despair. The initial idea develops through visual choices such as line, shape, and color. In Jung’s terms, on contemplation, the Faun is always seen as a youth or child, “puer aeternus”, who, like Peter Pan, covets independence, opposes boundaries and finds constraints intolerable (von Franz, 2000: 211).

The Roman poet Ovid, in his famous book *The Metamorphoses*, exalts Puer’s divine youth as the god of resurrection and the instrument of resurrection in the human soul. For Picasso, this happy-lucky mythological Faun was the representative of salvation.



Image 4. *Head of a Faun on a Silver-Grey Background*, Oil on parchment and Indian ink, 3 September 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

“Head of a Faun on a Silver-Grey Background” (Image 4), painted by Picasso on September 3, is spiritually similar to the Portrait of a Green Faun with its happy and youthful face. The rectangular head of a Green Faun has been replaced by a large pentagon that occupies most of the page. The head of the Faun stands in a pentagonal form on a rectangular neck with a broad human upper body below it. A smiling mouth adds happiness to the expression on the Faun’s face, while his crooked eyes, one round and the other triangular, express surprise. The Faun’s capricious nature and propensity to change minds is highlighted by Picasso’s placement of white and green triangles on the Faun’s face.

Picasso further complicates the face visually with a large green triangle extending from the Faun’s neck to his face, two white triangles distorting the face, and a large gray quadrangle placed in the background. Brown horns pierced the face and spoiled the cheerful countenance. This seemingly happy face sometimes has the impression that it is capricious. It seems that Picasso’s initial mind has changed as he uncovers the confusion and discomfort buried deep within his subconscious. Every portrait so far has revealed more of the nature of the Faun and the identity of Picasso. It is not a feeling or situation that has emerged so far in Picasso’s works, that is why he is thought to be astonished here. Not in the Blue or Pink eras, not in Cubism, neither in the Neoclassical period of the 1920s nor in the passionate depictions of her beloved Marie-Therese for much of the 1930s. Confusion is vulnerability. It is an uncomfortable feeling for the ego. It is unclear where, to whom, when and how the feeling of bewilderment or confusion will return. Confusion is an experience in which the individual loses direction and withdraws himself because of the confusion and too many options. The Faun, according to Picasso, is a “prima materia” that, when activated, activates the archetypal imagination that stretches the ego, facilitating the psyche’s previously unexperienced emotions to surface.

September 6 and September 7, 1946

Picasso painted “Bust of Faun” (Image 5), the fourth painting in the series, on September 6th. Despite using the same motif many times, Picasso did not repeat himself, preferred to discover new things and showed that he was not interested in creating a style:



Image 5. *Bust of Pan*, Oil on parchment, 6 September 1946,
25.8 × 19.8 cm, Picasso Museum, Antibes-France

“Basically, I’m a painter, perhaps without style. Style is something that locks painters into the same vision, the same technique, the same formula for years and years, sometimes all their life. I’m fluttering too much, moving too much. You see me here, I’ve already changed, I’m already somewhere else. I do not stand still, therefore I do not have a style” (Ashton, 2001: 95–96).

In this painting, Picasso allowed himself to give a completely new look to the archetypal imagination, without committing to any style. The Faun portrait has a much more complex appearance compared to the previous three portraits. The face is made up of groups of different shapes and colours: a brown semicircle, a white triangle, and a green and purple quadrilateral. Each horn is split in the middle with two colors: one green and white, the other purple and green. The facial features of the Faun are simply and clearly superimposed on these shapes and colours. Round eyes with pupils and eyebrows are drawn on the colors by charcoal drawing, without shading. The nose and mouth are similarly shaped simply by a few charcoal lines and a quick stroke of the pen. The neck consists of a brown semicircle and a white rectangle. Shoulders are green and white triangles. The body is in the form of butterfly wings shaded with charcoal drawing.

Picasso devoted himself to the portrait of the Faun. So he has an idea of what to do, but as the shapes and colors fade, the portrait has changed into a different shape. As Picasso said, “One never knows what to do. One starts a painting and then transforms into something else. What matters is how much the artist’s “urge” intervenes” (Ashton, 2001: 29). The complexity of the composition, the variety of shapes and colors reveal the possibility of more than one character in this painting. Bust of the Faun displays a multi-layered, multifaceted character of combined animal and human intelligence, smug and somewhat cunning. This mysterious being gives the impression that he does not come from this world, but from another realm where human and animal consciousness is intertwined in ways that the rational mind cannot comprehend.

C.4. September 8, 1946

For the human soul to be completely healthy, the individual must accept all the contents of the unconscious. The fifth portrait, “Head of a Gray Faun” (Image 6) expresses this situation. According to Picasso, a picture is not made from a sketch, but rather is changed by the content of the subconscious: “*A picture is not pre-planned, in practice it differs as ideas change*” (Ashton, 2001: 8). In this series of portraits, this differentiation is striking when passing from one portrait of the Faun to the next. It can be said that Picasso’s archetypal imagination is directed towards “great symbols” in the subconscious.



Image 6. *Head of a Gray Faun*, Oil and charcoal on parchment, 8 September 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

For Picasso, this image, which was considered wild and instinctive, will destroy everything that comes its way if left unchecked. It is necessary to confront the existence of these strong unconscious emotions. This portrait is a mysterious symbol that Jung spoke of that, once expressed, unlocks unconscious patterns of behavior and emotion, leading to synthesis and wholeness.

“The psychoanalytic aim is to observe the shadowy presentation in the form of images or emotions that develop spontaneously in the unconscious psyche (spirit) and emerge without commanding the introverted man. Thus, we find once again what we suppressed or forgot. Although it is painful, this is still a situation in itself. For the vile, even worthless, belongs to me as My Shadow and gives me matter and mass. How can I be important if I don’t have a shadow? To be whole, I must have a dark side, and as I become conscious of my shadow, I remember that I am a human being like everyone else” (Jung, 2007: 35).

Picasso’s painting had no psychoanalytic purpose, but the act of painting, at least in this series, is where the unconscious emerges, as seen in the eerie archetypal image of Picasso’s shadow. The road to self-knowledge and individuation passes through the process of connecting to the unconscious. To be fully aware and whole, it is necessary to be aware of the dark side and thus integrate the psyche. This individuation process can occur spontaneously or slowly, as the subconscious naturally seeks expression for a long time (The Academy of Ideas 2006). In the Portrait of the Gray Faun, Picasso met the shadow of suppressed emotions and acquisitions. Things we don’t want to hear, feel or

remember, feelings and experiences of shame, anger and fear are pushed deep into the subconscious. Here it lies asleep and ready to be projected onto other people. Picasso experienced a new vitality and psychological renewal when he encountered the shadow.

14 October 1946



Image 7. *Yellow-and-Blue Faun playing the Double Flute*, Oil paint and charcoal on parchment, 14 October 1946, 25.8 × 19.8 cm, Picasso Museum, Antibes-France



Image 8: *White Faun Playing the Double Flute*, Oil paint and charcoal on parchment, 1946, 26.2 × 19.6 cm, Picasso Museum, Antibes-France

Picasso painted the “Yellow-and-Blue Faun playing the Double Flute” (Image 7) on 14 October, after taking a break from painting for almost a month. Picasso handed the double flute (diavlos) from classical times to the Faun. By including the Faun in human activities such as playing music, he made it more real. The palette is the same as the other images. Dark yellow, brown and yellow with a white background. The image is abstracted into triangles of different colors. This Faun has a somewhat sinister quality. The face appears as a smaller profile version of the goat, presenting multiple personalities, distorting and complicating the front view. The mouth is just a short and straight line. No grins, no joy, no jokes, and the colors are lifeless. The largely angular and straight lines in this portrait make a sneaky and disturbing presence felt. The identity of this creature is apparently human, at least it plays music. But outside of human intelligence, it’s mixed with a disturbing mix of animal instincts.

Throughout this series, Picasso has worked in a Cubist style, juxtaposing geometric shapes in abstract arrangements.

“White Faun Playing the Double Flute” (Image 8) is undated; however, due to the type of paper and paint it is thought to have been made at some point during this six-week period.

Picasso here abandons Cubism and turns to figurative representation. The Faun was drawn in three quarters and covered the whole page. The ground was painted in ochre and white, and the figure, facial features, hands, arms and double flute were made with charcoal technique. The portrait is drawn as a plain white oval with horns, in the form of a simple human head, more recognizable by facial features, outlined by black lines. The painting seems spontaneous and loosely made, but the “akimbo stance” clearly visible in the shortening of the arms and hands is based on a lifetime of knowledge of drawing a figure. From an asymmetrical composition to the applied paint, the irregular brushstrokes contribute to the creation of a vivid and active spirit. The Faun is completely immersed

in playing music, the flute is raised to his lips, his eyes are closed and his hands are busy playing the instrument, but the human form is transformed into an ethereal being. The head of the Faun is independent of the neck, the hands are small and roughly drawn. By visually simplifying the figure, palette and composition, Picasso has succeeded in capturing the state of imagination.

October 16, 1946

In this series of portraits, Picasso “digs” into the unknown parts of his soul, never foreseeing or directing an outcome. Picasso explains it this way: “*Whenever I try to paint a picture, I get the feeling that I’m being thrown into space. I never know where I will land on my feet. It is only later that I begin to fully estimate the impact of my work*” (Ashton, 2001: 28).



Image 9. Spiral Head of a Faun, Oil on Kraft and charcoal, 16 October 1946, 19 × 21.9 cm, Picasso Museum, Antibes-France

In the eighth portrait, Picasso really “leaps into space”. He abandoned the Cubist and figurative configurations of previous paintings. “Never knowing where to land”, he fashioned the portrait as an arrangement of concentric circles. “Spiral Head of a Faun” (Image 9) consists of a series of spiral circles with a small smiling face in the center. The painting stands on a sloppy, white background on a rough brown paper, with irregularly drawn and intermittent circles enlivening the image, and at the same time resembles a mandala. Although the Faun still exists, its human element has been radically reduced to just a tiny head, and its animal existence has been virtually eliminated by the dominance of concentric circles. The circles, with their conflicting and confusing shapes, give a sense of cohesion and harmony without the disintegrating Cubist language.

Picasso associates the creation process to a pigeon that can travel long distances and return home, using a skill that “precedes intelligence”: “*I often see a work of art as the product of calculations unknown to the author himself. Just like the carrier pigeon, it calculates its return to the loft*” (Ashton, 2001: 30).

Likewise, archetypal imagination brings an image from the subconscious into consciousness and onto Picasso’s palette. This allows it to act on what Picasso puts it, based on a kind of intuition, “from the other-self within us”.

Towards the end of the First World War, Gustav Jung drew the first example of the mandala. However, he did not realize that mandalas were “cryptograms of the state of the self and the road to individuation” (Jung, 1989: 196) until 1919. He explained this in his next book on mandalas:

“The mandala is the psychological expression of the integrity of the self that emerges spontaneously in times of psychological disorientation or reorientation” (Jung, 1973: 20).

In addition, in his work published in 1958, Jung expands the concept of the mandala as follows:

“The isolated individual needs a guiding and organizing principle. Ego consciousness wants to let its own will play this role but overlooks the presence of the powerful subconscious. If the elements that hinder their intentions are to achieve the purpose of synthesis, they must have a sacred symbol that expresses them and is instrumental in the synthesis” (Jung, 1999: 74).

Mandalas have appeared in many different cultures over time. It is shaped by one or more concentric spiral circles with a God at the centre. In the case of Picasso, God is the Faun. Mandala is the archetype that indicates the integrity of the self and is therefore considered the most important of all archetypes because it is oriented towards the unity of the conscious and unconscious, acting as the unifying or organizing principle of the psyche. Picasso’s spiral mandalas reflect his cheerful mood and inner harmony.

October 17, 1946

The ninth and final painting, “Spiral Head of a Faun with Three Marginal Figures” (Image 10), was painted on 17 October. In this painting, Picasso repeated the mandala format, which consists of spiral concentric circles in which the Faun places his face in the center. The painting is painted white with small motifs placed in its three corners. Similarly disembodied, the Faun has an etheric and spiritual nature. Each of these marginal images is simple charcoal drawings placed on a loosely painted white background, allowing the image to stand out clearly. All motifs are abstracted from their physical forms. They give the impression of another world where the soul is blended with human and animal personalities.

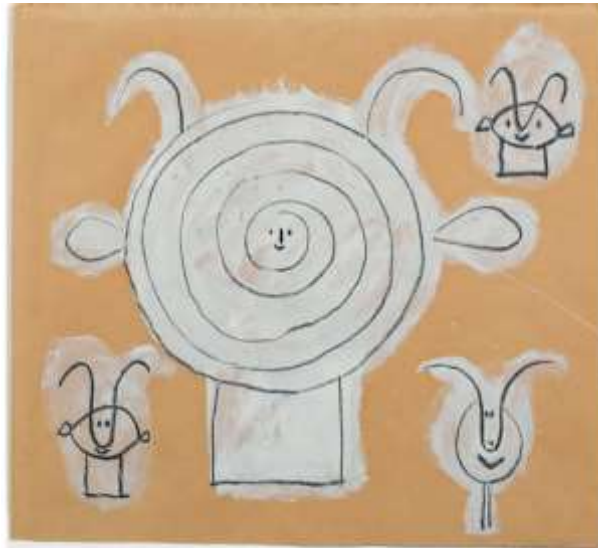


Image 10. *Spiral Head of a Faun with Three Marginal Figures*, Oil paint and charcoal on parchment, 17 October 1946, 17.2 × 18.7 cm, Picasso Museum, Antibes-France

In his twenties, Picasso began to be known as the pioneer of modernism with his works in the Cubist style. As Florman points out, he was essentially a “reluctant leader” and an “unreliable guide” because he had not invested in the “disposal of official representation” (Florman, 2000: 3-4).

He changed his style over the years and did not aim to maintain or develop a particular style. By experimenting, he preferred to search for meanings without being “eager”. For Picasso, meaning was in the myths, metaphors, signs and symbols that modernist abstraction did not allow.

Picasso's works were not tied to a particular trajectory. He was more concerned with the visions that the archetypal imagination could unleash. For Picasso, these symbols were in a sense the language and meaning of the soul. Picasso was a worldwide painter. He did not need to follow any tradition or style, nor did he have to explain himself or his works. Instead of sticking to stereotypes, he did not hesitate to embark on new adventures.

The idea that modernism and all movements that began in the late nineteenth century and continued into the twentieth century did not proceed in a series from one to the next. Art is a field where “developmental problem solving is experienced”, not successive “isms” (Zeidler, 2015: 10).

Such is the case with the last two paintings in the Faun series. Picasso's connection to the unconscious knew no barriers and freed his archetypal imagination to provide an endless array of new images.

Picasso's interaction with the Faun was like an explosion that cut him off from his past works. Picasso went deeper in each portrait, his soul came face to face with its own integrity. Picasso's inner transformation that occurs in the mandalas was like a transformation in which something evolves into a completely different form. Art historian Christian Zervos, who tried to explain the diversity in Picasso's works, expressed this situation as follows: “*Despite the extreme diversity in his appearance, it is Picasso's inner life that gives unity to his work*” (Zeidler, 2015: 186).

Conclusion

In this series, Picasso's archetypal imagination gives an ontological value to the whole of these works, providing the opportunity to explore human nature and meaning. It can be interpreted that Picasso moved from the visible to the invisible. Picasso's inner journey towards individuation resulted in “something sacred”, especially as the mandala connotation of the last two portraits suggests. Picasso was baptized Catholic and raised by a devout mother. Early in his painting career, he drew religious scenes, depicting Christian subjects, such as *The Crucifixion* (1930). He did not remain a Catholic in later years and instead claimed to be an atheist (Richardson, 1991; Dillenberger & Handley, 2014). However, just like Dante's spiritual journey with Virgil, this series is about Picasso's journey to “the place where human, animal and spirituality meet”, that is, to his own soul, where the Faun is his guide. It has been proven that this consciousness emerged 30,000 years ago, during the Paleolithic period (Armstrong, 2019: 3–15). Armstrong argues that this emerging consciousness may be the result of the imagination of prehistoric people. He even went so far as to argue that imagining through symbols and metaphors, the archetypal imagination “*not only creates the world but can also be a paradigm of the work of Godhead*” (Armstrong, 2000: 3–12).

“You have to be able to say that a painting is as it seems in its capacity to move us because it is as if it had been touched by God. But people think it is a spoof, and yet it is the closest to the truth” (Ashton, 2001: 25).

In this research, Picasso's nine Faun series has tried to discover a different aspect of him. Based on the Faun paintings, which are the product of Picasso's archetypal imagination, his paintings were examined in order to discover his soul and reveal his inner journey. The individuation process occurs when the self integrates all parts of the soul and merges with the “sacred”. Picasso's inner journey started with his self-identification with the Faun archetype and resulted in reaching his own sacred.

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Visual References

Image 1.

https://cataleg.museupicasso.bcn.cat/fitxa/museu_picasso/H290326/?lang=en&resultsetnav=61bf9fa67b334 (Date of Access: 22.08.2022).

Image 2. <http://ramsayonline.com/picasso-last> (Date of Access: 20.02.2022).

Image 3. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.02.2022).

Image 4. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 24.11.2022).

Image 5. <https://www.trowbridgegallery.com/FineArt> (Date of Access: 09.05.2022).

Image 6. <https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/picasso-peace-and-freedom/picasso-peace-and-freedom-explore-3> (Date of Access: 11.03.2022).

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Image 7. <https://www.museepicassoparis.fr/en/node/152> (Date of Access: 22.03.2022).

Image 8. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.08.2022).

Image 9. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.08.2022).

Image 10. <https://jo-joel.com/don-amarillo> (Date of Access: 28.08.2022).