# Art Time

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# Art Time

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# Art Time

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### RESEARCH ARTICLES / ARAŞTIRMA MAKALESI

# Reading Artwork With 3D In Painting
## Resim Sanatında 3D İle Eser Okumak

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**ABSTRACT**

Artwork analysis has been practiced by experts in the field for centuries with traditional methods. The innovative approach brought by the technology that developed with the industrial revolution also changes the methods used in the work analysis process. The aim of this study is to examine the works of art through 3D software and to evaluate the foreground elements of the work in all its details, including the information about the period in which it was made. The sub-objectives of this study are to get to know the works of famous artists more closely by the society, to strengthen the bond between the audience and the work, and to make the works of art more understandable because they can reach all segments of the society. In line with these purposes, Osman Hamdi Bey's "The Tortoise Trainer" was reconstructed using 3D modeling software and a visual analysis of the obtained data was made. The study was designed according to the qualitative research model. The theory of the research was made according to the historical pattern, and the sources were reached with the literature review technique. With 3D modeling software, different works of art can be evaluated in terms of art criticism and can present original perspectives on the works. In this respect, the study constitutes an important resource for art criticism research to be carried out with 3D modeling software.

**Keywords:** 3D, Digital Art, Osman Hamdi Bey, The Tortoise Trainer, painting

**ÖZ**

Sanat eseri analizi, bu alanda uzman kişiler tarafından yüzyıllardır geleneksel yöntemlerle uygulanmaktadır. Sanayi devrimiyle birlikte gelişim gösteren teknolojinin getirmiş olduğu yenilikçi yaklaşım, eser analizi sürecinde kullanılan yöntemleri de değişikliğe uğratmaktadır. Bu çalışmanın amacı, sanat eserlerini 3D yazılımlar aracılığıyla ele alıp incelemek ve yapıtın ön plan elemanlarını yapıldığı döneme dair bilgiler dahil olmak üzere tüm ayrıntıları ile değerlendirebilmektir. Toplum tarafından, ünlü sanatçılara ait eserlerin daha yakından tanınması, izleyici ve eser arasındaki bağı kuvvetlendirmesi, sanat eserlerinin toplumun her kesimine erişebilmesi dolayısıyla daha anlaşılabilir olması bu çalışmanın alt amaçlarını oluşturmaktadır. Bu amaçlar doğrultusunda araştırmada Osman Hamdi Bey'in "Kaplumbağa Terbiyecisi" adlı eseri 3D modelleme yazılımı kullanılarak yeniden kurgulanmış ve elde edilen verilerin görsel analizi yapılmıştır. Çalışma nitel araştırma modeline göre desenlenmiştir. Araştırmanın kuramsal, tarihi desene göre yapılmış, literatür tarama tekniği ile kaynaklara ulaşılmıştır. 3D modelleme yazılımı ile farklı sanat eserleri sanat eleştirisi bakımından değerlendirilip, eserlere yönelik özgün bakış açıları sunabilir. Bu yönüyle çalışma, 3D modelleme yazılımı ile gerçekleştirilecek sanat eleştirisi araştırmalarına önemli bir kaynak oluşturmaktadır.

**Anahtar Kelimeler:** 3D, Dijital Sanat, Osman Hamdi Bey, Kaplumbağa Terbiyecisi, resim

## Introduction

In the history of humanity, the concept of technology first entered our lives with "hand technology". The first paintings seen on the walls of Altamira and Lascaux caves were made with the help of "hand", which was also used in the period and can be called the only technology of the period. Therefore, the concept of technology can actually be defined as a familiar concept (Uğurlu, 2008, p. 247–260).

Özsezgin said that from the moment a person stepped into the world of existence, he researched various methods of being able to dominate his environment and those around him, and he made a great effort to make objects useful for himself. As a result of this effort, new steps taken in the field of science and new inventions gave birth to the concepts of industry and industry and showed a rapid growth after this process (Özsezgin, 1993, as cidet in Renkçi Taştan, 2016, p. 172).

Along with the developing world, the industry has transformed the tools of the age into tools of art. The artist involved in the artistic creation process, on the other hand, could not save himself from cooperating with technology today, and at the same time, he could astonish his audience with the help of a button if he wanted to. As a consequence, the developing world and industry have turned the tools of the age into tools of art at this point (Coşkun, 2016, p. 79).

While the scientific and technological developments brought by the 20th century were sometimes used as a theme in the works of artists, they also allowed the works to be revealed with technology, thus emphasizing the importance of interdisciplinary unity (Bingöl & Bingöl, 2018, p. 107).

The use of different materials in contemporary art and the increasing prevalence of interdisciplinary studies have revealed the artist's desire to reveal his work without using paint. Although paint is still dominant today, artists have put forward the idea that different materials should be used. The inclu-

sion of technology in art can be considered an effective material in our age.

The conceptual framework of the research was shaped by the relationship between painting art and technology, 3d modeling, and scanning the sources of possibilities brought by digital technologies. In the theoretical research on contemporary art, digital artworks, the examination of artists and their works using computer-aided 3D software, the interpretation of the technological images obtained and the 3D modeling of the determined works of art after an application study has been determined as a comparative work interpretation with the original data.

The outcome of literature review, it was seen that no analysis or examination was carried out in order to better recognize and promote the works of art belonging to famous painters, to establish a stronger bond between the work and the audience, and to make the works more understandable for all segments of the society, through 3D software.

Also, it has been determined that no technological software is included in this process in making the criticism of the work.

Referring to these shortcomings, "How to read a picture with 3D?" identified as the problem statement. The research and application work carried out was structured and concluded around this problem.

## Method

Qualitative research model was used in the study. The text defined the qualitative research model as the holistic presentation of perceptions and events in the natural environment by using qualitative data collection tools such as observation, interview and document analysis (Metin, 2015, p. 15). The aim of those who do qualitative research is to examine the theories created on an empirical basis more deeply, to strengthen the theories created, as well as to reveal new theories (Seggie and Bayyurt, 2021, p. 17).

Literature review technique is also another technique used in the research. 3D modeling software was used in the application phase of the research. The link between the data obtained from the historical pattern and the 3D modeling has been plasticized. The plastic elements of the painting were realized with an application study focused only on the front structural elements by using the art criticism method.

The work used in the application belongs to Osman Hamdi Bey, an artist of the Ottoman Period, and it is a work that contains reflective elements created with the layout of the space.

In the scene, which was designed with Sketchup, one of the computer-aided 3D modeling software, the photo matching technique (mach photo) included in the software was used as a method. After a digital image belonging to the work is imported into the program, the origin note is marked and perspective escapes are created on the photograph. The surfaces were created by drawing lines over the perspective escapes created, and the objects seen on the work were modeled exactly. The visuals obtained from the tile panels of the surfaces in the space are covered on the created surfaces and it is aimed to be the same as the reality of the space. As a result of the coating process, the light settings were made and the rendering process was performed.

In the part of historical research and reconstruction with 3D, the preliminary structure of the painting was evaluated with the method of art criticism. Art criticism is based on two separate structures, the front and the back. While the front structure is defined as plastic elements that can only be seen, the back structure is the information-based data related to the date and place of the work or design product, and the life of the artist - historical, economic, socio-cultural dynamics. In this context, the front and back structure of the work is determined in four basic stages.

While Boydaş defines the definition as making a complete list of all visual and sensory objects that can be seen in the work, that is, as an inventory process, he says that it is related to the organization of art/design elements according to the principles of artistic arrangement during the resolution phase. At the same time, it is essential to look at the organization of elements such as line-dot effect, color, texture, stain, valor, light, shape, form (form) in the dissolution stage according to principles such as balance, emphasis, rhythm, repetition, harmony, contrast, ratio-proportion, and space. mentions (Boydaş, 2007, p. 43–44).

The four-based art criticism method consisting of definition, analysis, interpretation and judgment; The preliminary structure analysis of the work has been deciphered in accordance with the identification and analysis steps.

The results obtained from the 3D modeling were compared with the front structure elements of the original work, and the spatial comparison of the picture, which took place in the real space, was made. In this way, how much the fictional space overlaps with the reality, what kind of perspective the artist uses and the possible point of view are also discussed.

### The Relationship between Painting Art and Technology

By the end of the 18th century, the progress in the field of technology and science also showed its effect on the art of painting. It is seen that the art of painting, which is under the influence of technology in terms of technique and knowledge, has undergone emotional and intellectual changes. Technology has also led to the emergence of a number of technical variations on the picture (Öznülüer, 2014, p. 46).

In response to this change and technical diversity, the artists used technological devices as a tool in the production process and transformed this advantage into an effort to seek new forms through traditional art. For example, the ability to reveal images, forms and their various variations that are very hard or not possible to do manually, to interpret the dimensions of the sculptures modelled through 3D programs as desired, to change the material of the material in as little as a second, to reveal the artifacts in seconds. These are the first things that can be said to be delivered to many people living in the world by the help of internet (Tanyıldızı, 2008, p. 8–9).

The biggest development that has an effect on the art of painting can be shown as the use of digital images in a well-rounded of areas via computers and the internet. It is quite natural for art to find a new definition for itself in this process, because it is an undeniable fact that art always seeks new methods and tools at the stage of constructing a new language and reality (Özkaplan, 2009, p. 20).

Societies continue their lives in a world dominated by the "digital image and visual culture" created by the improvement of technology in the 21st century. Art, which uses perception as food in every aspect of daily life, changes and expresses itself in new ways. People can learn this new way of expression only with the desire to understand and solve this boundless confusion (Avcı, 2013, p. 23).

Producing images with the help of technology, which is contrary to the basic principle of modern art, creating a mechanical copy of nature and being able to be reproduced can be seen as the reason for this contradiction. The artist, whose technical way of thinking and seeing has changed, used to convey his thoughts using canvas and paint, but now he reveals the images he will create through technological products (Zeytin, 2008, p. 16).

Technology, art and human connection are very effective in the production process of art. Changing art through updated technology has contributed to the development of production with the help of different techniques. Therefore, the existence of technology has been accepted as an experiment as well as a reflection of nature in art. It has been observed that the works that cannot be produced in the absence of technology are produced more easily by means of computers. Now the virtual world has taken the place of reality, has begun to come to the fore in the art world, and has put pressure on the necessity of reorganizing art history in a way that includes the concept of "digital art" (Sağlamtimur Özel, 2010, p. 216).

**3D Modeling**
Computers do not consist of only the parts and operating systems that make up the computer. It also includes various software that allows the realization of the work that we can do through the computer. One of these software is 3D software used by architects, interior designers, engineers and graphic professionals dealing with computer graphics.

"To be able to model the form of a living or non-living being in three dimensions can be done by means of various computer software. The resulting product is called a 3D model. Models can also be viewed as 2D images on the computer. The designed 3D model can also be converted into a real physical object using 3D printing technology via 3D printers. In short, it means having 3D depth" (Taşkesen, 2017, p. 62).

Polat, 3D modeling; described it as a type of visual creation that has the desire to add depth to the object by using the real size in an area that does not actually exist (Polat, 2019, p. 4). Ocvirk, on the other hand, states that the only feature that distinguishes the 3D modeling technique from the 2D visual creation technique is to have 360-degree control over the objects in the design process and states that "In two-dimensional graphic arts, images usually exist in two dimensions, but they can create an illusion spatially" (Ocvirk et al., 2015, p. 32). According to Gürer, "The main purpose of three-dimensional design studies is to prepare to give new visuals and new messages by using visual memory and similarities effectively" (Gürer, 1992, p. 27).

Human is an entity that can perceive objects in three dimensions with the help of light and shadow, and can convey the objects he has drawn on the surface as if they are three-dimensional with the help of light and shadow. However, although the objects transferred to a two-dimensional surface seem to be three-dimensional, it is impossible to walk around these objects, to look under or above them, and to turn them to the right or left. However, by using 3D software, it becomes possible to look at an object 3D modeled in the software from any angle or to rotate 360 degrees around it.

The first known 3D human model in history was created by William Alan Fetter using the wireframe method. Fetter defined this figure, known as the "first human" (Image 1), as the "Human Figurine" (Franke, 1986, p. 103).
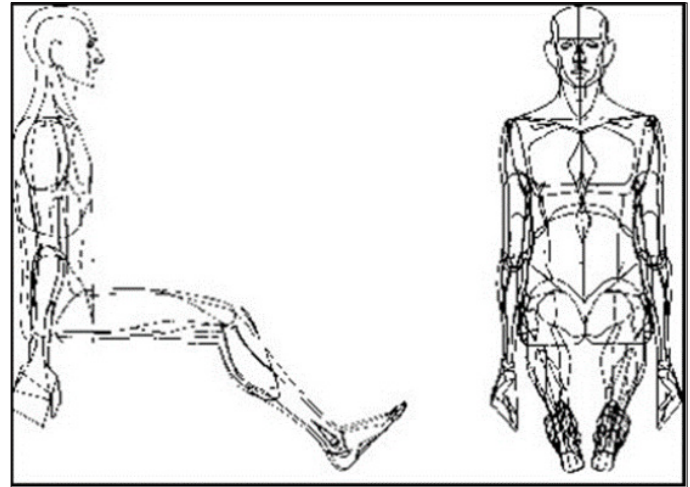

**Image 1**.
*First Human (Fetter, 1964)*
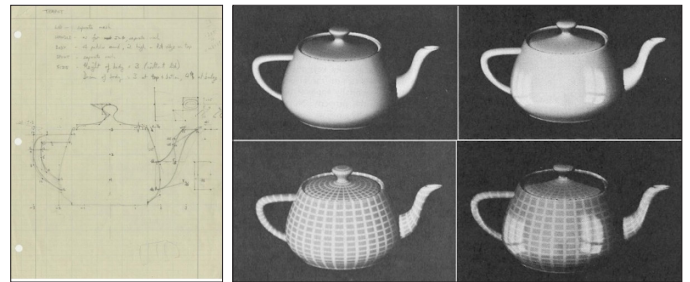

**Image 2**.
*Utah Teaport (Newell's, 197)*

Cannon Evans and Ivan Edward Sutherland, who laid the foundation of computer graphics used today and were trainers of some computer companies at that time, may not be aware that they are raising a pioneer named Martin Newel. While aiming to create a form with an amorphous but measurable structure in order to test the 3D scenes, which are quite simple today but quite complex at that time, Newel determined a melitta-type teapot as a reference for himself. He managed to create a geometry just by modifying its main form and discovered the Utah Teapot (Image 2), which is now used as a reference in 3D computer graphics.

At the end of the 1970s, an algorithm was discovered in which the front surfaces could be seen without seeing the back surfaces on the computer screen, and it was named the Newel algorithm. As a result, users were able to create 3D models with surfaces, rather than lines and mathematical data, which now allow them to see only wireframes in their viewports.

3D modeling can generally be defined as two groups as architectural and organic modeling. In architectural modeling, solid or solid modeling, that is, more angular and rigid models, can be created, while in organic modeling, objects with any texture or structure that exist in the world can be modeled.

**Opportunities of Digital Technology**
The art form, which is created as a result of the use of digital technology and which has the feature of being virtual, meets aesthetic values is defined as "Digital Art" (Çokokumuş, 2012, p. 53).

Graphics, on the other hand, is digital art; It is described as the use of graphic programs or special software as a new tool in art

**Image 3**.
*Franke "Bitwa pod Grunwaldem" Render Reconstruction (Herbert W. F, 1878).*



**Image 4**.
*Bursa Green Mosque Floor Plans*

expression and its reflection on the production of the image revealed on the screen with the technical language formed by the numbers mathematically (Çizgen, 2007, p. 69).

The use of computer technology offers several benefits in making the design more functional. It provides more effective and faster designs. It is important in the realization of texture, perspective, color, shape, animation and volumes that are difficult to perform manually. Thus, computers, which offer new possibilities during the creation of the work, enable the user to reach their purpose faster (Bölükoğlu İz, 2002, p. 255).

With digital art, the work itself can be reproduced on digital media using technology, while works created with traditional methods are also exhibited with the help of a technological tool, and they have the chance to reach a much larger audience (Ersöz Karakulakoğlu, Selva Askeroğlu, 2018, p. 412).

If we give an example of a work done in this regard, the digitally prepared 3D reconstruction of the Polish artist Jana Matejko's Grunwald War / Bitwa pod Grunwaldem, exhibited in the Warsaw National Museum, stands out as an important work (Soydan, 2020, p. 40).

Çıracıoğlu stated in his research that digital arts can be handled in a way that covers many different disciplines (Çıracıoğlu & Salderay, 2021).

**Findings and Interpretation**
Within the scope of the study, 3D modeling of Osman Hamdi Bey's "The Tortoise Trainer" was made, and the preliminary structural elements of art criticism were analyzed and the analyzes obtained were revealed.

Osman Hamdi Bey is an artist who is known for his different personal characteristics and has made great contributions to the fields of archeology and museology in our country. It is known that Osman Hamdi, the eldest son of Edhem Pasha, was born on December 30, 1842 (Demir, 2020, p. 33).

He is known as the first painter to use figures painted in large sizes in Turkish painting art. Even though there were figures who used figures among his contemporaries, they remained in the background in the places or compositions in which they were used. In the works of Osman Hamdi Bey, on the contrary, more self-confident figures are seen (Demirsar, 1987, p. 33).

While the artist used photography for the spaces, like other artists of his period, he used live models for his portraits. He drew
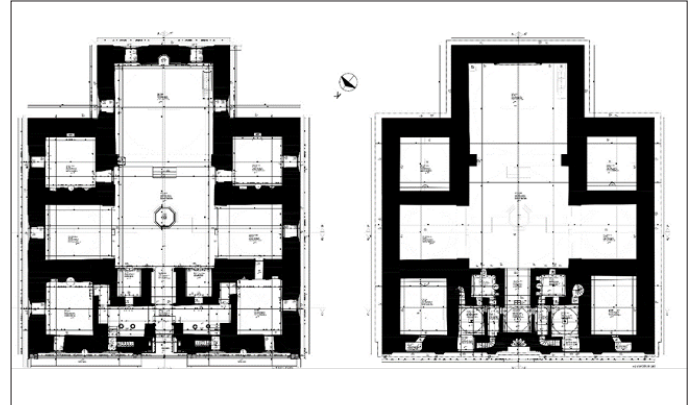


**Image 5**.
*Two Different Versions of the Tortoise Trainer (1906 Version on the Left, 1907 Version on the Right)*

the photograph he had taken in a random environment on the canvas surface with the collage technique (Demir, 2020, p. 9).

Although the work is known as "The Tortoise Trainer" in Turkey and abroad, it is known as "L'Homme Aux Tortues", that is, "Man with the Tortoise" in France (Eldem, 2009, p. 21). This work is considered one of the most important works of the artist. It is known that the artist used the Hünkar Mahfili on the floor just above the Yeşil Mosque entrance for the work, which has two versions, which are known to have some differences (Demir, 2020, p. 22). When the architectural plan of the mosque is examined, it is seen that the building consists of two floors (Image 4).

**Artifact Analysis**
The first layer of the work is the paint in the visible state of the painting and the fabric that forms the canvas.

When we look at the second layer, we see the space in which the painting takes place in the front structure, the object and the light in the space. It is known that Osman Hamdi Bey has different works in many places. However, there are some places that he uses more than once in his works, and the first of these plac-

**Image 6**.
*Hünkar Mahfili Window Inside View*



**Image 7**.
*Hünkar Mahfili Window Exterior View, Green Mosque Door, Bursa C.J. Fettel Photograph 1870.*

es is the Yeşil Mosque in Bursa. The Tortoise Trainer, which has two different versions that he transferred to the canvas in 1906 and 1907, which is related to the work, is also in the Yeşil Mosque (Demir, 2020, p. 22). When the two works are compared, visible differences are observed (Image 5).

An old male character appears before us with his yellow turban, ney in his hand, nakkari hanging on his back, and turtles around the figure, seen right in front of the window of the Hünkar Mahfili. The most basic difference that can be seen at first glance is the windows. While the tile piece under the window arch was not found in the first version, it was added to the picture in the later version. In addition, the vase seen in the window space in the later version and the painting "Muhammad" that we can see in the upper right part of the wall are not seen in the first version. While there are five turtle figures in the first version, there are six turtles in the other version.

Although the window joinery seen in the work has been changed to plaster ornaments today (Image 6), it is seen that the wooden window was in place before the restoration in the old photographs of the building (Image 7).

Since no difference was observed between the tile panels seen in the photograph taken inside the space and the panels processed

in the work, it is obvious that the tile panels were not added later by the artist. Considering the plan of the mosque, it is observed that while the façade facing the window is located in the north, the light seen on the right wall of the window on the figure was added with the interpretation of the artist.

The movement of the object in the space is the male figure in the space and the turtles lined up around it. The old figure standing in front of the window, leaning forward in a red robe, is looking at the turtles.

In the first painting by Osman Hamdi Bey in 1906, there are turtles eating vegetables and an old man dressed in red oriental clothes that looks like a dervish. It is clearly seen in the photographs taken in 1873 in Ottoman Sheathing style (Dress-i Osmaniyye, 1873) that the turban on the head of the dervish was used instead of a dervish turban, using a traditional headdress peculiar to the 19th century (Image 8) (Eldem, 2019).

Eldem states that the education that the artist wants to give to his students here is actually a reflection of his reaction against his students not hearing him and not understanding what he is saying. He also mentions that the movement exhibited by the figure has comments that "Osman Hamdi wants to point out that in this painting, just like it takes time to educate turtles, it will take time for Turkish people to be educated and civilized" (Eldem, 2009, p. 25–26).

**Image 8**.
*Osman Hamdi Bey in his Oriental outfit in Vienna, 1873. Edhem Eldem collection.*



**Image 9**.
*Japanese engraving found in an article by Swiss diplomat Aimé Humbert about Japan in an issue of the French travel magazine Le Tour du Monde in 1869.*

In the observed individual portrait, a single figure portrait can be examined. According to Derci, "The main point in Osman Hamdi Bey's figure formation is based on the photographs he took in a studio with different traditional clothes. These photographs also allow the artist to include himself in some of his paintings" (Derci, 2016, p. 112). Therefore, the probability that the figure appearing in the work belongs to him is quite high. The tired expression on the figure's face is clearly visible. Compared to the engraving by Aimé Humbert, it can be said that it resembles the figure on the engraving (Image 9).

The finished version of the painting, which is the ideal image, shows the painting itself. As described in the sources researched, it is thought that the main theme that Osman Hamdi Bey is trying to convey to the audience is the discomfort caused by the low success rates of the community around him, as well as the visual state of his critical attitude towards the tired and worn out state.

Hünkar Mahfili, which is the subject of the work as a place, was modeled on an architectural project using the 3D software called Sketchup and was first reconstructed in the virtual environment (Image 10-11-12).

After the 3D modeling was created, the textures (coating) of the model were defined on the surfaces with the photographs tak-



**Image 10**.
*Hünkar Mahfili in 3D Model from the Artist's Eyes 3D*



**Image 11**.
*View of Hünkar Mahfili from the Upper Layer to the Window in a 3D Model*
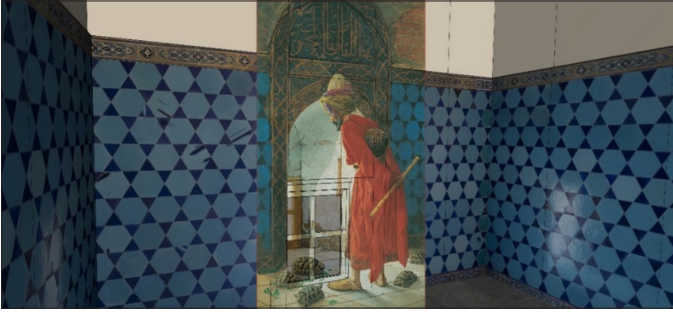
**Image 12**.
*Overlaying the Artifact with the 3D Model (Matchphoto)*
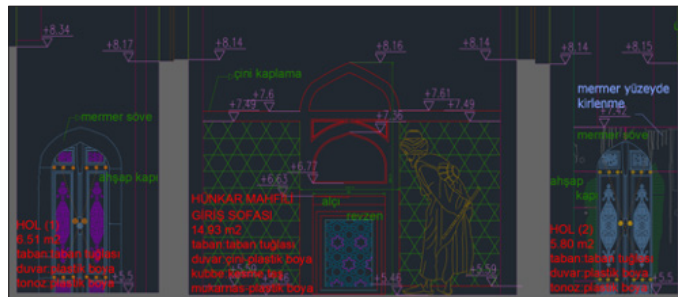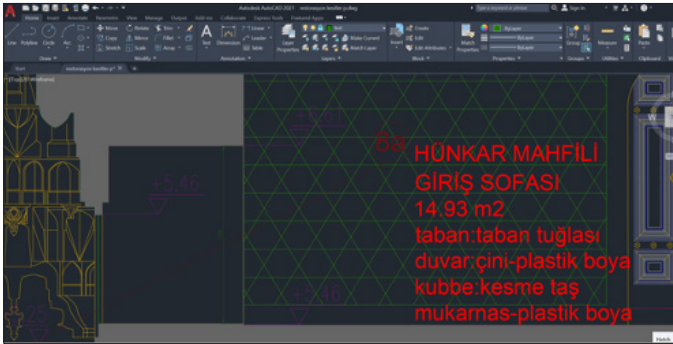




**Image 13**.
*Hünkar Mahfili AA/ BB Section*
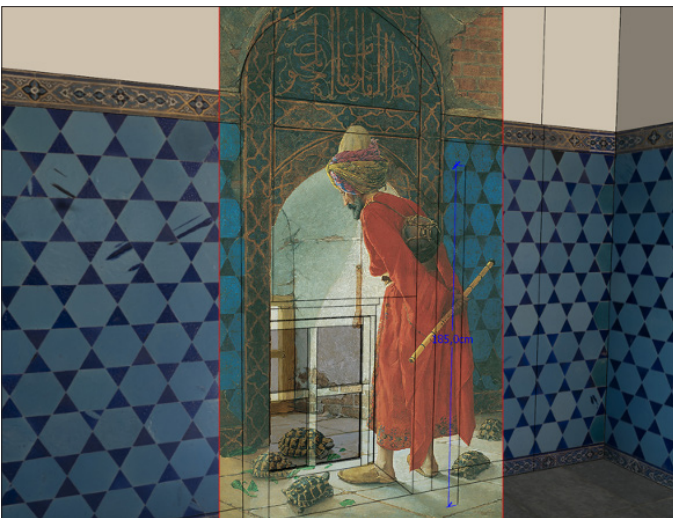


**Image 14**.
*Matching Artwork and 3D Model with Mach photo Technique*

en in the Hünkar Mahfili, and today's realistic appearance was obtained. After the material was defined, the camera angle was determined by using the matchphoto technique with the origi-



**Image 15**.
*Left side section of the building*



**Image 16**.
*Render Image from 3D Model*

nal work, and the visual and 360-degree panoramic image of the space was reached with the Vray rendering program.

As seen in the technical drawing of the building, the window in front of the figure is 114 cm high and 83 cm wide (Image 13).

The width of the tile borders seen on the right and left of the window is 114.13 cm, and the height of the window seen from the ground at the end of the arch is 266 cm. When the perspectives of the work and the modeled space are overlapped, it is seen that the dimensions of the work and the real window do not overlap, and the window in the work is transferred to the picture in a shorter size.

It is seen that the apparent depth of the window is drawn deeper on the work, and at the same time, the perspective escapes of the work and model floor do not match (Image 14). In addition, through this method, the estimated height of the figure in the space is also observed.

When the left side section of the building is examined, the camera placed next to the door shows the point where the artist looked at the composition that made up the work (Image 15). The distance of the camera to the window was measured as 364 cm.

The render output obtained from the angle placed at the artist's point of view actually shows the exact image that the artist has seen (Image 16).

Again, when panoramic camera is preferred from Vray render camera settings, it is possible to obtain 360 degree panoramic rendering image (Image 17).
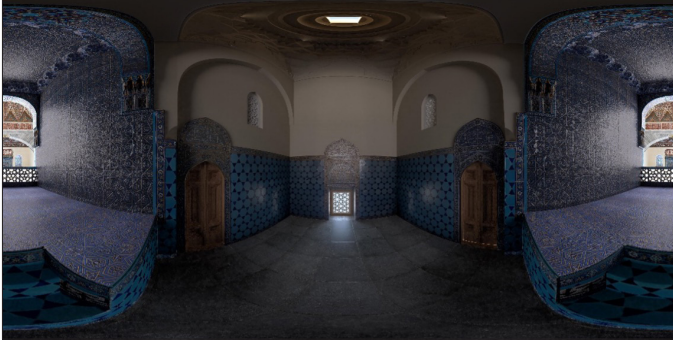
**Image 17.**
*Hünkar Mahfili Panoramic Render Image*

## Conclusion

Analyzing and criticizing the determined work with an innovative perspective, using computer-aided 3D modeling software, which is the product of the technology that emerged as a result of the industrial revolution that took place in the 19th century and mid-19th century, within the scope of the research and application under the title of "Reading a work in 3D in the art of painting" carried out.

In this context, in the research; As the subject, an artist who takes place in the interior and is included in the Impressionism art movement was preferred. 3D modeling was made on the original image of the selected work, the closest materials to the materials seen in the work were defined on the modeled objects, and the renders were taken after the light and camera settings were made. At the same time, it is possible to look at the composition in which the picture passes through the eyes of the artist in 3D through VR glasses.

The greatest development in the field of plastic arts, which is thought to affect the art of painting, is known as the invention of the camera. Artists acted with the motive of conveying what they saw in every age they lived; However, the image transfer process made by the camera is much less costly and less time-consuming, which has affected many artists. It is not surprising that the person who made this great discovery had access to computer technology without delay. It is seen through the application that the use of computers can be used in the interpretation of the works of artists, as well as in the production of works of art.

Osman Hamdi Bey first took a photograph of the Hünkar Mahfili, which he chose as the venue in his work, and then transferred it to the canvas. It is known that the artist uses the squaring technique in the sketches of the works; but when the real space and the space within the work are compared, perspective differences are seen. Apart from this, although the window is on the north façade, light movement is perceived from the window as if it were in the south or west. The interior, which should be darker under normal conditions, is rendered much brighter than on the canvas surface.

Although the area that the artist looks at is a wide angle in the 3D modeled work, the artist still processed as much as he saw the area he wanted to see and limit on the canvas surface. The perspective escapes of the interior space that the work deals with, the intensity of light, the use of vivid or pale colors, and the addition of an object-figure into the space are related to what the artist has in mind.

The 360-degree render image obtained from the 3D-applied work allows the artist to look at the place and its surroundings through VR glasses, while at the same time, it makes the domes of the mosque visible along with the area where Hünkar Mahfili, which is behind the point where the artist looks at the work, which is impossible to see in the painting.

It is hoped that the study will guide future studies in terms of both analyzing multiple works in terms of method and technique and bringing different perspectives to the works. 3D artworks produced with 3D software can be used as course materials in the art education process. In the courses for the study of art, a different interpretation technique can be given to the instructors and students, and in this way, the presentations can be enriched. This richness can be integrated into art museums and offer different experiences to those who visit the museum.

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# Cultural Relations of Azerbaijan

## Azerbaycan'ın Kültürel İlişkileri

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**ABSTRACT**

Azerbaijan is one of the ancient sources of human civilization. The facts about the ancient and medieval cultural relations of Azerbaijan are reflected in this scientific article. Historians' information on various fields of Azerbaijani culture, as well as architecture, literature, and fine and musical arts, is summarized here. The researches of Azerbaijani art historians, historians, ethnographers, and archeologists contain enough valuable information to restore the process of mutual cultural exchange and mutual artistic relationships at the required level. In our opinion, these prove thoroughly the great role of historical interrelationships in the cultural development of Azerbaijan. It is known that the higher the culture of a nation, the more actively its art interacts with other nations. The points that are closely related to the mentality of the Azerbaijani people are noted in the article. The study of Azerbaijani art in the context of interaction with regional cultural systems is both a topical and important issue in modern times. The study of interrelationships allows us to study different layers of Azerbaijani art and culture, helps to understand the results of the culture of different periods during the development history of the Azerbaijani people, and, most importantly, to appreciate the contribution of the Azerbaijani people to Oriental culture. In this article, the author presented chronologically the stages of development of medieval Azerbaijani music culture. In the article, the renaissance stage of the 12th-century Azerbaijani culture is systematically indicated.

**Keywords:** Art, culture, fine arts, history, music

**ÖZ**

Azerbaycan, insan uygarlığının en eski kaynaklarından biridir. Azerbaycan'ın eski ve ortaçağ kültür ilişkileri hakkındaki gerçekler bu bilimsel makalede yansıtılmaktadır. Tarihçilerin Azerbaycan kültürünün çeşitli alanları ile mimari, edebiyat, güzel ve müzik sanatları hakkındaki bilgileri burada özetlenmiştir. Azerbaycanlı sanat tarihçileri, tarihçileri, etnograflar ve arkeologların araştırmaları, karşılıklı kültür alışverişi ve karşılıklı sanatsal ilişkiler sürecini gerekli düzeyde yeniden tesis etmek için yeterli değerli bilgileri içermektedir. Kanaatimizce bunlar, Azerbaycan'ın kültürel gelişmesinde tarihsel ilişkilerin büyük rolünü tamamen kanıtlamaktadır. Bir milletin kültürü ne kadar yüksekse, sanatının diğer milletlerle o kadar aktif bir şekilde etkileşime girdiği bilinmektedir. Makalede Azerbaycan halkının zihniyetini yakından ilgilendiren noktalara dikkat çekilmiştir. Azerbaycan sanatının bölgesel kültürel sistemlerle etkileşim bağlamında incelenmesi, modern zamanlarda hem güncel hem de önemli bir konudur. Karşılıklı ilişkilerin incelenmesi, Azerbaycan sanatının ve kültürünün farklı katmanlarını incelememize, Azerbaycan halkının gelişme tarihi boyunca farklı dönemlerin kültürünün sonuçlarını anlamamıza ve en önemlisi Azerbaycan halkının Doğu kültürüne katkısını takdir etmemize yardımcı olur. Bu makalede yazar, ortaçağ Azerbaycan müzik kültürünün gelişim aşamalarını kronolojik olarak sunmuştur. Makalede, XII yüzyıl Azerbaycan kültürünün rönesans aşaması sistematik olarak belirtilmektedir.

**Anahtar Kelimeler:** Sanat, kültür, müzik, Güzel sanatlar, tarih

## Introduction

The development of Azerbaijani society in economic, political, and especially cultural spheres on all parameters of world civilization is of great importance in the context of interrelationships. The study of the interrelationships of Azerbaijani folk art explores specific ways of forming Azerbaijani culture because Azerbaijani art is formed in close connection with the culture of other nations. It is known that the higher the culture of a nation, the more active its art interacts with other nations.

Let us note another point that is closely related to the mentality of the Azerbaijani people. The Azerbaijani people's main features are humanity, tolerance toward other peoples and representatives of

other religions, respect for the culture and traditions of peoples belonging to other religions since the beginning of their history. It is this aspect that has led to the openness of Azerbaijani culture, its understanding of the Persian, Arabic, Turkish, and Slavic creative civilizations with which it has been in a relationship for many centuries and its assimilation with them.

The study of Azerbaijani art in the context of interaction with regional cultural systems is both a topical and an important issue in modern times. Well-known Azerbaijani culturologist, Doctor of Historical Sciences, Professor Fuad Mammadov emphasizes the cultural exchange of natural-geographical conditions, biological codes, genetic traits, and social and historical environment among the important factors of development while studying the processes of culture formation. He writes: "The main factor of the development of any original national culture is cultural exchange, a sense of innovation, the ability to work creatively with the national cultural achievements of other peoples and to apply it organically to national culture. This depends on the development of the historical process of the internal content of culture, antiquity and innovation, reactionary, outdated ideas and traditions, advanced innovations of world culture and universal humanistic values. So, cultural exchange creates conditions for the development of national culture at a higher level" (Mamedov, 2002, p. 534).

The concrete development of Azerbaijani art is based on the investigation of art relationships, as well as the implementation of comparative analysis. The relevance of this view is also explained by the fact that national cultures became possible in the 16th–19th centuries, especially as a result of the expansion of national exchanges. As a result, a "whole planetary system" of culture has been determined today, in the 21st century. The future of civilization and, at the same time, the development of Azerbaijan depend on the rise of cultural level and spiritual progress. So, the study of cultural experience and the study of the historical regularities of creativity are very relevant. Azerbaijan is one of the ancient sources of human civilization. Archeological excavations have discovered material cultural artifacts from the Paleolithic period. Azerbaijani culture has felt the influence of world civilization—Sumerian-Mesopotamian, Anatolia, and Elamite cultures. The process of "cultural universalization" has taken place in the history of Azerbaijan for many centuries (F. Mammadov). In other words, the interrelationships of cultures were so active and important that they often determined the style of art.

Later, cultural and historical interrelationships were established with the people of the Caucasus, Anatolia, Syria, Mesopotamia, Iran, and the Scythians. The ancient states in the territory of Azerbaijan—Media, Atropatena, and Albania gave their place to the history of cultural evolution of the Middle Ages, which passed three main stages. The processes of mutual cultural relationship, citation, cultural interchange, and assimilation have played a decisive role in the consolidation of the Azerbaijani people and their culture. The 12th century is rightly considered the period of the Azerbaijani Renaissance. Azerbaijani cities such as Baku, Ganja, Shamakhi, Nakhchivan, and Tabriz developed exactly during this period. Astrology, mathematics, natural science, philosophy, medicine, and other fields of science flourished. Of course, this progress would not be possible without the factor of cultural interrelationship. Relationships with Iran, Syria, Egypt, Iraq, and other countries were active. So, besides Azerbaijani scientists, scientists from Iran, Syria, India, and China also conducted research in the library with 20,000 books, in the observatory built by Nasreddin Tusi in Shamakhi (at that time Maragha) in the 12th century. Besides various sciences and humanities, religion, logic, mathematics, as well as astronomy, medicine, and natural science were studied here.

## Discussion and Conclusions

Music and literature developed highly during the Azerbaijani Renaissance. Beautiful architectural monuments were built. A qualitative feature of the Azerbaijani Renaissance was that it included not only the revival of unique ancient values but also the integration of Greco-Roman values created in the classical and Hellenistic periods into the national culture. The Azerbaijani Renaissance created conditions for the cultural universalization of the behavior and lifestyle of various ethnic and social intellectuals gathered within the framework of classical Islamic culture. This cultural process, which took place in the conditions of extensive development of internal and external relationships of Azerbaijan's central cities in the Middle Ages, became the first embryo of the transition to a worldview of a new era in the style of feudal thinking.

According to scientists, the medieval period of Azerbaijan is characterized by a special activity of cultural relationships. Influence by the common cultural values of Persian, Arab, and Turkish civilizations enriched local traditions and gave a unique look to Azerbaijani culture. The adaptation of the ancient, pre-Islamic tradition to Islamic culture in Azerbaijan was on the path of cultural development in the new historical conditions. Then, there is a more fundamental encounter of the sedentary ethnos with the new nomadic Turkic ethnoses in the historical culture of Azerbaijan. All this allowed the formation of art interactions, new works, new styles, and trends. The success of Azerbaijani diplomats in the development of Azerbaijani culture and art should also be emphasized. So, thanks to the Aghgoyunlu ruler Uzun Hasan's wise activities, Azerbaijan had diplomatic relationships with Russia, Italy, Hungary, Austria, Poland, and other European countries in the 15th century.

At the same time, the 12th century is considered the cultural renaissance of Azerbaijan. The development of cities, economic growth increased the interest in the study of ancient philosophy, understanding the basics of science and art. The works of Nizami Ganjavi, Bahmanyar, Khagani Shirvani, Abul Hasan Shirvani, Safiaddin Urmavi, Ajami Nakhchivani, Qatran Tabrizi, Mahmud Shabustari, Nasreddin Tusi, Imadeddin Nasimi, and Mohammad Fuzuli enrich the information on interrelationships and cultural contacts. We are talking about the creative use of the achievements of ancient, Arab-Muslim, Persian, and Turkish cultures. At the same time, Azerbaijani educators applied this issue at the end of the 19th century. Because of their encyclopedic knowledge and mastery of other periods, they applied to the experience of world culture and in this case compared it with the culture of native Azerbaijan. They respected not only their own culture but also the culture of other nations. So, the great enlightener Abbasgulu aga Bakikhanov was fluent in Russian, Persian, Arabic, and French. This ability allowed him to penetrate deeply into the cultures of those people. A. Bakikhanov noted the importance of a relationship with the culture of other nations in his works "Gulustani-Iram," "Ganuni-Gudsi" ("Grammar of the Persian Language"), "Asrarul-Malakut" ("Secrets of the Universe"), and "Kashful-Garaib." A. Bakikhanov was the author of the project to establish a Muslim school based on the study of Russian and Persian languages.

Mirza Kazim Bey, who was a great enlightener of the 19th century, orientalist, professor, and dean of the Faculty of Philosophy of Kazan University, was in close contact with the scientific elite of many countries. It is enough to list his scientific and honorary titles such as the first dean of St. Petersburg University, a corresponding member of the St. Petersburg Academy, a full member of the British Royal Society, a member of the Asian Society in Paris, a corresponding member of the American Orientalist Society, a member of the Boston, USA, German Ornamentalist Society, and twice winner of the Demidov Prize of the Academy of Sciences in St. Petersburg. Mirza Kazim Bey said: "It has long been proved that there is no better guide to the real achievement in the study of the antiquity of a people than the study of languages: this is the only way to the treasure of knowledge." So, the foundation of comparative art history of modern Azerbaijan was laid.

The feature of the Azerbaijani enlighteners' way of understanding the world associates not only with their complete understanding of Eurasian culture, but they also perceived the world and human civilization in an organic, holistic way. They understood the world as a global system and it is their position on this issue that reveals the relevance of today's development of the humanities. The appeal to the experience of Azerbaijani enlighteners shows the perspective of the problem as the interaction of the arts. The encyclopedic knowledge of Azerbaijani enlighteners allowed them to rely on the treasures of medieval oriental culture, the works of classical authors, and the experience of European Renaissance masters and Russian enlighteners. The theoretical model of the Azerbaijani enlighteners was an organic synthesis of the abovementioned cases. So, we are talking about the merging of Azerbaijani culture with the advanced cultural values acquired by European and Russian cultures.

The famous Azerbaijani enlightener Seyid Azim Shirvani studied in Baghdad and Damascus and learned Arabic culture from its primary sources. S.A. Shirvani insisted on learning the culture and languages of other peoples in his works.

The great Azerbaijani playwright Najaf Bey Vazirov believed that only getting acquainted with cultures would allow a person to become knowledgeable and serve his people worthily.

One of the important advantages of Jalil Mammadguluzadeh's work was his learning of Russian and European languages.

From this point of view, it is necessary to list the name of another great figure of Azerbaijan—M.D. Topchubashov and his regalia. So, M.D. Topchubashov taught oriental sciences at the University of St. Petersburg and was a member of the Royal Asian Society in London.

Uzeyir Hajibeyli also belongs to this category. For the first time, the great classic of Azerbaijani music justified the vital importance and inevitability of the interaction of esthetic principles of different musical cultures in his article "Issues of Music Education in Azerbaijan." According to this principle, the art of world music develops. The most important aspect is that Uzeyir Hajibeyli's creative, scientific, organizational, and journalistic activities are clear proof that they consist of a high degree of synthesis of Eastern and European music systems.

## Development of Azerbaijani Culture in 12th–18th Centuries

Mutual cultural ties, cultural exchange, exchange of views, and assimilation processes played a crucial role in the development of the culture of the Azerbaijani people. Thus, the entry of Azerbaijan into the Sassanid state has identified the integration of the population of Atropatena and Albania. The mutual influence of cultures led the Azerbaijani culture to development. The Arab-Muslim culture reinforced this process. It is possible to speak about the reunification of Turkic, Caucasian, Iranian, and Arabian tribes into the Azerbaijani people. In the 11th century, the Turkish-speaking influence became stronger. The 12th century, rightly, is considered the period of the Azerbaijan Renaissance. During this period, Azerbaijan cities such as Baku, Ganja, Shamakhy, Nakhchyvan, and Tabriz were developed.

During the renaissance of Azerbaijan, music and literature reached a high level of development. Marvelous architectural monuments were built. It is enough to show the Sheikh Safiaddin religious complex in Ardebil, the Blue Mosque in Tabriz, the Khan's palace, and the Shirvanshahs palace in Baku.

According to scientists, the medieval period of Azerbaijan was selected by the special activity of mutual cultural relations. Influence by the values of Persian, Arab, and Turkish civilizations enriched local traditions and made the Azerbaijani culture unique. The adaptation of ancient until Islam tradition in Azerbaijan to the Islamic culture was on the way of cultural development in the new historical context. Later on, in the historical culture of Azerbaijan, more and more confrontation of sedentary ethnos with the new nomadic Turkic ethnics is noticeable. All these enabled the creation of interactions of art, new works, new styles, and new trends. At the same time, cultural transit relations with the Caucasus, Central Asia, Europe, Iraq, India, Russia, East Arabia, and Byzantine state must be marked as an important factor. The successes of Azerbaijani diplomats should also be remembered. Thus, thanks to the generous contribution of *Aghgoyunlu* ruler—Uzun Hasan in the 15th century, Azerbaijan has been in diplomatic relations with the Russian state, Italy, Hungary, Austria, Poland, and other European countries.

The 12th century is also considered as the cultural renaissance of Azerbaijan. Development of cities, upsurge in the economic activity increased the awareness to the study of ancient philosophy, and also to understand the basics of science and art. The works of Nizami Ganjavi, Bahmanyar, Khagani Shirvani, Abul Hasan Shirvani, Safiaddin Urmavi, Ajami Nakhchyvani, Gatran Tabrizi, Mahmud Shabustari, Nasiraddin Tusi, Imamaddin Nasimi, and Muhammad Fizuli enrich the information on mutual and cultural contacts. The conversation is mainly based on using in a creative way the achievements of antiquity, Arabic-Muslim, Persian, and Turkish cultures. Expansion of Tsarist Russia in Transcaucasia, its role in the development of culture of the Azerbaijani people, Iranian, Turkish, and Russian influence elements to the culture of Azerbaijan, increase of "*mesenats*" (patronizers) of poetry and musical heritage in the Khan's palaces (Garabagh, Shirvan, etc.), M.P. Vagif and his view to art, in particular to music, *ashyg* creativity (Yusif, Hasanaga, Assad, etc.) and motifs of this creativity, form and performance manners, improvisation, relation of *ashyg* creativity with 12-17 centuries musical culture, as well as historical chronology—Abdul Latif, Mirza Adigozalov, Zeyn-Ul-Abdin—Shirvansky ("Bustan-As-Siyahi and "Riyaz-As Siyahe"), A. Bakikhanov and his creativity, Azerbaijan musical instruments of 18th century, witness of foreign travelers' (Engelbert Kempfer, Verner Fon Simes, Streys, and others), Azerbaijan's joining Russia in the beginning of 19th century and its role in the development of Azerbaijani culture, colony of tsar's policy and its barrier

in the development of Azerbaijani culture—all this chronology is evidence of the development of the cultural periods of Azerbaijan.

## The Revolution of 1905 in the Development of Azerbaijani Music

Characteristics of the revolutionary movement in Azerbaijan. In the development of the revolutionary movement in Azerbaijan the role of I. Stalin and the Bolshevik party. Revolutionary songs and hymns about the Workers' movement ("*Marselyoza*," "*International*," "*Varsavyanka (The man in Warsaw)*," etc.).

Ashyq songs in Azerbaijan, different songs of Russian and Azerbaijani proletarians, revolutionary peasant songs. Awakening of the revolutionary self-esteem in a large population circle. Be enthusiastic about identical national art and music. The first shoots of operas and songs on revolutionaries (Sattarkhan, Yefremkhan, etc.).

## Sources of Opera in Azerbaijan

1. The delayed appearance of the opera in Azerbaijan was a result of political and cultural tyranny by the Russian tsar. Religious factors slow down the development of the opera.
2. Sources of opera in Azerbaijan:
   a) Ensemble—"*khanande*," "*tar*," "*kamancha*," *buben* (percussion musical instrument), and sometimes the fourth performer—"*nagharachy*" *(drammer)*
   b) Folk songs
   c) "*Skomorokh*" art (*mockery-house*, *pubs*, *gypsy*, "*mütrabi*" (dancing boy in woman's dress)
   d) "*Petrushachiy*" ("Petrushki" Puppet Theater) theater "*Kilim atasy,*"
   e) "*ashyg*" theater
3. Religious sources of opera in Azerbaijan are (a) religious dances, (b) dervish creativity, (c) mystical scenes—"*shabih*" (elegy) scenes (*Shabih* theater is our religious feelings, our religious love, and it is a way to relieve it by paying the burden of suffering…). Their date of creation, access calmly to religious thematic household lines, and so on. The role of music in "*Shabih*" (Mughams, Instrumental accompany.) Other features: Western Europe, literary dramas of the Middle Ages, religious dramas of "*miracle*," parallels of "*mysteries*"(Mystère (Latin—ritual) —one of the medieval European theater genres, which is related to religion).
4. Sources of opera in city care (a) "*zorxana*" (*Zorxana* is the area where the wrestlers are fighting in ancient Azerbaijani cities), "*kandirbaz*" (Circus artist showing numbers on the rope)—their history, (b) drama—music in theatre, "live pictures"—In Shusha amateur troupe—led by the writer-educater A. Hagverdiyev, Fizuli's "Leyli and Majnun," "Farhad and Shirin" by A. Navaih. In the late 90s staging of these works—"*Bakhtsiz javan*" ("Unlucky youngster"), "*Pari Jadu*," "*Dağıdılmış yuva*" ("Destroyed nest") by A. Hagverdiyev. "*Musibati Fakhraddin*" tragedy drama. The role of music in these works.
5. The general effect of the 1905 Revolution in the awakening of Azerbaijani people's self-esteem. Influence of musical culture of Caucasian peoples and Russian musical culture.

## A New Turning Point in the Development of 19th Century of Azerbaijani Music

General characteristics of sociopolitical life of Azerbaijan in the early 19th century. Development of trading capital and its influence on Azerbaijani culture. New impressions in Azerbaijan literature and poetry. M. F. Akhundov, his life and creativity. M. F. Akhundov's creativity. (Philosophy, literature, alphabet reconstruction) and the influence of Western Europe on the literature and poetry of Azerbaijan (Charles de Monteskye, Volter, Deni Didro, Paul Henry Holbach, Heinrich Heine). The beneficial effects of Russian poets (A. Griboyedov, A. Pushkin, M. Lermontov, and others). The rise of musical life of the Azerbaijani people of the 19th century. Unified relations of the 19th century Azerbaijani musicians and poets. 19th century Azerbaijani music and poetry (Mirza Shafi Vazeh, Gasimbay Zakir, Khurshudbanu Natavan, Seyid Azim Shirvani, and others). The outstanding musicians, singers, and *ashygs* of the 19th century. (Sadigjan, Alaskar, Abbasgulu, Dadash, Mashadi Issi, Haji Husu, Chatyoghlu, M. Behbudov, Abdul Baghi, Islam Abdullayev, Kechachi Mammad, Palazoghlu) Characteristics of their creativity. Shusha, Shamakhi, Baku—as a center for the development of musical culture in Azerbaijan. Bringing tar to Azerbaijan. Changes in the design of tar by Sadygjan. Azerbaijani musical and poetic *ashyg* creativity of 19th century. *Ashyg* song, its theme and style. Main subjects. Theoretical attempts of justification music. Navvab Shushinski (Mir Mohsun Navvab) and his creativity in this field. Mugham. Kind of oral professional music. Azerbaijani mugham.

The 17th–18th century is a period in which the Azerbaijani ashyg poetry and the people's creativity developed extensively. At that time, the ashyg poetry, which found a wide range in Azerbaijan, also had an impact on the neighboring people. The heartfelt songs, which praised the desires and aspirations of our ashygs, were respected in every corner of the Caucasus.

While speaking about cultural relations, A. Bakikhanov, M. F. Akhundov, M.Sh. Vazeh, German Bodenstein, and literary councils with several Georgian writers should not be forgotten. It is impossible not to speak of the activity of Azerbaijani theater in Tbilisi, legendary *khanande* Bulbul, N. Narimanov showing activity in Tbilisi, A. Shaig and their literary, cultural enlightenment creativity. The friendship between the composer and art figure Polad Bulbuloghlu and Vakhtang Kikabidze (his singing with love, singing in private of Azerbaijani folk song "*Bari bax*—Look here!") and such type of other facts (this list can be extended) is indisputable. The great leader Heydar Aliyev's obvious influence has been on these cultural relations (close friendly relations with E. Sheverdnadze).

According to scientists, the development of national cultures on the basis of the interrelationships of cultures, especially quoting the advanced practices of developed countries of world civilization is of great importance for the development of modern science and culture in Azerbaijan. It is known that the history of world culture represents inexhaustible sources of ideas, knowledge, scientific theory, and so on. At the same time, the use of that rich knowledge must be based on a strict selection system. However, it is possible to study the knowledge accumulated in the history of Azerbaijani culture through the interaction of art.

Based on the abovementioned thoughts, the urgency of the problem of studying the interaction of art in the Azerbaijani humanities, especially in art history is clearly revealed. A concrete way of developing Azerbaijani art is based on the study of the relationship between art and the realization of comparative analysis. The relevance of this view is also explained by the fact that national cultures were possible as a result of the expansion of national exchanges in the 16th and 19th centuries. As a result,

today the "Whole Planetary System" of culture has been identified in the 21st| century.

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# An Analysis of the Play *Six Characters in Search of an Author* in the Context of the Author-Work Relationship

## *Altı Şahıs Yazarını Arıyor* Adlı Oyunun Yazar-Eser İlişkisi Bağlamında İncelenmesi

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**ABSTRACT**

This study focuses on how the relationship between fiction and reality is questioned in the work of Luigi Pirandello, one of the important Italian playwrights of the 20th century, *Six Characters in Search of an Author*. The metafictional and postmodern features in the play were tried to be explained through Roland Barthes' "Death of the Author" and Michel Foucault's "What is an Author?". In this postmodern work, in which the play-within-in-a-play narrative is explored in all its aspects, the adventures of fictional heroes in search of an author are emphasized. Luigi Pirandello's *Six Characters in Search of an Author* is evaluated as a work that is open to different interpretations as well as giving the opportunity to read / watch on stage Roland Barthes' philosophical thoughts on an author, reader and text as a play.

**Keywords:** Theater, Luigi Pirandello, *Six Characters in Search of an Author*, Roland Barthes, Death of the Author

**ÖZ**

Bu çalışmada 20. yüzyılın önemli İtalyan oyun yazarlarından Luigi Pirandello'nun *Altı Şahıs Yazarını Arıyor* adlı eserinde kurmaca ve gerçeklik ilişkisinin nasıl sorgulandığı üzerinde durulmuştur. Oyunda yer alan üstkurmaca ve postmodern özellikler Roland Barthes'in "Yazarın Ölümü" ve Michel Foucault'un "Yazar Nedir?" başlıklı yazıları aracılığıyla açıklanmaya çalışılmıştır. Oyun içinde oyun izleğinin tüm yönleriyle işlendiği bu postmodern özellikler gösteren eserde, kendilerine bir yazar arayan kurmaca kahramanların maceraları üzerinde durulmuştur. Luigi Pirandello'nun *Altı Şahıs Yazarını Arıyor* adlı eseri, Roland Barthes'in yazar, okuyucu ve metin üzerine felsefi düşüncelerinin bir oyun olarak kurgulanmış şeklini okuma / sahnede izleme imkânı vermekle birlikte farklı yorumlamalara açık bir yapıt olarak değerlendirilmiştir.

**Anahtar Kelimeler:** Tiyatro, Luigi Pirandello, *Altı Şahıs Yazarını Arıyor*, Roland Barthes, Yazarın Ölümü

## Introduction

The concept of the author has become a central concept since the end of the nineteenth century . Literature has always been considered together with the figure that produced it. In this respect, information about the author's life has come to be seen as equally valuable. It is seen that biography and criticism are evaluated together due to the presupposition that the better the biography of the author is known, the better the literary worksproduced will be understood. In the 1940s and early 1950s, there were some debates on the relationship between the author and the work. "Much more radical changes questioning the author's authority over the text, challenging traditional assumptions about the author as the organizer and producer of the literary work, emerged after the 1960s. The best example of this debate is Roland Barthes' essay 'The Death of the Author', published in 1968" (Webster, 2016, p. 16).

While Barthes begins his essay "The Death of the Author" (1968) by asking "Who is speaking thus?", Michel Foucault, in his paper "What is an Author?" (1969), begins his speech by asking, in reference to Beckett, "What matter who's speaking?". In these two debates in which the position of the 'author' is questioned, Barthes argues that the death of the author is necessary for the birth of the reader, while Foucault focuses more on the importance of the author by asking what will happen to the gaps created by the absence of the author in terms of the functions he carries. The author, who is the producer of the literary work, has also been at the center of literary criticism for a long time. Therefore, it is thought that there is an implicit equivalence between the work and its author.

Barthes advocates the exclusion of the author-centered point of view in the interpretation / reception of the work and the symbolic death of the 'author', which he thinks constitutes an obstacle to the achievement of polysemy. Accordingly, "to treat a text with an Author, to set a forced stopping point in that text, to give it a definite and final signifier, is to close writing" (Barthes, 2013, p. 66). According to Barthes, the writer is a person produced by modern society. Stating that in primitive societies the narrative does not belong to a single person, Barthes says that the narrator is evaluated more in terms

of presentation performance (Barthes, 2013, p. 62). By evaluating the work as an element independent of the author, it is seen that the reader is placed at the center and in this way, the door is opened to the polysemy that will be formed by the number of readers. With this, "the author ceases to be an authority with a centralized and holistic consciousness that has dominion over the text. He begins to be evaluated as "a decentered and fragmented figure established by different discursive practices, who has experienced dissociation in the depths of the unconscious" (Demirtaş, 2016, p. 50).

According to Barthes, "With the withdrawal of the author from the text, the text is transformed again. The author is not involved in the ways of reproducing and reading the text. A text is not a series of words that reveal a single meaning. The text is a whole made up of quotations extracted from thousands of sources of culture" (Barthes, 2013, pp. 64-65). We can consider the expression text as a 'text / weaving' with the meaning of the word textile, which is also used in daily life. It is possible to interpret that this weaving is the product of a long-term work and solidarity from the past to the present, rather than the labor of a single person, and that although the weavers have changed over the years, the weaving is present and this is what is important.

Luigi Pirandello (1867-1936) wrote forty-four plays, most of which were inspired by his stories (Özgü, 1970, p. 157). Sevda Şener states that Pirandello writes plays that "show that reality changes according to who perceives it, that there is no such thing as an objective reality that everyone can agree on" (Şener, 2010, p. 89).

Peter Szondi calls the most successful examples of the changes that occurred in the art of drama in terms of form and content towards the end of the 19th century as "epic". This term, which is mostly used for Brecht's theater, points to a wider range of uses in Szondi, of which Brecht is only one of the examples. According to Szondi, "such works point to themselves, presenting 'a microcosm representing a macrocosm' that is explained and asserted by the 'epic I', the creative being who recognizes that there is an audience to whom the spectacle is directed." Szondi thinks that this process also works in Pirandello's plays (Carlson, 2008, p. 449). In his writings dealing with the tension between text and performance, Pirandello writes: "He treats the written text as the completed artistic form; what is seen in the theater is only a 'staged translation' of it: 'More or less faithful, few or many all actors, all translations like all translations of any kind, are always and necessarily inferior to the original' (Carlson, 2008, p. 384). In terms of the play *Six Characters in Search of an Author*, the text is noteworthy not only for its play-within-a-play characterization but also for its use of the staging-within-staging technique.

In this study, Pirandello's *Six Characters in Search of an Author* is tried to be analyzed as a play in which the text itself discusses the position of the author. In an unusual way, we are told the story of the search for the author of the characters who are, of course, produced by an author but then left by the author because the author does not want the text, or perhaps does not like it. In this respect, the theater text, which can be considered as metafiction, is discussed in line with the views of Barthes and Foucault, two important thinkers who discuss the subject of "Author" in various aspects.

### Six Characters in Search of an Author

*The play Six Characters in Search of an Author begins when six characters come in and say that they are looking for an author while Pirandello's play Each In His Own Way is being rehearsed on a theater stage. In order to become immortal, these six fictitious characters need an author to record them. Unwilling to believe this surprising situation, the play develops as the actors and actresses, especially the director, become interested in the story of the six characters. These imaginary people, consisting of The Mother, The Father, The Step-Daughter, The Son, The Boy, The Child, have a story. According to this, The Father, thinking that his wife is having an affair with someone else, allows her to leave and even paves the way for it. She remarries, but after three children are born, her husband dies. During this period, the father, who succumbed to his curiosity, occasionally spies on them to find out about her condition. The father, who also follows the children, meets the step-daughter several times. When her husband dies, the mother returns to her old neighborhood and starts working as a tailor to support her household. Her boss, Madame Pace, is also a woman with a number of private clients, and even though she is not satisfied with the mother's tailoring, she does not say anything to her because she uses her daughter for this private work. One day, however, it turns out that one of the private clients who come to Madame Pace's house is the first husband of the mother. The Mother tries to prevent the Father from appearing in the same scene with The Step-daughter. The father then convinces the mother and gathers the whole family at his house, but as a result of this incompatible gathering, the little girl drowns in the garden pool and dies. The boy shoots himself with a rifle. Under the leadership of the manager who likes this story, the story of the family is rehearsed on stage by the actors. The family intervenes in the representation on the grounds that the reenactments do not reflect reality and they live their own stories on stage. At the end of the play, after disagreements between the manager, the actors and the six characters about the representation, the little girl drowns in the pool set up as a prop and the boy shoots himself to death with a rifle. Whether or not these deaths occur at the end of the play is real for some, while for others they are a part of the act. As can be understood from the stories of the six characters in the play, the idea that there is no single reality and no single truth is dealt with, while this relativist understanding removes the boundaries between dream and reality in terms of intertwining and establishes parallels between theater and life.*

The play deals with the inclusion of imaginative people in real life. When considered holistically, the play constitutes a good example of metafiction in the sense that the real life they are involved in is also a fiction of the author. For this work, in which the play-within-a-play technique is used, Hasan Erkek finds the function of the technique important in that it "mediates the discussion and questioning of multiple concepts related to life, art and theater" (Erkek, 1999, p. 101).

Sevda Şener asserts that this work is the most innovative and striking play of Pirandello's plays in terms of play fiction and states: "According to the author, it is useless to rely on the creative and enlightening power of the author in order to see to what extent the artificial reality, whose boundaries are drawn by laws and rules, contradicts with the realities experienced and the roles assigned to individuals. The author whose personality is shaped by the same rules should not be expected to solve this problematic situation" (Şener, 2010, p. 89-90).

### 1. An Author Wanted

*Six Characters in Search of an Author* is a pioneering work in which formal experiments specific to the modern period were realized,

such as including the stages of the work's formation in the text and involving the actor and even the reader in the work along with the author. The play comes to the fore with the problem of searching for an author to complete the work, where the characters and the story are left unfinished.

In this study, in the intertwined fiction of the play Six Characters in Search of an Author, the characters searching for their author will be called "The Story of Six Characters" and the actors rehearsing on stage will be called "The Theater Company". Accordingly, it will be tried to examine how the story of six characters, as a draft work without an author, is interpreted by the theater company, which is in the position of the audience.

The first encounter of the reader with the work represented by the theater company is reflected in these words:

> "MANAGER: ... Who are you? What do you want?
> THE FATHER: We are looking for a reporter... (p.12)
> (...)
> STAGE MANAGER Come on, get out!
> THE FATHER: Are you doing this because there is no draft that includes us?" (p.15)

In the play, the characters of the play, which is a sketch from the author, are speaking, not the author. In this respect, we can consider them - to borrow a phrase from Barthes - as a text whose author is dead. This draft text, whose author is unknown, is first approached with prejudice. Playwrights searching for their author is an unusual situation, but this situation creates a distrust towards the environment. Foucault states that unlike literary texts such as stories, tales, epics, tragedies, which were circulated in the Middle Ages without the author being known, the acceptance of scientific texts on the condition that their authors' names were known was a sign of trust (2014, p. 232). Therefore, these people who say that they have come from a text of unknown authorship do not inspire confidence. This approach in the play can be understood from the fact that the theater company, which is one degree more real (!) than the six characters, does not find what is said believable.

> "The Father: As I said, the play is not written; (to the Manager) if you and your Actors wish, we can tune it between us!
> MANAGER: (bored) What a tune! This is not an orchestra. Dramas and comedies are represented here!
> THE FATHER: That's better! That's why we are applying to you for!
> MANAGER: Where's the play manuscript?
> THE FATHER: We have our own, sir. (Actors laugh.) The drama is in ourselves; we are the drama; the passion boiling inside us keeps pressing us to represent the drama as soon as possible! (p.16-17)
> (...)
> THE MOTHER: (in infinite anguish, to the Manager): Have pity on these two innocent babies... (she seems to pass out, staggering) Oh my God...
> THE FATHER: (Running to hold the mother along with the actors who are astonished and horrified) For God's sake, give this poor widow a chair!
> ACTORS: (running): Is she really doing it? Did she really faint?
> MANAGER: Quick, a chair! (p.19)

> (...)
> MANAGER: (surprised, stunned): I don't know where we are, what's going on anymore!" (p.20)

In the story of the six characters, the confidence given by the author's name is lacking, but, again drawing on Foucault, two elements prevent the author from being completely ignored. One of these is the work and the other is the writing. The natural reactions and behaviors of the characters that are appropriate to their stories - the mother's staggering and fainting, unable to bear her situation - establish trust. In a sense, the credibility created by their presence there legitimizes them. In the story of the Six Characters, the aim is to find an 'author' for these imaginative characters and their stories. For this reason, the relationship of the draft text, which is abandoned by the author, with the author is also a subject open to discussion. Foucault cites Nietzsche's manuscripts and the notes in his notebooks as an example and asks "How can we define a work among the millions of traces left behind after someone's death?" by saying "Is this a work or not? Why not?" for an appointment or an address, a note left for the cleaning lady (2014, p. 230). From this point of view, the existence of these six characters, albeit in manuscript form, points to the existence of an author in the context of the notion of work. Therefore, this can be considered another factor that has facilitated the acceptance of the six characters and their story.

Although the search for an author is considered strange by the theater company, they are convinced by the believability of the six characters' speeches and their behavior towards each other and are drawn into the story. But they still continue to question the conversations. The dialogues between the company's cast reflect this:

> "LEADING MAN (to his friends): What a spectacle!
> LEADING LADY: (They're acting us instead of us acting them!)
> JUVENILE LEAD: Is it too much for us to watch a play once in a blue moon?" (p. 22)

We can think of this scene, in which those in the theater company become readers in a sense, as the initial dismissal of a text without an author. In the rest of the play, it is emphasized that the story told is more important than the author, and this text, which has no author, is rehearsed.

### 2. An Author Is Found (?)

Since the author of the six characters is unknown, we are freed from the limitations of considering the meaning of the text together with its author. However, this situation, which points to a modern approach, creates a perception of incompleteness in the play. The necessity of an author is emphasized by looking for an author. It is significant that the manager, who found the idea of bringing this unknown tragedy to the stage appealing because the author's empire was very powerful and in order to take advantage of this power, accepts this offer, thinking that he would also receive the title of "author" (Barthes, 2013, p. 62). Yet what is authorship? Is the author to put into writing a draft that has its characters, story and even dialogues ready through -stenography?

> "MANAGER: ... An author is required... I can send you to an author...
> THE FATHER: Come, you be our author!
> MANAGER: Me? What are you saying?
> THE FATHER: Yes, yes, you be our author! What's

not to like?
MANAGER: I've never worked as an author!
THE FATHER: If you hadn't done it, do it now! It's not hard work! It's something everyone does... It will make your job easier if you have the characters alive in front of you.
MANAGER: But that's not enough!
THE FATHER: Isn't that enough? You will see that we have had our catastrophe in front of you.
MANAGER: Yes, but after all, it needs an author to write the play!
THE FATHER: No, he doesn't. We represent the drama in front of you and you write it down. We draw a short script and immediately start rehearsing.
MANAGER: (wants to try it, goes on stage) I feel like it makes sense... What's the point of giving it a try just for the sake of it..." (p. 37-38)

The Manager, who wants to benefit from the prestige of 'authorship', starts working by convincing the actors of the Company. In the second act, we see the interventions of the theater company that will rehearse the play of six characters. This situation is also important in terms of revealing the relationship between author and director in theater and the problems that develop. In the modernist understanding, it is assumed that the director's task is to "faithfully transfer the author's text from the page to the stage" (Brockett, 2018, pp. 255). "The director can determine the playwright's intention through a rigorous analysis of the text" (Brockett, 2018, p. 255). However, while a text is a starting point for the director, it always reaches the audience by carrying a meaning that is woven with the indicators of its own interpretation. In this respect, it would not be wrong to say that staging is an indirect expression or interpretation of the text. According to Benedetto Croce's thought, the staging of a play is the translation of the text into the language of staging. Therefore, the text may also carry the negative characteristics that a work in translation may face while being staged (Carlson, 2008, p. 384). The negative feature Croce points out manifests itself as the loss of reality on the stage, and six characters defend it.

Although the author rejects them, the characters are part of a text that belongs to the author. In this sense, what the manager or the actor-actresses do is to interpret them. As a matter of fact, when the manager intervenes in the story, the six characters, whom we can characterize as the text itself, do not allow it. They are very realistic and oppose to any change and the slightest interpretation. They do not allow them to be represented. The text is fixed, unchanging, whether the author is alive or dead, whether the author dies or not. Every attempt to change implies an interpretation. In this regard, the father may represent the author figure who defends the frame story and does not allow change. Another person who does not allow intervention is the stepdaughter. Although she criticizes the actors who portray her and the poorly organized decor, her constant laughter seems important in terms of differentiating her reaction. This stepdaughter, who exists in the author's imagination, laughs at the decor, which is unlike the one in the author's universe, and at those who imitate her. It can also be said that this laughter is caused by the difference in meaning between the original meaning of the text and the new interpretation.

"MANAGER: Let's not drag this out! You can't go on stage as you! On the stage, the actors act out, that's it!
THE FATHER: I got it. We were living persons, yet the author did not want to turn us into the protagonists of the play. Now I understand why. I do not say this to insult your actors. God forbid! But seeing someone I don't know, someone I don't recognize, representing me...
Leading Man: If you'll excuse me, I'll represent you.
THE FATHER: Nice to meet you, sir. (Bends over.) Here, I think that no matter how much you try to adopt me using your will and art... (Surprised)
Leading Man: Yeah.
THE FATHER: Even if you try to resemble me with the knack, the person you will represent with your tall stature will not be me in reality. Or rather - your face aside - you will represent me as you understand me, as you hear me, and it is doubtful that you will hear me, anyway. But you will not hear me the way I hear myself. Those who judge us should not lose sight of this point." (p.46-47)

The fact that the director, with the means at his disposal, arranges a setting in accordance with the narratives of the six characters and that this is found to be incomplete can be interpreted as an indication that what occurs in the author's imagination while producing his work and what is visualized in the reader's mind are different. As the reader enters the world of the text, just as the director does, he or she furnishes a setting for the story with materials from his or her own mental world, reflecting the limitations of his or her own imagination. Comparing between the two or arguing about which is more valuable is a rather unnecessary discussion in terms of postmodern literature. Postmodernism has brought an understanding that demonstrates the futility of this debate. Indeed, "postmoderns argue that there cannot be a single 'correct' interpretation of a text because words do not mean exactly the same thing to everyone", in other words, "once a work is completed, the creator's interpretation of the meaning of the text is no longer superior to anyone else's interpretation because the text, not the author, elicits reactions and interpretations" (Brockett, 2018, p. 255).

The father's words on the subject are very interesting for the play. "BABA: ... When a character is born, he/she immediately separates from his/her author and becomes an independent being. Everyone can imagine that character in many situations that the author did not want to put him in, and sometimes he can even take on a meaning that the author did not even think of giving him!" (p. 76). Here, we can say that it is not the author but an imaginatively created character claiming the meaning that he or she carries.

An important issue that draws attention in the play is that the director considers the children among the six characters as off-stage elements because they are not suitable for the stage and it is difficult to rehearse and work with children. At the beginning of the play, it is signaled by the director that the little girl and the boy can be removed from the play. After these scenes, which suggest that the fate of someone being removed from the script while the play continues is tantamount to death, it is understood that the children are dead at the end of the play.

"MANAGER: It is not nice for children to act on stage! You can't imagine how much trouble children make on stage.

THE FATHER: Don't worry, you can get rid of it at any time! Even that little girl is ready to leave at any moment..." (p. 26)

Even though the manager treats the story as a dramatic disaster with a definite beginning and end and 'closes' the text in his own way, there are places where the draft text does not allow this. The mother's reactions and the words she utters as the scene draws to a close reflect this.

"MANAGER: What's done is done! I don't understand!
The Mother: It hasn't happened, it's happening now, it's always happening! My tears are not fake, Mr Director! My anguish is never exhausted, it is constantly renewed, constantly flaring up. I am confronted with my anguish every moment." (p. 67)

This story, which 'happens again', 'happens now', 'is always happening' in every staging, also coincides with the idea that a work can have as many interpretations as there are readers and that the work will be rewritten every time it meets a different reader. "The person who writes in the modern age is born at the same time as his text," Barthes says, adding that every text is forever written in the here and now" (Barthes, 2013, p. 65).

There is no clear epilogue both in the play as a whole and in the story of the 6 characters who find a place for themselves in the play-within-a-play fiction. It is not clear what happened in the aftermath of the deaths or what ideas were promoted. This is reflected in the following words of the director, which we can say reflect the reactions of a reader in the classical sense:

"MANAGER: Is he hurt? Is he really hurt?
LEADING LADY: He's dead! Poor child! What a marvelous thing!
Leading Man: No, he's not dead! This is a trick! Don't believe it!
OTHER ACTORS ENTERING FROM THE RIGHT: A trick? Truth! The child is dead!
OTHER ACTORS ENTERING FROM THE LEFT: No, he's not dead! Trick! Trick!
THE FATHER: What a trick, man? Truth, truth, masters! Truth!
MANAGER: Trick! Truth! Go to hell, all of you! Turn on the lights! Turn on the lights!  Ah! Ah! This has never happened to me before! They made me lose a whole day!" (p. 88)

The manager thinks that he is wasting his time because he is interested in this story, which is unknown who wrote it, what it is for, where it ends up. Like the reader who says 'what have I read now' in the face of a work with an ambiguous ending, the director returns to his real life, unable to find what he hopes from this story / dream that is left open-ended. Based on Barthes' statement "The moment the author is found, the text is explained.", it can be said that the director's authorial experience in the play ended in failure and the director is experiencing the frustration of this (2013, p. 66). Because the parts that were not clarified in the text were rewritten to be completed in the viewer's mind. The six characters who came from the imagination went to the imagination, but they existed for a moment in minds just as they wanted, they wanted to be known for a moment, they were known. In a sense, they were rewritten on stage.

"THE FATHER:: …. The human being may die, the writer may die, but what he creates does not die! Nor does he need to possess such extraordinary virtues or perform miracles to live forever. Who was Sancho Panza? Who was Don Abbondio? They live forever
MANAGER: There is nothing to all this talk! But what do you want here?
THE FATHER: We want to live!
MANAGER (with a sneer): Forever?
THE FATHER: No, not forever, just a moment in your person is enough for us." (p. 16)

Barthes concludes his "The Death of the Author" by saying "The price of the birth of the reader will be the death of the author" (2013: 68). In this play where the author dies for free, all the six characters want is to give birth to the reader. Because they have compromised their reality (!) as a price for being staged as a play and have agreed to become different from what they are according to the interpretation of the manager. In return, they existed.

## Conclusion

Roland Barthes and M. Foucault are important names that contribute to the ideas produced in the context of author-work-text. In this study, based on Barthes, who argues that the way to realize the importance of the text and thus the reader is through the symbolic death of the author, and Foucault, who produces ideas on what the gaps that will emerge with this death will be, Luigi Pirandello's play *Six Characters in Search of an Author* is analyzed. In this play, in which the play-within-a-play technique is used, the draft in search of its author, which we call "The Story of Six Characters" in our article, is called the text, and the actors who communicate with the text and interpret them are called the "Theater Company" and tried to be handled in a position representing the reader. This play, which gives the opportunity to read/watch Barthes's thoughts on stage as a play, has been evaluated as a work open to different readings and these thoughts have been decisive in the interpretation of the work.

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# Fantastic Surrealism and Erol Denec

## Fantastik Sürrealizm ve Erol Deneç

**ABSTRACT**

Erol Deneç, one of the most important representatives of Turkish painting art and fantastic surrealism, is regarded as one of the most important representatives of the world with his works and philosophy of art, with the predictions and interpretations of academic and art circles at home and abroad. The message given by the artist, who has documentary and academic works at home and abroad, is based on the fusion of fantastic surrealism with mystical and historical elements. With this study, it is aimed to bring the artist's life story, art, works and the subject of his works, and the philosophy he put on his works to the art world with his own perspective. This master artist, who is the pioneer of surrealism in Turkey, is known internationally, although books have been written and documentaries have been made, he has not achieved the necessary value and fame in our country. The main purpose of this study is to bring the life story, art, works of the artist who is still alive, and the subject and philosophy of his works to the art world with his own perspective. The fact that the artist is alive forms the basis of the originality of this work. At this stage, the artist was contacted and his permission was sought to access original samples of his works. Because the artist's existence has allowed the interpretation and analysis of his works to be created on a solid ground. The investigation of the artist's inner world, which is reflected in his works by referring to his own comments as well as the studies made about him, will be a source for accurate results and interpretations.

**Keywords:** Erol Deneç, Metamorfoz, life, surrealism, picture, colour

**ÖZ**

Türk resim sanatının ve fantastik sürrealizmin en önemli temsilcilerinden olan Erol Deneç, çalışmaları ve sanat felsefesiyle yurt içi ve yurt dışında akademik ve sanat çevrelerinin ön görüsü ve yorumlarıyla dünyanın en önemli temsilcilerinden biri olarak kabul görmektedir. Ülkemizde ve başta yurt dışı olmak üzere hakkında belgeseller akademik çalışmalar yapılan sanatçının yurt içi ve yurt dışındaki sergileriyle verdiği mesaj, fantastik sürrealizmle mistik ve tarihi ögelerin kaynaştırması üzerine kurgulanmıştır. Bu çalışma ile hayatta olan sanatçının yaşam öyküsü, sanatı, eserleri ve eserlerinin konusu, eserlerine yüklediği felsefeyi kendi bakış açısı ile sanat dünyasına kazandırabilmek amaçlanmıştır. Türkiye'de sürrealizmin öncüsü olan bu usta sanatçı uluslararası kapsamda tanınmış, adına kitaplar yazılmış, belgeseller çekilmiş olmasına rağmen ülkemizde gereken kıymeti ve ünü elde edememiştir. Henüz hayatta olan sanatçının yaşam öyküsünü, sanatını, eserlerini ve eserlerinin konusunu, felsefesini, kendi bakış açısı ile sanat dünyasına kazandırabilmek, bu çalışmanın temel amacını oluşturmaktadır. Sanatçının hayatta olması bu çalışmanın orijinalliğinin temelini oluşturmaktadır. Bu aşamada sanatçı ile irtibata geçilmiş, eserlerinin orijinal örneklerine ulaşılmak için iznine başvurulmuştur. Çünkü sanatçının hayatta olması eserleri üzerinde bizatihi yorum ve analizlerin sağlam zeminde oluşturulmasına olanak sağlamıştır. Kendi üzerindeki yorumları hem de hakkında yapılmış çalışmalara başvurarak eserlerine yansıyan sanatçının iç dünyasının araştırılması, doğru sonuçlar ve yorumlara kaynaklık edecektir.

**Anahtar Kelimeler:** Erol Deneç, Metamorfoz, hayatı, sürrealizm, resim, renk

## Erol Deneç with an Artist Identity

Surrealism was named a term by the poet Guillaume Apollinaire in 1917 (Yalur, 2019, p. 146). Erol Deneç, one of the most important representatives in Turkey and in the world today, has brought a new breath to fantastic surrealism. The active life of Erol Deneç, who is accepted as the most important representative of this field by academic and art circles abroad, under the appearance of calm and tranquility, can be interpreted as secondary ways of expressing the unceasing enthusiasm in his inner world. The fact that the artist still maintains an active artistic life as a painter and musician today is one of the most important proofs showing this. While the artist experiences the sweet excitement of transferring the ideal of art kneaded with his knowledge and experience to the young generations as well as his life full of both music and painting, he also makes the people around him feel this deeply. Because the responsibility of the artist has always felt and made us feel the responsibility of seeing the invisible, hearing the inaudible, feeling the invisible, and given by this special perception peculiar to artists. Before painting, Erol Deneç goes on a nature walk to concentrate on his feelings and listens to himself alone with the melody of the wind and birds. In fact, artists make a picture of this world by traveling to the world of dreams (Yalur, 2019, p. 147). Although this journey is seen as an ordinary walk in daily life, it is a walk that is mentally maintained in different dimensions and in the fantastic world of these dimensions. He is so concentrated and integrated into painting that he reflects the effects of art in his dreams on the canvas. Surrealism is an art movement that aims to create a reality that reflects the realities of the subconscious, away from the control of reason, logic, traditions and habits. From Salvador Dali's point

of view, surrealism is trying to give shape to the world of dreams and subconscious phenomena. This unknown aspect of the human mind is thought to be suitable for artistic analysis (Demirarslan, 2021, p.743). Surrealism is a method of spontaneous writing, used to reveal the true workings of thought, whether verbally, in writing, or otherwise. This is the writing of thought without the control of the mind (as in the dream) except for all kinds of aesthetic and moral concerns (Demirarslan, 2021, p.743). Erol Deneç argues that in addition to the surreal paintings he made in the field of painting, the surrealist work in the field of music gave him as much pleasure as painting. By making instruments for himself with different materials, he keeps surrealism alive in this field as well. As he plays these notes, he feels that he is navigating the fantastical world of his paintings.

The "Vienna School of Fantastic Realism", which was founded by Rudolf Hausner, Ernst Fuchs, Wolfgang Hutter, Anton Lehmden and Arik Brauner, has an important place among the artists of the period who made him concentrate on Fantastic Realism, which had labor and influence on Erol Denec. Thus, Erol Deneç will become one of Turkey's greatest surrealists without being aware of this school established in Vienna. He is the son of a carpenter father born in Kadıköy, Istanbul. There was no one in his family who was interested in art other than himself. Although he lives in the conditions of that day, he is extremely satisfied with his life and still misses his childhood years. Erol Deneç won the Istanbul Applied Fine Arts Academy (Marmara Academy) and had the opportunity to meet Anton Lehmden, who served as a guest in Turkey in those years, and then he would meet Ernst Fuchs and consciously perform his art in accordance with the Fantastic Realism school.

Although Erol Deneç was more influenced by his teacher Ernst Fuchs, he was not influenced by Dadaism as much as he was. (Vangölü, 2016, p. 872) In fact, Dadaism seems to have almost no influence on his works. Erol Deneç stands out more for his works that push the boundaries of fantastic Surrealism, which can be attributed to the positive atmosphere created in his spirit world by the family and environmental influences of his childhood and youth. Because his teacher Ernst Fuchs was forcibly baptized in his childhood (although Ernst Fuchs' mother was a Christian, his father was Jewish),[*] which would later be reflected in his paintings as an element of protest. The most distinctive common feature of Dadaism and surrealism movements is their rebellious attitude towards the past, pure rationalism, the dominance of bourgeois tastes in art and all the value systems that actually exist (Vangölü, 2016, p. 874).

**The Impact of His Private Life on His Art**
Erol Deneç's paintings do not include painful Images. It may be possible to attribute this to the happy family environment in which he spent his childhood. Because Erol Deneç's life was spent on the streets of Istanbul by drawing pictures and playing games on the cobblestones. His youth years with his family, who were far from the political and economic debates of that period, were lived in the same happy atmosphere. In his youth, he experienced only the uncertainties brought about by artistic concerns, which was short-lived and he moved to Europe and

became known by performing his art there. His teacher, Ernst Fuchs, grew up in the midst of problems with his family and found himself in the political and military events of that period. When we examine the paintings of both artists, it is seen that Erol Deneç uses warmer colors. He paints his dreams, his imagination, the stories he listens to and reads. Just as Surrealist writers wanted to "reveal the deep meanings of words and expressions rather than their apparent meaning and thus draw attention to the process of making sense of these words and expressions in the mind" (Vangölü, 2016, p.871), 871) Surrealist painters also aimed to reveal the deep meanings of the colors and Images shaped in their imaginations. The artist loves to dream and paint about the subjects he researches and learns (Image 1, Image 5, Image 8, Image 9). This dream that Osman Gazi had was the most important influence that led to the establishment of the Ottoman State. While researching this dream of Osman Gazi, Erol Deneç imagined the dream as if he had seen it himself and transferred it to the canvas. In Image 2, an alchemist is seen producing a potion to heal and sustain life without any problems. Alchemy is a term that covers both the study of nature and the environment in primitive ways and the work of early people in the field of philosophy. (https://www.pusholder.com/tarihteki-onemli-simyacilar-ve-calismalar/).



**Image 1.**
*Osman Gazi'nin Rüyası*

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1  [*] His teacher Ernst Fuchs was born in 1930. In March 1938, when the Nazis annexed Austria, Maximilian Fuchs decided to flee to Shanghai. Ernst stays in Vienna with his mother, Leopoldine. Newly enacted Nazi laws prevent his mother from raising Ernst. Ernst is sent by SS Officers to one of the Transit Camps, where children whose parents come from mixed cultures are detained. The SS told Leopoldine that she had to divorce her husband on paper and raise her child according to Christian cultures, or she would be sent from the camp where Ernst was located to a concentration camp. Leopoldine then follows the SS Officers' instructions one by one to save her child, whereupon the SS Officers take Ernst back from the train to the concentration camp and hand him over to Leopoldine, and Ernst escapes death. (Emed, C. (E.T. 2021.11 October) Ernst Fuchs a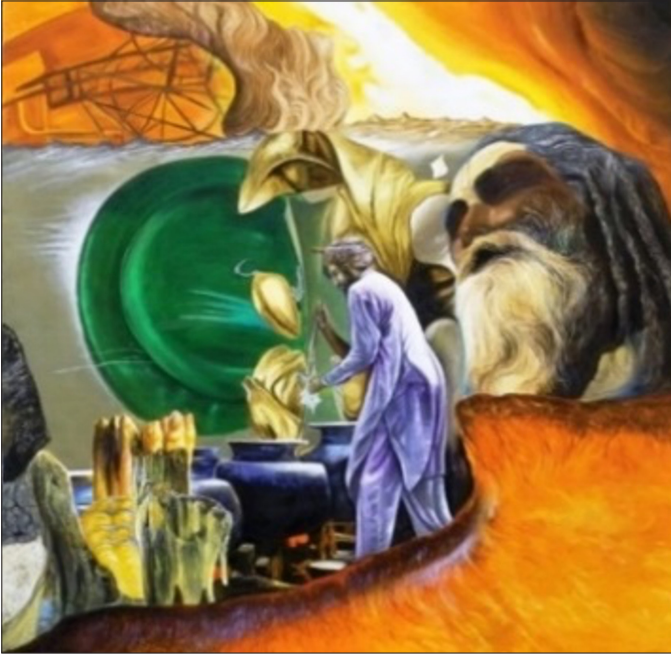nd Fantastic Realism [Life of Ernst Fuchs]. https://www.nouvart.net/ernst-fuchs-ve-fantastik-realizm/https://www.nouvart.net/ernst-fuchs-ve-fantastik-realizm/

**Image 2.**
*Simyacı [Alchemist], Istanbul, 2005, Osman Gazi's Dream], Istanbul, 2009, oil painting, 100x120cm oil on canvas, 100x100 cm*



**Image 3.**
*Nefsiyle Yüzleşen [Confronting the Self]*



**Image 4.**
*Yunus Emre, Bak Şu Dünyanın Haline [Yunus Emre, Look at the State of the World], Istanbul, 1993, oil painting, 50x70cm*

### Spiritual Mystical Influences in Erol Deneç's Art

It is seen that spiritual details stand out in the artist's works. Especially in recent studies, these effects are felt more intensely. The leading Images of Turkish civilization are now the main heroes of these paintings and the focal points of the messages they will give to society. Mevlana, Yunus Emre (image 4), Osman Gazi (image 1) stand out as the spiritual heroes of this message. In his paintings, the important symbols of Turkish Culture, such as eagles, emeralds, horses and various Images, find a place with their rich meaning and philosophy that they want to transfer to future generations through the audience. His success in putting forward his art in the best way without breaking away from his own culture was also appreciated and highlighted by his teacher Ernst Fuchs. In fact, Ernst Fuchs, in his opening and presentation speech of an exhibition of Erol Deneç in Vienna in 1964, said: "Art means looking back. It means traveling to the beginning, to the past, to the essence. This is so far from the beginning that we are running to the source of the sound so that we can hear the old tunes again. We know that there can be no art without looking at the past. Is there something new under the sun? Erol hosts the whole East in his personality. The East means the soul of man. The center of man's personality is the place where the light that enables human development emerges, and the spiritual development of man depends on how close he approaches this light". His statements also show that Denec has not forgotten his own culture, even though he was educated in Europe.

While the artist produces his works without forgetting the East and the source of art is the East, he mainly uses the materials of Eastern mysticism, although the traces of Europe are visible in these works. The tradition of showing important and big people in the center and large (Kaya & Şenol, 2021, p.227), which is a feature seen especially in the art of miniature, especially in Eastern art and artists, is also intensely seen in Erol Deneç's works.

He will use the headdresses used in the Turkish Islamic Sufi tradition instead of the cardinal hats (Can & Güngör, 2021, p.1024) that Christian cardinals wear on their heads in the paintings of his teacher Ernst Fuchs, which he was influenced by. Erol Deneç provides integrity with the use of colors in his paintings and reminds us of the existence of good and evil with the use of contrasting colors. The dark and evil Images in his paintings tell us about the existence of evil on earth, and the bright and good Images tell us about the good on earth (Image 3).

**Image 5.**
*Simurg, Istanbul, 1995, oil painting, 51x95cm*



**Image 6.**
*Selbs Portrait, Istanbul, 1995, oil painting, 30x55cm*

Erol Denec reflects the contrast of colors as well as the contrast of Images in his paintings and places portraits of real-life people between them. The artist, like his teacher Ernst Fuchs, gives a message by placing himself as the head Image (Image 6) in his paintings.

**Meaning and Expression in the Colors Used by Erol Deneç**
Although it is seen that dark colors dominate in his paintings, it is conveyed to us by contrasting the colors that this darkness is always opening to the light. The artist is not in favor of conveying the Images and the spaces as they are. He argues that it is more correct to reflect the unseen faces of art and to convey the inner world of Images and spaces to us. Surrealism emphasizes the importance of imagination in order to maximize aesthetics and subtlety in art (Yalur, 2019, p.151). The artist became involved in the art community in Austria and stayed at the house of his teacher Ernst Fuchs for a while, where he could be more interested in art

at any time of the day. Just as Surrealist literati aim to reveal the deep meaning of words and expressions rather than their apparent meaning, and thus want to draw attention to the process of making sense of these words and expressions in the mind, Surrealist painters aim to reveal the deep meanings of the colors and Images shaped in their imaginations (Vangölü, 2016, p.877). The artist became involved in the art community in Austria and stayed at the house of his teacher Ernst Fuchs for a while, where he could be more interested in art at any time of the day. When the paintings of Ernst Fuchs and Erol Deneç are compared, it is possible to see the difficulties and barbaric attacks of Ernst Fuchs in that period both as color and as the functioning of the Images in his paintings. It is often seen that the traces of artists, their lifestyles and the pains and happiness they spent in their childhood affect their paintings.

Erol Deneç, a painter and musician, draws attention with the similarities of the abstract Images he made with his teacher Ernst

**Image 7**.
*Mevleviler Sema Yapıyor [Mevlevi Performing Whirling Dervishes], Istanbul, 2005, oil painting, 100x100cm*



**Image 8**.
*Hercules, Istanbul, 1998 oil on wood, 30x43cm oil on wood, 30x43cm*



**Image 9**.
*Laokoon, İstanbul, 1998*

Fuchs. When we examine the paintings of both artists, it is seen that Ernst Fuchs deals with events and forms them according to his own style. Erol Deneç's contrasts as in the series of opposites, the distortion of the forms of the limbs, anatomy drawings, his self-portrait and his works about loneliness stand out with each other. The brush strokes and the gradation of colors are very similar. Warm and cold colors are also contrasted. Another common aspect of Erol Denec and Ernst Fuchs is that both artists prefer to work on religious subjects and mythical elements, as observed in the works examined (Can & Güngör, 2021, p. 1028). The fact that his teacher Ernst Fuchs is on good terms with instruments is a similar behavior to Erol Denec. Erol Denec is very fond of musical instruments and has tried almost every instrument as best he can. He also made his own violin and appealed to the souls of art lovers with his own compositions. In fact, the relationship of artists, especially surrealists, with music will begin to become evident after the Second World War (Aydoğan, 2020, p. 23). Especially Surrealist artists' relations with jazz music will intensify in the West and Latin America (Aydoğan, 2020, p.23), and in the East, especially in Erol Deneç, this interest will manifest itself in classical and mystic music.

Deneç, who lives in Austria, grew up there and reflected his influences in his paintings, but the artist, who did not forget his essence, proved this by including traces of Turkish culture in his paintings (Image 7). Turkish artists acquired colors from materials
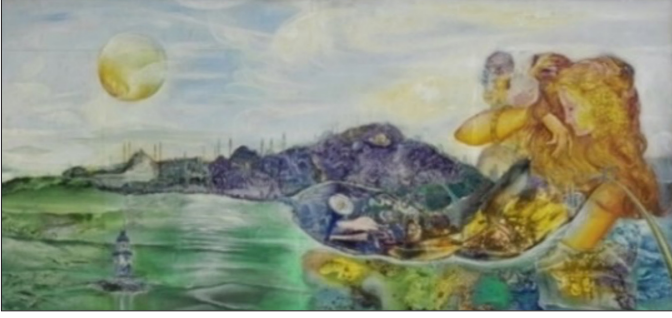
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**Image 10**.
*İstanbul'u Düşünürken [When Thinking About Istanbul], Istanbul, 1992, 130x60cm*



**Image 11**.
*Dağlar [Mountains], Istanbul, 1990, oil painting, oil on canvas, 50x70cm*

in nature due to their interest in nature. When Erol Deneç first went to Austria, he had financial difficulties for a while and obtained his paints from nature just like Turkish painters. Artists inspired by nature in Turkish painting used pure colors (Ibid., p.150. Cited: Dabanli, p.133). Erol Deneç used bright colors that took him to other worlds without polluting and leading to pessimism. The faces of the portraits in these paintings, which are made in a way that we can understand even without knowing the meaning of the colors, are made with pure colors (Image 3, Image 12). These pure colors, which describe goodness and cleanliness, are the opposite in some characters (Image 3).

Surrealist artists are seen to use bright, clean colors and strong contrasts in their paintings. In fauvism, avoidance of shading is observed to emphasize the effect of color; In cubism, the opposite path was followed. Cubist painters left color in the background and focused on the method of volumizing. In Expressionism, in order to reflect the impressions of daylight in their paintings, artists have completely investigated light and color, which are the basic elements of the art of painting. In Pop Art, light, color and form have become even more popular than they have ever been. Pop Art, which presents the most familiar objects in daily life as works of art, has used light sources as plastic objects (Dabanlı, 2017: 118).

**Interaction with Other Artists in Erol Deneç's Works**
The artist's resemblance with other painters has not been seen. When the works of Erol Deneç and Giorgio De Chirico are com-



**Image 12**.
*Sema Eden Güzel [Whirling Beauty], Istanbul, 2009,  oil painting, 40x90cm*

pared, there is no similarity. In Giorgio De Chirico's paintings, light shadow applications stand out rather than color gradation. In the works of Giorgio De Chirico, it is seen that spaces are used and

**Image 13**.
*Yorgun Savaşçılar [Tired Warriors], Istanbul, 1998, oil on wood, 30x43cm*



**Image 14**.
*Nefertiti, Istanbul, 1998, oil on acrylic, 30x73cm*

a depth is given in these spaces. For these reasons, there is no similarity with Erol Denec.

It can be said that there is not much similarity between other painters, Max Ernst, and Erol Deneç except that they both break the forms and disrupt the balance of size and smallness.

Pablo Picasso's paintings feature Cubism and color contrasts. Erol Deneç's paintings, on the other hand, are intense with vivid



**Image 15**.
*Metamorphosis, Istanbul, 2002, oil on wood, 50x70cm*

and bright colors away from cubism and patterns where the limitlessness of fantastic emotions is forced.

Salvador Dali was a teacher of Ernst Fuchs and used surrealism in his works. In the works with spatial integrity, there are disconnected limbs. Salvador Dali also depicts himself in his works. Although the similarity is provided by the contrast of the colors, there is a connection with Erol Deneç in terms of processing the forms. Erol Deneç has published spatial paintings that have mostly included events and historical-mythological stories in his works. Therefore, it is seen that his paintings successfully provide the integrity of the space. When Erol Deneç's paintings are examined, it will be seen that the longing, love and the storms in his inner world related to them are successfully reflected outwards. In Surrealists, the relationship between women and love is handled to the degree of sacredness, and the fact that the concept of family is very strong in Erol Deneç reveals this fact (Altuner, 2020, p.154).

**Serenity in Erol Denec's Works**
It is seen that the paintings made by Erol Deneç in his youth are warmer and calmer. These colorful works are like the breeze of the spring of youth. As he matures, the expression of the emotions he has experienced in the darkness of the colors and the intensity of the sea waves draws attention. In his youth, Erol Deneç reflects the accumulation of his longing for his family, homeland and friends on the canvas by not being able to keep it in his age

**Image 16**.
*Derviş Khayyam, Vienna, 1977, oil painting on acrylic, 10x15cm*



**Image 17**.
*Bilgeliği Özleyiş [Longing for Wisdom], Istanbul, 1993, oil painting, 100x130cm*

as he matures. This is one of the most important reasons for the stormy narratives in his works. Deneç, who said that he looked like a horse that was full of crazy when he was young, said that his wife Rana Deneç stopped him.

When Erol Deneç moved to Turkey, he lived a more active and art-oriented life. The artist, who uses the sea a lot in his paintings, used plenty of sea and sea-related materials in his works because his house looked at the Bosphorus (Image 10). Although the artist attributes this situation to the fact that he likes to paint ships, boats and the Maiden's Tower with his own expression, it would be a more explanatory approach to state that it is actually a reflection of the storms in the artist's inner world. The artist's atelier in Istanbul has students from all age groups. He uses real portraits in his paintings (Image 12). Deneç, who also paints his wife and himself in his paintings, likes to carry traces of his real life in his paintings. In some of her works, just like Dali, the female image comes to the fore (Demirarslan, 2021, p.739) (Image 14).

Erol Deneç's paintings, in addition to his surrealist works, also bear traces of daily life.  In his paintings, some of his subjects and heroes present motifs from the depths of history that feed Turkish culture. Turkish culture and civilization, which already contains the first examples of metamorphosis studies (Berkli, 2011,

p.29), offers unlimited resources to Erol Deneç with the stories and heroes of this rich past (Image 18).

Erol Deneç has acquired and continues to acquire a lot of knowledge in the fields of metaphysics, philosophy, painting, science, music and literature. As a result of this research, his touches to his paintings gained an artistic dimension (Image 13, Image 14, Image 15, Image 16). The artist made all of his paintings with pleasure. Among his paintings, he likes his work, *Seeking Wisdom* (Image17), the most. Our artist, who painted dreams, events and epics in his youth, continues his works with great devotion in order to bring together the beauties he has captured around him with his audience and to make sense of them during his maturity.

## Conclusion

Erol Deneç is an artist who stands out with his surrealist works in his youth and art life in Europe. After returning to Turkey as a result of his experiences abroad, he continued his surrealist studies, and in these works, which we can call the maturity or classical period, he mainly included the subjects and heroes of the historical riches of Turkish Culture. Within these surrealist works, it is also possible to see traces of sections of daily life. Menkibes fed by the Turkish Sufi tradition and their heroes constitute the main subjects of these studies.

Erol Deneç is not only influenced by the events that take place around him, but also under the influence of the stories he reads, he also conveys the metamorphosis effects reflected on his canvas and his own imagination. The real stories that the artist was influenced by and the events he witnessed and the works he made

**Image 18**.
*Floor or Wall Spread Felt Applique/Pazyriy Kurgan Hermitage Museum (Yunus Berkli, 2011)*

(Many of the artist's works express that he made his subject by being influenced by real events or dreams he saw). Among these, "Osman Gazi'nin rüyası, Simyacı, Nefsiyle yüzleşen, Gökkuşağı ailesi, Simurg, Su perisi, Mevleviler sema yapıyor, Selbs portre, Sema eden güzel, Yorgun savaşçılar, Nefertiti, Metamorfoz, Derviş Hayyam, Bilgeliği özleyiş 1993, İstanbul'u düşünürken, Deniz ve Müzik, Dağlar, Manzara, Herkül, Laokoon, Amazon, Venüs", conveys to us the events that have circulated from language to language throughout history with his own interpretation. The artist, who paints the events he witnesses and what he sees in his dreams for us, expresses that he conveys even the tones of the colors as he sees them. While Erol Deneç says that even his dreams are fantastic, he also conveys the mystery of the fantastic world to art lovers. With these explanations, he contributes to the solution of the moods of surrealist art and the artists who are the practitioners of this art.

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# The Visualization of Hate Speeches in Wartime Propaganda Posters

## Nefret Söylemlerinin Savaş Dönemi Propaganda Afişlerindeki Görselleştirmesi

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**ABSTRACT**

Propaganda posters were extremely influential in maintaining national pride and solidarity during World War I and World War II while also establishing cultural norms for wartime practices. This article explores the visual impact of propaganda posters during World War I and World War II, with a focus on those that included racist elements. Design elements and principles are key components of graphic design that are used to support conveying a message to the viewer, such as color, typography, composition, and hierarchy. By analyzing the visual and textual components of these posters, the article argues that they had a significant impact on shaping society's perception of the enemy and fuelling xenophobic attitudes. The posters served as a powerful tool for governments to convey their messages to the masses, using emotionally charged language and images to elicit strong reactions from viewers. The research also highlights the ways in which these posters perpetuated harmful stereotypes and contributed to the dehumanization of entire groups of people. By examining the historical and cultural contexts in which these posters were created and disseminated, the article underscores the need to be mindful of the power of visual propaganda and its lasting impact on social attitudes and beliefs. In the research process, primary and secondary sources were utilized, and historical method and text analysis method were used.

**Keywords:** Graphic design, poster, poster design, propaganda posters, racism

**ÖZ**

Propaganda afişleri, I. ve II. Dünya Savaşı sırasında ulusal gurur ve dayanışmanın korunmasında son derece etkili olurken, aynı zamanda savaş zamanı uygulamaları için kültürel normlar oluşturmuştur. Bu makale, Birinci ve İkinci Dünya Savaşları sırasında propaganda afişlerinin görsel etkisini, ırkçı unsurlar içeren afişlere odaklanarak incelemektedir. Tasarım unsurları ve ilkeleri, izleyiciye bir mesajın iletilmesini desteklemek için kullanılan renk, tipografi, kompozisyon, hiyerarşi gibi grafik tasarımın temel bileşenleridir. Makale, bu afişlerin görsel ve metinsel bileşenlerini analiz ederek, toplumun düşman algısını şekillendirmede ve yabancı düşmanı tutumları körüklemede önemli bir etkiye sahip olduklarını savunmaktadır. Afişler, izleyicilerden güçlü tepkiler almak için duygu yüklü dil ve imgeler kullanarak hükümetlerin mesajlarını kitlelere iletmeleri için güçlü bir araç görevi görmüştür. Araştırma aynı zamanda bu posterlerin zararlı stereotipleri sürdürme ve tüm insan gruplarının insanlıktan çıkarılmasına katkıda bulunma biçimlerini de vurgulamaktadır. Bu posterlerin yaratıldığı ve yayıldığı tarihsel ve kültürel bağlamları inceleyen makale, görsel propagandanın gücü ve toplumsal tutum ve inançlar üzerindeki kalıcı etkisi konusunda dikkatli olunması gerektiğinin altını çizmektedir. Araştırma sürecinde birincil ve ikincil kaynaklardan yararlanılmış, tarihsel yöntem ve metin analizi yöntemi kullanılmıştır.

**Anahtar Kelimeler:** Grafik tasarım, afiş, ırkçılık, propaganda afişi, afiş tasarımı

## Introduction

Posters are a medium of communication that have been used for centuries to convey a message to a large audience. In the context of graphic design, a poster is a visual representation of a message, idea, or concept that is designed to be displayed in public places. As design theorist, Müller-Brockmann states posters are "barometers of social economic, political, and cultural events, as well as mirrors of intellectual and practical activities" (Müller-Brockmann, 2010, p.12). Posters have been used throughout history to promote political and social causes, to advertise products and events, and as a form of

art. They have the ability to influence public opinion and change social attitudes. In this sense, posters can be seen as a powerful tool for communication and a reflection of the social and political climate of their time. Propaganda posters were an important medium for communication during wartimes as they served as a powerful tool for influencing public opinion and shaping national identity. The posters were used to evoke emotions, promote patriotism, encourage enlistment, and demonize the enemy. According to Martha Banta, these propaganda posters were the "single most important visual means for promoting national values during the war" (Banta, 1987, p. 560). In an era before widespread access to mass media such as television and radio, posters were an effective means of delivering messages to a wide audience (Weitz, 2000, p. 43). The posters were often displayed in public spaces, and their bold graphics, images, and captions were designed to be impactful and memorable. Propaganda posters is a powerful tool to shape the public discourse and opinion during times of war and conflict, yet most of the posters were crude, often demonizing and dehumanizing the enemy.

### Purpose of the Study

Posters, which are often seen only as a commercial product or a public notice, often have the power to influence societies or certain groups at the subconscious level in terms of the messages they contain and the discourse they convey. This can be said for most visual communication design products. However, considering the effect of the poster to reach large masses in comparison to other design mediums, the positive/negative influencing power of the messages it contains should not be overlooked. The purpose of the study was to analyze the propaganda posters which specifically included hate speech or racist remarks pointing out the fact that such hateful speech can cause to a person or group of people to have an intense fear or dislike of people from different countries or cultures. Such discriminatory discourse can lead to a variety of behaviors, including hostility, prejudice, discrimination, and even violence against individuals or groups perceived as different or foreign.

## Scope and Methodology

The scope of the study is to explain the racist and discriminatory hate speech in the posters prepared for propaganda purposes during World War I (WWI) and World War II (WWII) in a visual context, and the examples are limited in this area. In the research process, primary and secondary sources were utilized, and the historical method and text analysis method were used.

### Poster as a Statement

One can describe the poster simply as a printed or illustrated piece of paper, usually in a larger format than a standard piece of paper, which is used to communicate a message or promote a product, event, or idea. Posters can be displayed in any place where there is human interaction mostly in public spaces, such as streets, buildings, or public transport, or in private spaces, such as homes, offices, or classrooms. However, posters are fundamentally different than mere public notices. Susan Sontag argues in her article that a public notice serves the purpose of providing information or instructions to the public (Sontag, 1970, p. 196). However, a poster is created to entice, encourage, persuade, educate, convince, and appeal to the audience. Unlike a public notice, which shares information with certain people or target groups, a poster is designed to capture the attention of those who might not have otherwise noticed it. While a public notice is passive and requires the reader to approach it and read it, a poster is meant to be visually assertive and attract attention even from a distance (1970, p. 196).

The main purpose of a poster is to communicate a message or information to a large audience in a visually appealing way. A poster can be used for a variety of purposes, including advertising products, promoting events, and conveying information or can be used as a form of art. They are often used to attract attention and communicate a message in a quick and visually striking way. The design of a poster is an essential aspect of its effectiveness. A well-designed poster should be visually appealing and attention grabbing and communicate the intended message clearly and concisely (Müller-Brockmann, 2010, p.18). Brockmann lists the general principles of poster design as follows:

- The poster should be readable and the message should be understandable.
- It should be innovative and arouse curiosity.
- It should be created by using minimum graphic elements in a large area.
- Remarkable graphic elements should be used.
- It should be able to communicate with the audience about its message or product and be memorable (2010, p. 18).

The purpose of a poster can vary depending on its content and context, but generally, it is to attract attention, convey information, and communicate a message or idea to a target audience. Posters can be used for advertising products or events, promoting political or social causes, providing information or educational materials, or for artistic or decorative purposes.

In this study, posters were classified into three subtypes, such as cultural posters, social posters, and commercial posters.

### Cultural Posters
**Educational posters**. These are mostly used to provide information and education on a particular subject or topic and are often found in educational or public places.

**Event posters.** These are mostly used to promote events such as concerts, festivals, or exhibitions and are often found in public spaces or online.

**Posters as a form of art.** These are mostly used for their esthetic value.

### Social Posters
**Political posters.** These are used to promote political campaigns, candidates, or ideas and are often used during elections.

**Propaganda posters:** These are used to promote a particular political or social cause or idea, often during times of war or political unrest, and are designed to sway public opinion and create social awareness.

### Commercial Posters
**Advertising posters.** These are used to promote a product or service and are often found in public spaces or on billboards.

The use of color, typography, imagery, and composition are all important elements in the design of a poster. Posters are a widely preferred medium of visual communication as they can be displayed in public places, making them accessible to a broad range of viewers. Posters can also be easily reproduced and distributed, making them an affordable and effective medium for communication. For instance, during wartimes in local areas where mass media such as radio and television were not yet widespread or

censored, "posters conveyed visual messages at a time when television did not exist and newsreels were censored" in an effective and qualified way (Weitz, 2000, p. 43). Political posters especially are designed to target the interest of the whole public. They are designed both to give confidence in existing voters and to show that they are working and to convince undecided voters (Dumitrescu, 2009, p. 9). In addition to this, posters were used not only as a medium that conveys messages but also as an educational and instructive visual medium, especially in times of war. At times, posters can even carry ideas that cause disagreement in society (Ingrey, 2013, p. 52). According to Sontag, the style of a poster that depicts the conflict or fight itself, showing the heroic character against the figure of a dehumanized or caricatured antagonist, is a variation on the poster that highlights one exemplary persona. The enemy is depicted typically either held down or fleeing. "Compared with posters featuring only exemplary figures, posters with agon imagery usually appeal to cruder feelings, like vindictiveness and resentment and moral complacency. But depending on the actual odds of the struggle and the moral tone of the culture, such imagery can also bypass these emotions and simply make people feel braver" (Sontag, 1970, p. 204).

A poster is a proper design product in many ways. To convey the message, the designer/artist gets help from design elements and principles, in which are key components of graphic design that are used to support conveying a message to the viewer. One can look for hidden subliminal messages in a visual design product such as a poster through color palette, use of imagery, use of typography (in style of both the font and the text), and use of design principles. These elements and principles include the following:

**Color.** The use of color can convey emotion, mood, and meaning and can be used to draw attention to specific elements or create contrast (Opara and Cantwell, 2013). Color is a powerful tool in design, as it can affect emotions, mood, and perception. Different colors have different meanings and therefore can associate different emotional responses in people. For example, warm colors like red, orange, and yellow can create a feeling of passion, love, energy, vitality, and joy, while cool colors like blue, green, and purple can be associated with senses of tranquility, calmness, and nature. Color is relative and can vary according to the colors around it. This phenomenon is called simultaneous contrast. Green placed next to red will make both colors more dominant, but it will not have as strong an effect among close shades of red as it does with green (Arnston, 2011, p. 136). Color can also be used to create contrast, depth, and hierarchy in design. A well-designed color scheme can guide the viewer's eye to the most important elements of a design and help to convey the message or story being told. Additionally, color can be used to create visual interest and appeal, making a design more memorable and impactful.

**Typography.** The choice of fonts, typefaces, and text layout can impact the readability and tone of a design. "How a word is used and the font in which it is placed communicates as much as the meaning of the word. Different fonts have different 'personalities' and accordingly carry different meanings" (Ambrose and Harris, 2009, p.108). Typography is a special field that covers the production technologies as well as the artistic and design aspects of all printed texts and punctuation marks. In addition to being the visual form of an idea or thought (Ambrose & Harris, 2011, p. 6), type is a "part of the message rather than just its conveyor" (2011, p. 28). Type and typography often have a distinctive identity and

they have a "say" in the design. "A sense of hierarchy is instilled through type size, position and colour" (2011, p.131).

**Imagery.** The use of imagery, such as photographs or illustrations, can help convey a message or create a visual connection with the viewer. The more powerful the message of the image, the more people can be influenced by that. Arnston states that "whenever we create or view an image, we bring a load of personal experiences and cultural background that help us make sense of that image. We structure the image as we create it on the screen or on paper. We also structure it in our brain and eye in the process of viewing it. The image depends on the artist and the viewer" (Arnston, 2011, p. 139).

Apart from the design elements like color and typography; design principles such as composition, contrast, value, hierarchy, and scale are equally important to convey a message. In short, a composition in a poster is the arrangement of design elements within a layout that can create hierarchy, balance, and visual interest. Contrast is the use of contrast in color, typography, and imagery that can help draw attention to specific elements and create visual impact. Scale is the relative size of design elements that can create emphasis and hierarchy within a design. Proximity is the distance between design elements that can create a sense of grouping and organization within a layout.

By using these elements and principles effectively, designers can create compelling and effective designs that effectively communicate a message to the viewer (Samara, 2007). A large part of communication is established visually. The British philosopher and researcher John Locke, while explaining the sources of learning for people, explained that 83% of communication is through observation of the environment (Cited in: Ertan & Sansarcı, 2016, p. 71) which brings us to the point where an environment and its visual surroundings are crucially important influencing viewers at a subconscious level. As a visual communication medium, posters have been used not only as a medium that conveys a message but also as an educational, instructive, and stimulating visual medium, especially considering the war periods. Sometimes posters can even carry ideas that cause disagreement in society (Ingrey, 2013, p. 52). Especially in political posters, readability gains great importance in the use of typography. Experimental typographic elements and decorative typefaces are not preferred for political posters. Generally, plain typefaces with high legibility are preferred. Medium and bold typefaces are used more frequently on the grounds that they can provide legibility from a certain distance (Becer, 1999, p. 60, cited in Eken, 2018). Propaganda posters are used throughout the history to inform, to educate, to unite, and to differentiate even to fuel conflict and discrimination.

## Propaganda Posters during World War I and World War II

Propaganda can be defined as the distribution of biased information designed to shape public opinion and human behavior. According to TDK, it means "the work carried out by means of word, writing, etc. in order to introduce, adopt and spread a doctrine, thought or belief to others, propaganda" (TDK). Propaganda is an attempt to affect people's beliefs or point of views by using specifically arranged images and slogans. It provides a controlled information that is biased in its representation. "Propaganda, the tool used to shape opinions and influence behaviour for the purposes of power, was used not only by leaders like Hitler or Stalin,

but democratic countries like the United States and the United Kingdom used propaganda extensively when they felt the need to gain public support for an important cause" (Mahaney, 2002).

A propaganda poster is a type of poster designed to communicate a particular political, social, or cultural message, often with the goal of influencing public opinion or behavior. Propaganda posters are typically produced by governments, political groups, or organizations to promote a particular idea, an ideology, or a belief, often during times of war, political unrest, or other significant events. They often use strong visuals, slogans, and other persuasive elements to evoke emotional responses and sway public opinion. The primary goal of a propaganda poster is to influence and persuade rather than to provide unbiased information. According to Susan Sontag, "the leading theme of the first political posters was patriotism." (1970, p. 201). In France, posters appealed to citizens to subscribe to the various war loans; in England, post- ers exhorted men to join the army (from 1914 until 1916, when conscription was introduced); in Germany, posters were more broadly ideological, arousing love of country by demonizing the enemy. (Sontag, 1970, p. 201).

Especially during WWI and WWII, posters were frequently used as an effective means of mass communication to influence, guide, provide information, or impose a certain idea on society. In a time when television and radio were being used as only an auditory medium, and newspapers were having limited distribution due to factors such as the number of readers/writers or accessibility, posters displayed on the streets became both a visual and literary source of information, news, and announcements. Throughout history, posters have always had the function of informative announcements, but their use as a communication tool or even an artistic expression can be exemplified by the Art Nouveau period in France, with the press freedom movement and the lifting of censorship. During this period, posters transformed from being mere informative written announcements or public notices to a much richer visual storytelling language. During and after WWI, as Sontag stated; "the political poster began to constitute a valuable branch of poster art" (1970, p. 201).

When considering WWI and WWII, the first weapons that come to mind are probably guns, ammunition, bombs, tanks, and warplanes. On the other hand, psychological pressure and guidance can also be considered one of the most effective weapons. In a time when mass communication tools were limited, it was possible to gain the power of psychological effect through images to inform the public about a subject, lead them to a belief, influence them, intimidate them when necessary, or strengthen national feelings to make them feel protective of their country. Therefore, posters may have experienced their most symbolic and conceptually rich period in these propaganda periods. Countries were able to disseminate their ideologies, beliefs, and the side they supported through posters, which were a strong communication tool. During WWI, posters were used as a propaganda and visual influence tool, "misusing the feelings and responsibilities of the public by all participating countries, in order to support the formation of armies and one of the bloodiest wars in human history" (Bektaş, 1997, p.54).

Stalin appreciated the power of the image in a country where such a large proportion of the population was illiterate. Although he rejected the traditional, often religious subject matter of folk art, he understood that the visual arts were a ready means of communication. Posters became a direct means of educating peasants in almost every aspect of daily life in the Soviet Union, from the benefits of bathing to driving tractors to warnings against laziness, drunkenness, and waste (Heller and Chwast, 1988, p. 177). The United States Bureau of War Information employed a large staff of book and magazine designers to design stimulus and patriotic posters, survival guides, news magazines for overseas distribution, and hundreds of other wartime propaganda during WWII (Heller and Chwast, 1988, p. 192). In France, during German occupation, poster texts provide "graphic examples of the oppressive, menacing climate that soon developed" (Weitz, 2000, p. 44–45).

During WWI and WWII, both sides used propaganda posters to mobilize their citizens, promote national values (Price, 2018), appeal to emotions, and demonize their enemies (Sontag, 1970; Knutson, 1997; Weitz, 2000). These posters often included racist elements, depicting the enemy as inferior or subhuman. For example, during WWI, German propaganda posters portrayed the British as "barbaric" and "uncivilized" and depicted them as apes or monsters. Similarly, British propaganda posters depicted the Germans as "Huns" or "barbarians." During WWII, racist elements in propaganda were even more prevalent, with posters depicting Jewish people as subhuman and responsible for the war. Nazi propaganda posters depicted Jewish people as rats, and the US propaganda portrayed the Japanese as "Japs" or "yellow peril."

In the context of propaganda posters during WWI and WWII, color played a significant role in shaping public perception and attitudes. Propaganda posters were designed to appeal to people's emotions and generate support for the war effort, and color was used strategically to convey messages of patriotism, heroism, and sacrifice. For example, red, white, and blue were commonly used in American propaganda posters to evoke a sense of national pride and unity, while black and white imagery was used in Nazi propaganda to create a sense of fear and oppression.

The use of color in propaganda posters helped to shape public opinion and mobilize support for the war effort. As Arnston stated, "Red is a dramatic, highly visible hue. It is associated with sexuality and aggression, with passion and violence. It is also an official hue found in most national colours" (2011, p. 137). While Americans used the color red to evoke patriotic feelings, Germans on the other hand used the same color to depict violence and aggression. "The famous `Red Poster,'" "Des Libérateurs?" asking if these are really liberators, was produced by the Germans to accompany the January 1944 trial of a group of foreign, largely Jewish opponents of the Reich, the Main d'oeuvre immigrée. The photos were chosen to incite xenophobia and anti-Semitism: red dominates, the color of the Red Army, of blood. In Nazi logic, `every foreigner was Jewish'" (Weitz, 2000, p. 49) (see Figure 1).

The color yellow can be seen in posters to grab the attention or to achieve contrast in the composition, but in the propaganda posters, yellow was often used to depict the weak and ill-health, "has been associated with cowardliness and weakness" (Arnston, 2011, p. 139) and even as a racist remark "yellow peril" as a color metaphor. US propaganda posters used the color yellow depicting Japanese people's skin. "This is the Enemy" poster both shows the purpose to influence American perceptions of the Japanese and psychologically alters their social perceptions (Miles, 2017, p. 2) (see Figure 2). From the images, it can be seen that the Japanese were portrayed as animals or even monstrous beasts in extreme dehumanization (Knutson, 1997, p. 60). According to Renteln, "this propaganda may have helped convince the American public that inhumane treatment was acceptable. (Renteln, 1995, cited in

**Figure 1.**
*Distributed by Vichy France, "Red Poster," "Des Libérateurs?" Anti-Semitic Propaganda Poster, 1944 (Arsene Tchakarian).*

Miles, 2017, p. 8). Similarly, Navarro (2010, as cited in Miles, 2017, p. 8) observed that "ones own nation was always the civilized one while the enemy was depicted as barbaric, sub-human, and in some cases, demonic."

Firstly, the title of the poster "This is the Enemy" is a clear statement that immediately sets the tone and message of the poster. The use of the word "enemy" implies that there is someone or something that is being opposed or fought against or someone who is the "other." The Japanese is depicted as aggressive or menacing way, located at the center of the poster that grabs the attention in a second, implies that the enemy is a threat and someone to be fearful of. The color and composition of the poster also indicated that the Japanese soldier is to blame for all the destruction and rampage (see Figure 2, left). The Japanese soldier depicted violating, kidnapping, and assaulting a white American girl, which is an indication that the war against them is just and they are right at their cause. These posters also have the influence to affect the public idea about the Japanese, showing them as rapists and violent beasts that they are dangerous and therefore have to be dealt with meaning these propaganda posters, "helped catalyse rampant anti-Japanese sentiment across the country" (Yam, 2017).

The context and message of the propaganda posters during WWI and WWII were mostly to mobilize citizens to support the war effort, create a sense of national unity, encourage enlistment in the military, purchase war bonds, conserve resources, and/or to demonize the enemy. These posters were used to boost morale and to create a sense of urgency and purpose among the citizens. The impact of these posters on society at the time can be seen in the way that they helped to fuel anti-Semitism and racism (see Figure 3) and to justify the persecution and extermination of certain groups of people. For instance in France, "graphic anti-Semitic art linked Jews (depicted as international capitalists or terrorists)" (Weitz, 2000, p.44). The posters also often depicted the enemy as barbaric, uncivilized, and inferior, in order to dehumanize them and therefore justify the war. "Most posters done during World War I were crude graphically. Their emotional range moved between the pompous, like Leete's poster of Lord Kitchener and his accusatory finger with the quotation 'Your country needs YOU' (1914), and the hysterical, like Bernhard's nightmare anti-Bolshevik poster (same year)" (Sontag, 1970, p. 201).



**Figure 2.**
*Left Image: Anonymous, USA/Japan: "This is the Enemy." WWII US Army Anti-Japanese Propaganda Poster, 1941–1945. Right Image: Anonymous "This is the Enemy," WWII US Army Anti-Japanese Propaganda Poster, 1942.*

**Figure 3.**
*Left Image: Bruno Hanich, "Behind the Enemy Powers: the Jew." Anti-semitic Poster, 1943 (Google Arts & Culture). Right Image: "Mjölnir" Hans Schweitzer, "Guilty for the War" anti-semitic Poster, 1943 (Limited).*

The idea of the Jewish as an enemy, who hides in the background and causes destruction, portrays Jews as corrupt bankers and enemies of the people who promote division, corruption, and war (see Figure 3, left side). By blaming Jews for world problems and "othering" them, viewers are convinced that Jews are responsible for anything that goes wrong. This propaganda perpetuates the idea of an international Jewish conspiracy (Herf, 2008). The Jew depicted in the poster is behind UK, US, and Soviet Union's flags, which is an indicator that those countries are funded by the wealthy Jews. The man in the poster depicted clearly as a rich man, possibly a banker, with an accessory of the Star of David which is a symbol of Judaism and Jewish identity, hanging from his suit. The poster has the inscription "Hinter den Feindmächten: der Jude" ("Behind the Enemy Forces: The Jew") that stands out. The fact that the word "Jew" is larger than the other words and is used in a contrasting yellow color indicates that this word was intended to be emphasized. With the placement of the figure behind the flags of three allied countries and the use of the main slogan, it is clearly seen that the poster actually aims to give the message "Behind the enemy forces, it is the Jews who support them." In addition, an important contrast was achieved in the use of color with the figure appearing in black behind the other colored flags, trying to support the idea that the figure is an evil individual. This use of color supports anti-semitism, which was the main policy of Hitler and Nazi Germany during WWII, and shows Jewish people as if they were evil. He is depicted with a distorted and "ugly" face, stern and non-smiling, with a cunning sideways gaze, indicating that these sort of people are the ones to avoid. Similar to that, the poster with the title "Der ist schuld am Kriege!" ("He's to blame for the war") (see Figure 3 right side) depicts the same looking man with a Star of David indicator that he is a Jew, but this time he looks defeated and dodging an accusatory pointing finger of a white person. He is blamed for the war and for all that it brings.

Most propaganda posters relied on a strong appeal to both positive and negative emotions to grab and hold the viewer's attention. According to Mahaney, there are four different types of propaganda posters. The first type is posters with the patriotic message that can make men and women appear proud and powerful to show they were fighting for a just and right cause. The second type is the emotional posters that spoke to the heart of the people of the country. The third type of poster used humor to convey its message. A caricature of a German or Japanese civilian could be included in an image to make the enemy appear silly and the fourth poster type was more negative and outspoken. It could show images of soldiers fighting and dying, warnings about the dire consequences of defeat, and images of the horrors of the Fascist takeover (2002, p. 41–42).

It seems that Mahaney treated the posters with demeaning and dehumanizing elements under the third type of propaganda posters which are of humor and that the Japanese or German citizens in question are merely described as "silly." On the other hand, the "humorous" cartoons mentioned in Mahaney's study often take a racist approach and contain insults. The caricature depictions of different nations and races may seem silly; however; distributing and publishing images without fully understanding the message and its harmful implications can cause a strong dislike or animosity toward a particular group. America produced more posters than anywhere else in the world, and these posters were realized either by famous artists or by art academies (Bektaş, 1997, p. 56). Although Bektaş analyzes wartime propaganda posters in her book "Çağdaş Grafik Tasarımın Gelişimi," she too does not include comments on posters containing racist discourses.

A gorilla in German military helmet with bloody hands attacking and violating the world centered from Europe is designed by Norman Lindsay "to maintain public anger about German atrocities and idealise Australian soldiers" (Fuse) (see Figure 4, left) with a monstrous ape-like figure with bloody hands in a distinctive German helmet reaching to the America on the globe (see Figure 4, right), a club at its hand and a white, fair, half naked American girl depicted in its arms indicates beastly, barbaric, unhuman traits of a monster. It can be concluded that the discrimination

and persecution experienced by German-Americans both during and after the war was largely fuelled by anti-German propaganda themes, such as the examples discussed above, and directed the public.

Carrying a certain message by using graphic visuals and being able to give this message to the other party effectively is still one of the main reasons for the existence of the poster today. In doing so, visual appreciation is always taken into consideration, but the most crucial part is its effectiveness. "Most political posters, like commercial posters, rely on the image rather than the word. As the aim of an effective advertising poster is the stimulation (and simplification) of tastes and appetites, the aim of an effective political poster is rarely more than the stimulation (and simplification) of moral sentiments. The classic means of stimulating and simplifying is through a visual metaphor. Most commonly, a thing or an idea is attached to the emblematic image of a person" (Sontag, 1970, s. 203).

## Discussion and Conclusion

Visual communication design and graphic design are powerful mediums to persuade viewers and convey messages. Through the use of images, typography, color, and layout, designers have the ability to influence and guide the viewer's perception and understanding of a message. Designers use various techniques to persuade viewers, such as the use of visual hierarchy, contrast, and color psychology. Visual hierarchy helps guide the viewer's eye to specific elements in the design and contrast is used to create emphasis and can draw the viewer's attention to important elements in the design. Color psychology can be used to evoke certain emotions or associations, such as using red to signify danger, urgency, or violence.

Posters are often used to promote a product, event, idea, or cause and to attract attention. They serve as a way to convey information, raise awareness, and influence people's attitudes, beliefs, and behaviors. The specific purpose of a poster may vary depending on the context and audience, but generally, the aim is to grab attention and effectively convey the intended message. As one of the many types of posters, propaganda and political posters are probably one of the most message-oriented and symbol-embellished examples. In short, almost all propaganda posters revolve around the same ideas: that the fight was just and the sacrifices made were for the greater good of the people they address. The main aim was to maintain a sense of patriotism and to unite the people in their efforts to support the war. The posters employed different tactics, such as fear, name-calling, and glittering generalizations, to appeal to people's emotions.

In most of the historical sources of war propaganda posters examined, it is seen that the analysis of hate speech and visual depiction of discrimination is often omitted. Most of the sources state that propaganda posters were intended to influence societies by containing warning and informative, positive, or negative visual images. On the other hand, most sources do not mention that they denigrate, humiliate, dishonor, and immoralize another nation with which they are at war. Apart from academic sources, internet sources are also weak in this regard. The number of sources dealing with racism in propaganda posters is quite low in contrast research about propaganda art in general.

What usually comes to mind as war weapons is bullets, grenades, bombs, machine guns, tanks, or war planes. However, information and visual representation of the situation can be as powerful as a weapon for people's hearts and minds. It can be argued that one of the most influential tools to educate or influence a group of people is through visual communication irrespective of whether it is to sell a product, to inform, or to promote an idea or an ideology. It has the power to influence viewer's beliefs and point of views. It can educate people, but it can also create biased perceptions. In that sense, a propaganda poster should be crafted and designed very carefully and with care.

Nazi posters, for instance, depicted Jewish people as sub-human and responsible for the war, portraying them as vermin, parasites, and criminals. The posters also depicted the "enemy" as monsters and tried to create a sense of fear and panic among the citizens.



**Figure 4.**
*Image 4. Left Image: Lindsay Norman, ? (the Question Mark), Anti-german Propaganda Poster, 1918 (Imperial War Museum). Right Image: Harry Hopps, "Destroy this Mad Brute", Anti-German Propaganda Posters, 1917 (Hopps).*

The US propaganda portrayed the Japanese as "Japs" or "yellow peril" which was a racist term, which aimed to dehumanize the Japanese and to justify the war. It is important to note that these posters were not only targeting the general population but also the soldiers; the posters were used to boost their morale and to create a sense of heroism and sacrifice, justifying the violence act. It is also worth noting that these posters were not just used to convey the message to the people of that specific country but also to the enemy spreading fear and defeatism among the enemy population.

Many countries used visual communication through propaganda posters during the world wars to manipulate public opinion. A visual propaganda can be used as a means of establishing power and biased perceptions. A poster is a powerful tool to convey an idea but as all powerful tools it can be used both as positive and negative. It is a convincing visual way to draw bridges between nations and races and causes discrimination, bigotry, and hate.

While it is difficult to fully gauge the response of the citizens to the extensive efforts to influence them during the war, the prevalence of propaganda posters during this time is particularly noteworthy. These posters were difficult to ignore, as they were pervasive in public spaces. The impact of these posters on young people, for example, could be significant, especially in cases where negative depictions of specific ethnic groups were displayed prominently. Often accepted as it is, this kind of offensive language can establish harmful stereotypes that would be damaging on the receiving part. Visual designers should also be careful when choosing the wording of a slogan or deciding on a color palette or using the imagery as this can persuade and influence people's beliefs. As a powerful visual communication media, posters should be used to raise awareness about issues that would create an accepting and tolerant society.

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