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The scope of the journal is all fields that are directly or indirectly related to art, especially applied arts, performing arts, plastic arts, traditional arts, art history, art theory, art criticism and music sciences.

The target audience of the journal includes researchers and specialists who are interested or working in all fields of art.

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Reviewers List

Editorial (Issue 6)

Esteemed Readers,

The 6th issue of the Journal of Art Time, which is published by the Atatürk University Faculty of Fine Arts, has been presented to the benefit of our readers. In this issue, we present you 2 research, 1 opinion, and 1 review article.

We would like to thank our editorial board for their diligent work, our referees for their invaluable input, and our authors for sharing their insightful contributions with us. We hope you find this volume enriching and inspiring.

The third contribution titled "Decoration Samples of Mushaf Rosettes from the Xth-XIIIth Centuries in the TSMK F. Edhem Karatay Catalog" by Ayşegül ŞENLİK and Yusuf BİLEN, aims to evaluate the Mushaf roses of the early period in terms of the art of ornamentation, within the historical course starting from the Abbasid period and including the Anatolian Seljuk period. Moreover, the article thoroughly explores the intricate decoration of the Mushafs' roses, analyzing their influence on modern concepts of ornamentation while tracing the historical progression of ornamental arts. The article is anticipated to provide valuable insights for researchers in this field.

The article closing this volume is Mammadali MAMMADOV and Lale HÜSEYNOVA's "Preparation of State Standards of Azerbaijan National Musical Instruments", which addresses the classification, proportional calculations, and current problems of Azerbaijani folk music instruments in the light of the information obtained as a result of long-term research. Special attention is given to the modification and development of tar and saz as national musical instruments in new forms and proportions. Additionally, in the article, both musical instruments are classified in detail using tables and diagrams.

The second contribution is Adebayo Abiodun ADELOYE, Tope Dare KAYODE, and Taoheed Kolawole AKINLAWON's article titled "The Impact of Technology on The Production and Consumption of Contemporary Art" argues that technology has significantly transformed art production by enabling the creation of new art forms and redefining traditional art forms.

The first contribution authored by Shamsiddin USMONOV, titled "Stanislavsky's Method and Challenges in Acting Education," delves into K.S. Stanislavsky's system, which revolves around the techniques of the "acting school" or the "art school".

Gülten GÜLTEPE
Editor in Chief



Editörden (Sayı 6)

Saygı değer okurlarımız,

Atatürk Üniversitesi Güzel Sanatlar Fakültesi bünyesinde yayımı gerçekleştirilen Journal of Art Time dergimizin 6. Sayısı ile sizlerle birlikteyiz. Bu sayımızda siz değerli okuyucularımıza 2 araştırma, 1 görüş ve 1 inceleme makalesi sunuyoruz. Makalelerin süreçlerini özenle sürdüren dergi ekibimize, katkılarından dolayı hakemlerimize ve değerli çalışmalarını bizimle paylaşan yazarlarımıza teşekkür ediyoruz.

Ayşegül ŞENLİK ve Yusuf BİLEN'in "Decoration Samples of Mushaf Rosettes from the Xth-XIIth Centuries in the TSMK F. Edhem Karatay Catalog" başlıklı makalesinde, Abbasiler döneminden başlayarak Anadolu Selçuklu dönemini de kapsayan tarihi seyir içinde erken döneme ait Mushaf güllerini tezhip sanatı açısından değerlendirilmesi amaçlanmıştır. Ayrıca Mushaf'lara ait güllerin tezyîni açıdan detaylı bir şekilde ele alınmış, tezhip sanatının tarihsel gelişim süreciyle birlikte günümüz bezeme anlayışına etkileri tespit edilmiş ve bu alanda araştırma yapacak olanlara da katkı sunabilmesi açısından değer sağlayacağı düşünülmüştür.

Mammadali MAMMADOV and Lale HÜSEYNOVA'nın "Preparation of State Standards of Azerbaijan National Musical Instruments" başlıklı makalesinde uzun süreli araştırmalar sonucunda elde edilen bilgiler ışığında Azerbaycan halk müziği çalgılarının sınıflandırılması, oransal hesaplamaları ve güncel sorunları ele alınmıştır. Tar ve saz ulusal müzik aletlerinin yeni biçim ve oranlarda değiştirilmesi ve geliştirilmesine özel önem verilmektedir. Bu noktada, her iki müzik aleti de tablolar ve diyaqramlar kullanılarak ayrıntılı bir şekilde sınıflandırılmıştır.

Adebayo Abiodun ADELOYE, Tope Dare KAYODE ve Taoheed Kolawole AKINLAWON'un "The Impact of Technology on The Production and Consumption of Contemporary Art" başlıklı makalesinde, teknolojinin yeni sanat biçimlerinin yaratılmasını sağlayarak ve geleneksel sanat biçimlerini yeniden tanımlayarak sanat üretimini önemli ölçüde dönüştürülmesine dair tespitlerde bulunulmuştur.

Shamsiddin USMONOV'un "Stanislavsky's Method and The Problems Encountered in Acting Education" başlıklı makalesinde, K. S. Stanislavsky tarafından geliştirilen "oyunculuk okulunun" yani genel olarak "sanat okulunun" becerilerine dayanan sistemden bahsedilmektedir.

Gülten GÜLTEPE
Baş Editör



Decoration Samples of Mushaf Rosettes from the Xth-XIIth Centuries in the TSMK F. Edhem Karatay Catalog

TSMK F. Edhem Karatay Kataloğu'ndaki X.-XII. Yüzyıl Mushaf Gülü Bezeme Örnekleri

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ABSTRACT

Our book arts constitute a significant portion of the works that carry Turkish culture and art and are preserved in numerous museums, private collections, and libraries today. The splendor and richness of these rare works of art, each one of which comes from the hands of master craftsmen and offers an elegant view to the viewer, are a marvel of aesthetics. Mushafs (written copies of the Qur'an) are among the most important of these works, which have an important place in manuscripts. Mushafs are divided into sections for the convenience of those who read or memorize them. The medallion-shaped decorations embroidered on these reserved areas are called Mushaf Rosettes. This study was conducted on three Mushafs belonging to the early periods of the Xth-XIIth centuries and registered in the Topkapı Palace Museum Library, Fehmi Edhem Karatay Arabic Manuscripts Catalog, A.3, R.38 and R 27 Inventory numbers. The rosettes in Mushafs have been evaluated in terms of composition, color, motif, pattern construction and stylistic features. A detailed examination of the rosettes in question in terms of illumination will be valuable in terms of determining the historical development process of illumination art and its effects on the contemporary understanding of decoration.

Keywords: Illumination art, mushaf, Qur'an, mushaf rosettes, decoration

ÖZ

Türk kültür ve sanatını içinde taşıyan, bugün birçok müze, özel koleksiyon ve kütüphanede muhafaza edilen eserlerin önemli bir kısmını kitap sanatlarımız oluşturmaktadır. Usta sanatkarların ellerinden çıkan her biri birbirinden müzeyyen, izleyenine zarif bir temaşa sunan bu nadide eserlerin ihtişamı ve zenginliği birer estetik harikasıdır. El yazmalarında önemli bir yere sahip olan bu eserlerin başında da Mushaf'lar gelmektedir. Mushaf'lar okuyana ya da ezberleyene kolaylık sağlaması amacıyla bölümlere ayrılmıştır. Ayrılmış olan bu alanlara işlenen madalyon şeklindeki bezemelere Mushaf Gülü adı verilmiştir. Bu çalışma, X.-XII. yüzyıl erken döneme ait, Topkapı Sarayı Müzesi Kütüphanesi Fehmi Edhem Karatay Arapça Yazmalar Kataloğu A.3, R.38 ve R 27 Envanter numarada kayıtlı olan üç Mushaf üzerinde gerçekleştirilmiştir. Mushaf'lar da yer alan güller; kompozisyon, renk, motif, desen kurgusu ve üslup özellikleri bakımından değerlendirilmiştir. Bahis konusu olan güllerin tezyîni açıdan detaylı bir şekilde ele alınıp incelenmesi, tezhip sanatının tarihsel gelişim süreciyle birlikte günümüz bezeme anlayışına etkilerini tespit etmek açısından değerli olacaktır.

Anahtar Kelimeler: Tezhip sanatı, mushaf, Kur'an, mushaf gülü, bezeme

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Introduction

Art has always existed in the lives of human beings, as well as undergoing development and change in different geographies and civilizations since the history of mankind. In Islamic countries, artists have produced works in various fields ranging from architecture to handicrafts within the understanding of aesthetics and beauty. Our book arts constitute a significant part of these works, which carry Turkish culture and art from hundreds of years ago to the present day, and are preserved in numerous museums, private collections and libraries today. These are calligraphy, binding, *ebru* (marbling), *kati'* (Quilling), miniature and illumination under the title of book arts.

*Tezhip*¹ (illumination) derives from the Arabic word *zeheb* (gold). It means gilding in the dictionary (Devellioğlu, 2003, p.1106). It is the decorations made with various patterns and motifs on the heading pages and other parts of manuscript books. In addition to the fact that the main material of illumination is gold, this art, which requires very fine workmanship and uses various colors together, is one of the book decoration arts that has an important place in manuscripts.

Turkish art, which the Turks brought from Central Asia as a result of cultural interactions, developed during the Seljuk, Anatolian Principalities and Ottoman periods and has survived to the present day. As a result of the experience and various interactions they have gained over time, Turkish artists have decorated their works with the desire to find harmony in clarity, without tiring the eyes, without chaos and ostentation, appealing to the viewer's heart. The most important of these works is Mushafs (Derman, 2010, p.138). The meaning of Mushaf is given in the dictionary as bringing together written pages and combining them (Maşalı, 2020, p.242). In Mushaf decoration², without going beyond the classical rules, artists brought new styles to the decorations produced before them, with the artistic interpretation of the period, and produced wonderful works of beauty beyond the obvious, and they also influenced contemporary styles.

In order to make it easier for those who read or memorize the Qur'an al-Kerim, it is divided into 30 *juzs* (chapters) of twenty pages each, and each chapter is divided into 4 *hizbs* (parts) of five pages each. (Kılınçer, 2019, p.40). The ornaments in the form of medallions applied to the *hâşiye*³ (margin) space of the page outside the text area are called Mushaf rosettes. The decoration of these rosettes, which were named according to their functions, differed in each period. While some of them are not seen in today's prints, some of them still exist.

When we review the literature on Mushaf rosettes, it is noteworthy that studies on early Mushaf rosettes are limited and there is no study on Mushaf rosettes from the Xth-XIIth centuries. Our study aims to evaluate the Mushaf rosettes of the early period in terms of the art of illumination, within the historical course starting from the Abbasid period and including the Anatolian Seljuk period. A detailed examination of the rosettes belonging to the Mushafs that we have included in our study will be valuable in terms of determining the effects of the art of illumination on today's understanding of decoration along with the historical development process and it will also contribute to those who will conduct research in this field.

Mushaf Rosettes

Due to the respect felt for the *Mushaf-i Sharif* (Qur'an al-Kerim), which is considered sacred in Islam and is the first and only book of Muslims, writing the manuscripts in the most beautiful way led to the emergence of the art of calligraphy, and their decoration led to the emergence of the art of binding, ebru and illumination. The splendor and richness of these rare works of art, each one of which comes from the hands of master craftsmen and offers an elegant view to the viewer, are a marvel of aesthetics. Therefore, this situation is the best proof of the value given to the Qur'an al-Kerim.

After the death of Hazrat Muhammad (PBUH), in the first year of Hazrat Abu Bakr's caliphate, *ridda* (apostasy) incidents came to the fore and wars occurred. The fact that many hafizes were martyred in these clashes made Hazrat Omar worried about the copying of the Qur'an al-Kerim. He suggested Hazrat Abu Bakr that the Qur'an be combined between two covers. Although the Caliph initially opposed this offer, he understood Hazrat Omar's sadness and anxiety and accepted the offer. For this purpose, one of the revelation scribes, Zayd b. Thabit was appointed and the first Mushaf was created by bringing together the Qur'anic texts he collected upon the instructions given to him between two covers (Altıkulaç, 2010, p.30). It was primarily aimed at ensuring the unity of reading and copying of the Mushafs, but the emphasis was not given to decoration due to concerns such as the correct writing of the Qur'anic text and not affecting it (Baysal, 2010, p.365-366). In the Mushafs written in this period, there are no punctuations or vowel points (Altıkulaç, 2007, p.94), nor are there any different shapes and decorations, or medallions (rosettes) showing the locations of the surahs and juzs. Over time, non-Arabs joined Islam and there were cases of misreading the Qur'an al-Kerim among those who did not know Arabic very well (Çetin, 2012, p.92). Based on the idea that they would make it easier to read the letters correctly, it became necessary to include some signs and vowel points in the text of the Qur'an.

Since the early Middle Ages, as the rulers' fondness for art and books increased, libraries were established in centers such as Damascus, Merv, Cairo, Baghdad and Cordoba, and bookshops were opened where books were copied and the bindings were renewed. As understood from the copies of Mushaf-ı Sharifs copied between the end of the Umayyad period and the beginning of the Abbasid period, that is, between the VIIIth-IXth centuries, we can say that the art of illumination, one of our book decoration arts, began to be performed on the pages of the holy book and became a tradition (Tanındı, 2010, p. 90). Based on this, it is possible to say that dots placed at the end of verses, long, thin strip-shaped headings made at the beginning of the surahs, and the medallions (rosettes) embroidered on the page margins in different forms were among the first decorative elements.

Zahriyyah, serlevha, surah heading and khatimah rosettes, the earliest examples of which we see in the Mushafs written during the Umayyad and Abbasid periods, are in round or pear-shaped forms and are decorated horizontally and adjacent to the illumination (*tadhhib*) with *Rumi and Munhani* motifs (Derman, 2010, p.140). However, there are also Mushaf rosettes in Mushafs, which are called stop, hamsa, ashara, sajdah rosettes for separating surahs; and hizb, nisf and juz rosettes for separating juzs. These rosettes were decorated in accordance with the decoration features and techniques of their periods, and when more than one Mushaf rosette was placed on the same page, they were combined with reed pen⁴ in the middle direction of the patterns (Duran, p. 2012, p.64). The reason for this is to eliminate the monotony in the decoration, to prevent rosettes from looking like a stain, and to provide mobility by filling the rectangular space in which it is located. Mushafs have small and mostly round decorations of the stop at the end of each verse, 14 *sajdah* (prostration) rosettes showing the places of prostrations, a *juz* rosette on every 20 pages, an *ashara* (decennial) rosette after every 10 verses, a *hamsa*

¹ For detailed information, see. Devellioğlu, F. (2003). "Tezhib", "Osmanlıca- Türkçe Ansiklopedik Lûgat", Ankara, Aydın Kitabevi. p.1106.

² For detailed information, see Devellioğlu, F. (2003). "Tezyînât", "a.g.e":1107.

³ For detailed information, see Parlatır, İ. (2011). "Hâşiye", Osmanlı Türkçesi Sözlüğü, C.1:594, Ankara, Yargı Yayınları.

⁴ For detailed information, see Pakalın, Z. M. (1971). "Tiğ", Osmanlı Tarih Deyimleri ve Terimleri Sözlüğü, C. 2: 497, İstanbul, MEB.

(quinquennial) rosette after every 5 verses, and a *hizb* rosette on every 5 pages (Derman, 2010, p.140). We can examine the rosettes determined according to *surahs*, *juzs* and page orders as follows.

Stops

Small stars, flowers, oval (*beyzî*, egg-shaped) or geometric decorated dots placed in places where one should stop for a short time while reading the text of the Qur'an, and at the ends of verses and sentences in manuscripts (Ayverdi, 2005, p.765), are called *vakfe* or stop motifs (Özkeçeci İ. and Özkeçeci Ş., 2014, p.181). In the early period Mushaf copies, stop motifs were placed after every five (*hamsa*) and ten (*ashara*) verses. In the Mushafs from the IXth-Xth centuries, the endings of the verses consist of dots resembling triangles, colored in gold or red, instead of the illuminated stop motifs. *Hamsa* and *ashara* stops, which were in the form of pears and medallions and started to be made in larger forms over time, were located in the margin space of the page and were called Mushaf rosettes (Duran, 2012, p.63). The stops we encounter most often are; *şeşhâne* (hexagonal dot), jewel (interlaced dot), *helezon* (helix), *pençhâne* (pentagon) and *müzehhep* (illuminated) stops (Derman, 2010, p.140).



Image 1.
A Stop Motif (TSMK, Inventory No: Y.27a).



Image 2.
A Stop Motif (Şenlik, 2024).



Image 3.
A Stop Motif (TSMK, Inventory No: Y.15a).



Image 4.
A Stop Motif (TSMK, Inventory No: Y.15a). (Şenlik, 2024).

Hamse Rose: In the Mushafs, they are placed every five verses in the margin and line level of the page. There are examples of hamse roses shown with unilluminated script, as well as hamse roses with hamse script or only illuminated interiors. Although it

is mostly processed in drop form, circular shaped examples are also seen (Duran, 2012, p.63-64).

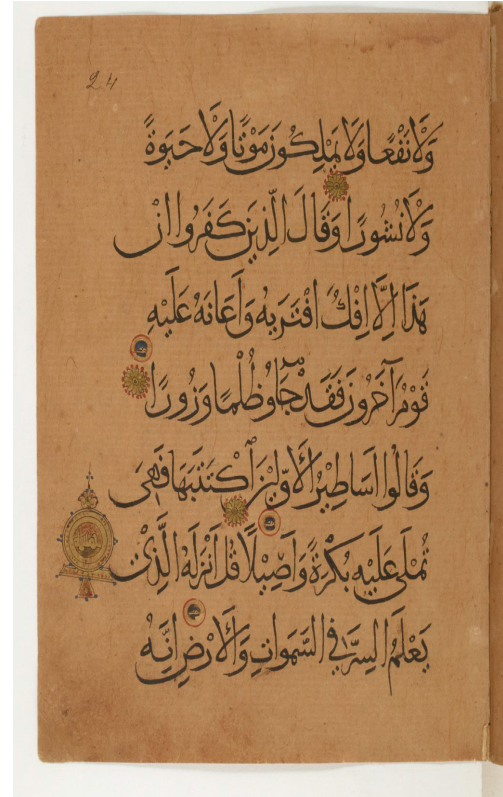


Image 5.
A Hamse Rosette (Paris National Library, Inventory No: A. 604, Y.24a).



Image 6. A Hamse Rosette (Şenlik, 2024).

Ashara Rosettes: Ashara means “ten” in Arabic. It is the name given to the decorated medallions embroidered on the margins of the page every ten verses in Mushafs. In order to facilitate learning the Mushaf-i Sharif and memorizing it, surahs were divided into sections of ten verses, the letter “ayn”, which is the first letter of the word ashara, was placed at the end of these sections (Eroğlu, 1991, p.24), and these letters were sometimes written with gold gilding, and sometimes rosettes were written in the middle after being decorated (Özen, 2003, p.20). Ashara rosettes, which began

to appear in the Xth century and differed in color and pattern over time, disappeared after the XIth century (Derman, 2010, p.141).



Image 7.

An Ashara Rosette (TSMK, Inventory No: Y.746, Y.39a).



Image 8.

An Ashara Rosette (Şenlik, 2024).

Sajdah Rosettes: These are medallion-shaped decorations, of which there are 14 in the Qur'an al-Kerim, embroidered in line with the verses, requiring the reader or listener to prostrate after reading or listening to one of the verses of sajdahs (Çetin, 2012, p.100). While they were not seen in the first Mushafs, sajdah rosettes, which were only indicated in the scripts of the Mushafs from the XIIIth-XIVth centuries, began to be seen in the form of rosettes in the XVth century (Derman, 2010, p.141).



Image 9.

A Sajdah Rosette (TSMK, Inventory No: R.27, Y.151b).

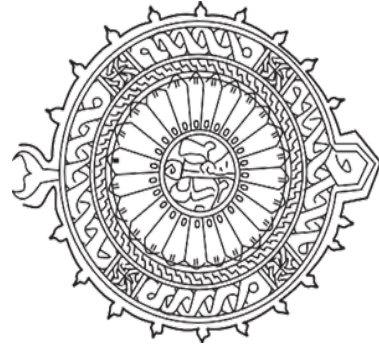


Image 10.

A Sajdah Rosette (Şenlik, 2024).

Hizb Rosettes: Meaning part or division (Çetin, 2012, p.98), hizb rosettes are illuminated medallions used to show each of the juzs (Serin, 2020, p.245), which are divided into four sections of five pages in the Mushafs. Hizb Rosettes, which we rarely see in the early period Mushafs, are mostly seen in Mushafs after the XVth century (Duran, 2012, p.64).



Image 11.

A Hizb Rosette (TSMK, Inventory No: R.57, Y.8b).

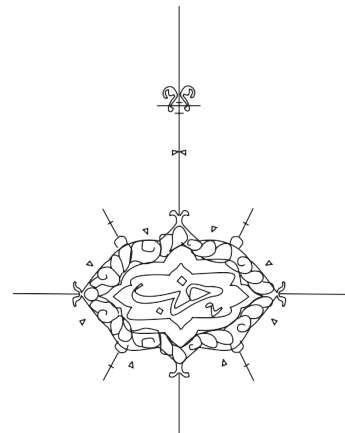


Image 12.

A Hizb Rosette (Şenlik, 2024).

Nisf (nisf) Rosettes: Meaning half, half in the dictionary (Ayverdi, 2005, p.2345), nisf rosettes are illuminated medallions used to show half of each juz in the Mushafs. While they were not seen in the early period Mushafs, the places of the nisfs were shown with inscriptions and rosettes in the XVth century. They were decorated in the form of half şemse (sun) on the horizontal and vertical axes (Duran, 2012, p.64). There are 30 nisf rosettes in each Mushaf (Derman, 2010, p.141).

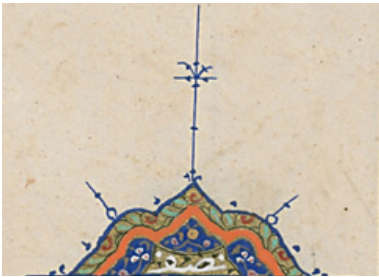


Image 13.

A Nisf Rosette (TSMK, Inventory No: R.57, Y.33a).



Image 14.

A Nisf Rosette (Şenlik, 2024).

Juz Rosettes: These are illuminated decorations showing the headings of the juzs formed by dividing a Mushaf into thirty equal parts (Derman, 2010, p.142), with juz numbers written inside them (Ayverdi, 2005, p.509). Juz rosettes, seen in the early Mushafs, have been found on the edge of the page in the form of circles and şemses, mostly horizontally, since the XVth century (Duran, 2012, p.64).



Image 15.

A Juz Rosette (TSMK, Inventory No: R.57, (Y.253a).



Image 16.

A Juz Rosette (Şenlik, 2024).

Zahriyyah Rosettes: These are medallion-shaped illuminated decorations embroidered horizontally on the edge of the pages, adjacent to the Zahriyyah page illuminations (See Image 22). These ornaments, which are in the form of teardrops or circles and have ½ symmetry in the first Mushafs, are not seen much after the XIVth century (Duran, 2012, p.64).

Serlevha Rosettes: These are illuminated decorations applied to the edge of the pages adjacent to serlevha illuminations. They are embroidered on the middle part of the long side of the serlevhas in a horizontal direction in circular, semicircular or pear shapes (Duran, 2012, p.64).



Image 17.

A Serlevha Rosette (TSMK, Inventory No: E.H.61, Y.2b-3a).



Image 18.

A Serlevha Rosette (Şenlik, 2024).

Surah Heading Rosettes: These are illuminated decorations applied to page edges on the horizontal axis, adjacent to the surah heading illuminations or undecorated surah heading texts (See Image 23). Surah heading rosettes, which are large and complexly patterned in the form of teardrops or circles, are not seen after the XIVth century (Duran, 2012, p.65).

Khatimah Rosettes: These are ornamental medallions applied horizontally to the central axis of khatimah illuminations, which are in square or rectangular forms, as seen in zahriyyah rosettes (Duran, 2012: 65).



Image 19.
Khatimah Rosettes (TSMK, Inventory No: A.3, Y.72b-73a).



Image 20.
Khatimah Rosettes (Şenlik, 2024).

The Evaluation of the rosettes in the Mushafs from the early Xth-XIIth centuries in terms of composition, color, motif, pattern and stylistic features, which is the subject of our article; was conducted on three Mushafs registered in the Topkapı Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalogue, Inventory numbers A.3, R.38 and R27. Since it was not possible to show the images of the works in advance or to take images from the requested pages due to the institutional procedure, we were able to examine the digital data sent to us for the works in question. For this reason, in our study, information about the numbers of some Mushaf rosettes in the works could not be included.

Mushaf Rosette Decorations from the Xth-XIIth Centuries Found in the TSMK Fehmi Edhem KARATAY Arabic Manuscripts Catalog

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: A.3
Date of copying	: X-XIth centuries
Calligrapher	: -
Mushaf external dimensions	: Length: 135 x Width: 130 mm
Folio type	: Parchment
Folio dimensions	: Length: 125 mm x Width: 120 mm
Number of Varaks	: 73
Number of lines	: 32
Line length	: 80 mm
Script type	: <i>Kufic</i>

"In the catalog information, it is registered as "Parchment, 125 mm height and 120 mm width 73 varaks (folio). 32 lines, 80 mm long, with very thin *Kufic* on the page. Presumably, it was written in the IV-Vth (X-XI) centuries. Pages 1b and 2a feature plates with arabesque geometric interlaces. The upper part of the folio 1b was torn and was repaired by gluing paper. The surah headings are illuminated in the Arabic style, and the edges of the pages are decorated with hizb and sajdah rosettes

and the stops are gilded. The last folio also features a decorated plate with similar geometric interlaces. Plain cover with a *şemse* (sun-like motif) on a blind-tooled cinnamon-colored (*darçini*) leather. This is also a complete Mushaf" (Karatay, 1962: 26)."

The Mushaf, which generally looks solid, is written in soot ink *Kufic* calligraphy, consisting of 32 lines. There are color changes and darkening in the middle parts of the parchments, and although the writing in these parts has been erased in some places, the gold has remained intact throughout the work and has preserved its brightness until today.

The illuminations that we encounter in the earliest copies of the Qur'an al-Kerim are mostly in the form of strips drawn to indicate the end of one surah and the beginning of the next one. The floor mosaics of these strips are mostly in the form of latticework, inspired by the patterns of textiles (Mahir, 2001, p.105), on the other hand, multi-sided geometric decorations and the use of more complex shapes that gradually diversify over time can be expressed as the most distinctive features of the Mushaf decoration of the early period (Ersoy, 1988, p.40). Illuminations of the zahriyyahs in the Mushafs were embroidered in different styles according to the periods and in different ways in accordance with the horizontal or vertical forms of the books. Although zahriyyah pages, which began to be seen after the Xth century onwards, survived until the XVIIth century; zahriyyah, serlevha, surah heading and khatimah rosettes survived only until the XIVth century (Derman, 2010, p.139-140).

There are 3 zahriyyah and 1 khatimah rosettes in the work. The zahriyyah pages of the work are on 1b, 2a and on the last page of the text 73a. It consists of interlacing geometric patterns framed by a 1mm gold band on a parchment ground. The spaces created by the interlacing of the bands are filled in with lapis and black soot ink details. The outer frame of the plate is decorated with an interlinear keyed chain motif in gilt gold. The zahriyyah, khatimah and surah heading rosettes of the work are designed in ½ symmetrical pear-shaped forms on the horizontal axis and in the form of a composition with gold Rumi (See Image 19-21).

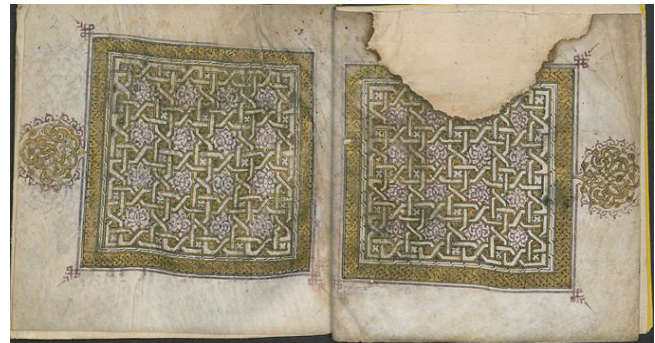


Image 21.
Zahriyyah Rosettes (TSMK, Inventory No: A.3, Y.1b-2a).

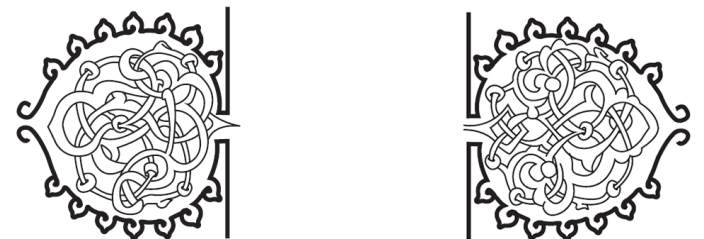


Image 22.
Zahriyyah Rosettes (Şenlik, 2024).

The first verses of the Surah al-Fatiha and Surah al-Baqarah are written in Kufic calligraphy on the same page. The outer frame of the surah headings, which are surrounded by a rectangular band, is decorated with an interlinear keyed chain motif in gilt gold. The surah heading illumination at the beginning of the Surah al-Fatiha is separated on both sides by a geometric interlacing composition. The design, consisting of Rumi motifs in white lead ink, was applied on a lapis color background, and the Kufic script containing information about the surah is left in parchment color and adorned with black soot ink. The illumination at the surah heading of the Surah al-Baqarah is similarly designed with a Rumi motif and the text is written in zer ink (gold or silver dust ink). The headings are surrounded by *kuzu* (thin sheets of gold) and separated from the script area, and the surah headings are completed with a plain reed pen. In addition, the majority of the surah headings in the work have been left in the color of parchment with undecorated ground, and the information about the surah is written in zer ink. The Surah heading rosettes, which are decorated at the beginning of the surah headings and repeated throughout works, are quite plain compared to other rosettes in the Mushaf and consist of $\frac{1}{2}$ symmetrical gold Rumi compositions. They are surrounded by lapis-colored kuzus with a *bukçuk*⁵ (a curling gold leaf motif) (See Image 23).



Image 23.
Surah Heading Rosettes (TSMK, Inventory No: A.3, Y.2b).



Image 24.
Surah Heading Rosettes (Şenlik, 2024).

In the work, hizb and sajdah rosettes are also applied in the form of two separate design circles with $\frac{1}{2}$ symmetry on the vertical axis of the pages. The inner parts of the circular rosettes are decorated with a yet undeveloped gold Rumi motif on a lapis-colored ground. The phrases “hizb” and “sajdah” are written in Kufic in the middle of the rosettes with zer ink or white lead ink. In both designs, the outer part (decorative border) of the rosettes with applied gilt gold is divided into 12 parts in one of them and 8 parts in the other by ruling lines. A black soot ink thread is drawn around the rosettes, albeit not very regularly. The pattern is completed with kuzus and brown dots in lapis color. All the rosettes in the Mushaf are decorated in the margin spaces of the pages.

The stops are in the ruling lines between the verses and in the form of simple small flowers consisting of a combination of dots. The stops, which are applied in the same way throughout the work, are adorned with black soot ink on a gold ground and detailed with lapis and brown dots.

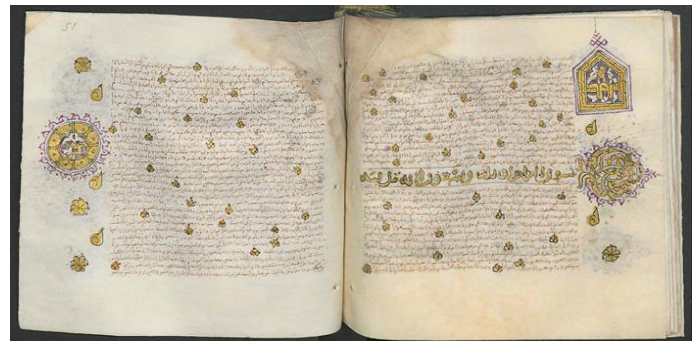


Image 25.
Mushaf Rosettes and Stops (TSMK, Inventory No: A.3, Y.50b-51a).

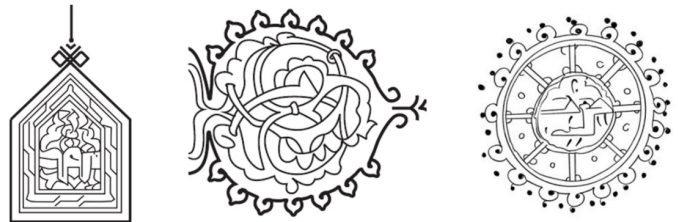


Image 26.
Mushaf Rosettes and Stops (Şenlik, 2024).

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: R.38
Date of copying	: XI-XII th . centuries
Calligrapher	: -
Mushaf external dimensions:	-
Varak type	: Parchment
Folio dimensions: Length	: 145 mm x Width: 110 mm
Number of Varaks	: 317
Number of lines	: 18
Line length	: 80 mm
Script type	: Kufic – Naskh

⁵ For detailed information see, Yılmaz, A. (2004). “Bukçuk”, Türk Kitap Sanatları Tabir ve İstihlaları, İstanbul, Damla Yayınevi.

"In the catalog information, it is recorded as "It was estimated-ly copied in the V-VIth (XI-XII) centuries. It is also known that Y. 1a is the handwriting of Imam Hussein. There are 4 müzehhep plates in Y. 1a, 2a, 3a. The serlevha is müzehhep, the surah headings are gilded. Hizb, sajdah and ashara signs and stops are müzehhep. A green blind-tooled leather cover. The part of this Mushaf up to folios 90a-91b and 94a-95b was written on paper later with Naskh" (Karaty, 1962, p.29)."

Some of the pages of the 18-line work, written in soot ink Kufic calligraphy, are worn out, the parchments have been restored with leather, and the color of the leather has darkened on some pages. The missing varaks were later completed by writing them on paper with Naskh calligraphy. Although the colors used in the decoration have faded over time, the text is quite legible and intact. Red, dark blue, green, gold, soot and white lead inks are used in the illumination and vowel points of the script.

Gold, dark blue, green, red and white lead inks were used in the zahriyyah illuminations and pattern spaces in 1b, 2a, 2b, 3a of the work. In all of the illuminations designed with $\frac{1}{2}$ symmetry, the same patterns are repeated in different places and applied in different ways. Pages 1b and 2a were left in parchment color and *beyne'l-sutur*⁶ were applied between the lines of the text where information about the Mushaf was written. It is written in Kufic calligraphy and surrounded by floral motifs. The outer frames of the plates consist of interlacing patterns. The inner and outer frames are decorated with an intricate *arasuyu* (interlacing band) on gold ground. The zahriyyah rosettes applied on the horizontal symmetry axis of the zahriyyah pages are in $\frac{1}{2}$ symmetrical pear-shaped form, and the design consisting of very large floral motifs with leaves on a dark blue background is colored in gold and surrounded by a thick dark blue kuzu around the plate illumination.

There are a total of 4 zahriyyah rosettes in the work. The inner frames of the zahriyyah pages in 2b and 3a consist of geometric interlacing patterns. The outer frames are composed of floral motifs emerging from each other with spiral movements used in 1b and 2a. Gold bands are applied to the inner and outer frames. The zahriyyah rosettes applied on the horizontal axis of the page are designed differently with the same patterns and colored with gold on a dark blue background, and the patterns are completed by surrounding thick dark blue kuzus around them along with the zahriyyah pages.

There are 2 rosettes at the surah heading on the serlevha page. The horizontally shaped surah headings on the serlevha page are surrounded by a golden band. Although the patterns are not understandable because the colors have faded over time, as can be understood from the traces on the parchment, the design consists of floral motifs that emerge from each other in spiral movements and are arranged side by side. The medallions (rosettes) attached to the surah headings are in pear shape, and the $\frac{1}{2}$ symmetrical composition consists of stylized large leaves and bud-like floral motifs. It is rather larger and more intricately patterned than the other rosettes in the work. In the designs, the spaces between the patterns are painted in red, dark blue, and green, with gold being the dominant color, and they are adorned with soot ink. It is surrounded by thick dark blue kuzus along with the surah headings, and some of them have bukçuks. In the other surah heading decorations in the work, almost no pattern is repeated and a separate pattern was designed for each surah heading, adhering to the same style. The majority of surah headings are illuminated in writing, but there are also surah headings without illumination, in which the information about the surahs is written in Kufic calligraphy with zer ink and only the rosettes of the su-

rah headings are added at the beginning or the end. It has been observed that some lines in the text of the work are written one under the other, not in the ruling lines. For this reason, the sizes and forms of the surah headings designed according to the text vary. It is possible that the Mushaf have restored because some of the rosettes in the right and left spaces of the pages are cut. (See Image 27).



Image 27.

A Surah Heading and A Surah Heading Rosette, the verse "Al-Mumtahina Thalāthata Ashara" is written in the surah heading (TSMK, Inventory No: R.38, Y.287a).



Image 28.

A Surah Heading and Surah Heading Rosette (Şenlik, 2024).

The hamsa, sajdah and ashara rosettes in the Mushaf are in the form of circles and resemble the *penç* (five-pointed star) motif. They look smaller and plainer compared to the surah heading rosettes. The names of the surahs are written in Kufic calligraphy on a green background on the inner part of the rosettes, and the names of some of them are left in parchment color. Gilt gold is applied to its outer part and the surroundings are made more vibrant by being adorned with soot ink. Some of them have dark blue kuzus surrounding them and are detailed with dots. Additionally, there are rosettes in the Mushaf, indicated only in zer ink script. (See Image 29).



Image 29.

A Surah Heading Rosette (TSMK, Inventory No: R.38, Y.301a).

⁶ For detailed information please see Ayverdi, İ. (2008). "Beyne's sūtur", Misalli Büyük Türkçe Sözlük, İstanbul, Kubbealtı Neşriyatı, C. 1: 358.



Image 30.

A Surah Heading Rosette (Şenlik, 2024).

Two types of stops are used in the work. One of them is a simple six-petaled flower motif and the other is a small circle form adorned with brown in gilt gold with a dot in the center. There is no space between the verses and the stops are placed on the ruling. It is applied in the same way throughout the work.

The work has a total of 3 khatimah rosettes. The inner frame of the khatimah pages consist of three parts. The information about the Mushaf is written in Kufic calligraphy with soot ink on the areas consisting of rectangular paftas. The design of the khatimah rosettes, applied in ½ symmetry on the horizontal axis of the plate and the khatimah illuminations, consists of stylized large leaf and bud-like motifs used throughout the work. The colors are predominantly gold, with occasional use of dark blue, green and red. The outer frame of the rectangular area has a thick dark blue kuzu with a rosette.

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: R.27
Date of copying	: XIIIth century
Calligrapher	: Muhammad b. Muhammad b. Ali b. Shu'ayb al-Anshari

Mushaf external dimensions: 325 x Width: 277 mm

Varak type	: Parchment
Folio dimensions	: Length: 315 x Width: 262 mm
Number of Varaks	: 197
Line count	: 25
Line length	: -
Font type	: Oriental Kufic

"In the catalog information, it is registered as "Parchment. 197 folios. 180mm with Maghrib script on the page. length. 25 lines. Below the seal tughra, there is an inscription in Kufic script saying; written by Muhammad b. Muhammad b. Ali b. Shu'ayb al-Ansari in Ta'liq script, and Satha kit'a Mushaf Sharif line 25. It was written in the city of Sebte (Ceuta-Spain) on the third Muharram of the year 587 (1191). Three exquisitely müzehhep plates decorated with geometric and polygonal interlaces on Y.2a and Y.196b -197a. The surah headings, hizb, ashara and sajdah rosettes are müzehhep in the same style. A flat dark brown blind-tooled cover."

This work, registered at Inventory number Revan 27, consisting of 197 pages and 25 lines, is written in *Maghribi* calligraphy with soot ink and decorated predominantly with gold. It has an impressive aesthetic appearance and reflects the development in manuscripts in the best way with its calligraphy and illumination, where both the font has become more diverse and the illumination has become increasingly mature and richer over the course of history (Özkeçeci, 2006, p.316). The beautiful illuminations of this work, which attract attention with their elegant details, were made by the illuminator Muhammed b. Yusuf (Tanindi, 2015, p.249).

The work, which generally appears to be intact, has discoloration and darkening on some of its parchments, suggesting that it has been wet or exposed to moisture. It is understood that some of the rosettes of the Mushaf in the margin section on the right and left of the pages have been cut and that the worn parchment ends of the Mushaf have been repaired. Dark blue, green, brown and gold are used in the illumination and the vowel points of the text. Zahriyyah, serlevha, khatimah page, surah headings, rosettes and stops are among the decorated areas. The geometric braided interlocking patterns and fully developed Rumi motifs are used throughout the illumination. The illumination designs of the Mushaf are eye-catching and quite successful in terms of pattern construction, color and fine workmanship, compared to other works decorated in the same century.

There are 3 zahriyyah rosettes in the work. The zahriyyah page in 1a of the work is decorated as a single page, not as two opposite pages as in the other works we have included in our study. In addition, the last pages of the text of the work, 197b and 198a, are mutually illuminated. The inner frame of the rectangular plate is decorated with geometric interlacing patterns on gold ground and surrounded by an intricate arasyu. The outer frames are decorated with finer and more detailed interlacing patterns, and the spaces formed by the knots on the inner frames are colored with green, dark blue, brown, white lead ink and gold. The interlacing and ornamentation on the inner frame are detailed with white lead ink. The Rumi motifs in ½ symmetry on the horizontal axis are colored in gold and the spaces are filled with dark blue. The plate with its illumination is surrounded by kuzus and bukçuks.



Image 31.

Surah Heading Rosettes (TSMK, Inventory No: R. 27, Y.2b).



Image 32.

Surah Heading Rosettes (Şenlik, 2024).

The serlevha page is on a single page. The two horizontal surah headings are composed of geometric interlacing patterns. The surah heading script of the Surah al-Fatiha is written in parchment color and the surah heading of the Surah al-Baqarah is written in zer ink. The surroundings are decorated with light Rumi motifs and colored in gold and dark blue. There are 2 surah heading rosettes with ½ symmetry attached to the head of the surah headings, decorated with gold Rumi motifs and finials of two different designs. The horizontal form is surrounded by thick dark blue kuzus and bukçuks, and the corners are completed with a short, thin reed pen. The other surah headings in the Mushaf are not illuminated but are written in Maghribi calligraphy with zer ink. It is clearly observed that the rosettes tied at the beginning or end of the surahs, each of which is composed of different designs, some with Rumi motifs and some with interlaced patterns, are in complete harmony with the other illuminated areas of the work and are decorated with the same taste of craftsmanship (See Image 31-33).



Image 33.
A Surah Heading Rosette (TSMK, Inventory No: R. 27, Y.157b).



Image 34.
A Surah Heading Rosette (Şenlik, 2024).



Image 35.
TSMK, Inventory No: R.27, Mushaf Rosettes and Stops (Y.170b).

The sizes of the rosettes in the Mushaf vary, and while the designs of some are quite plain, some consist of more intricate and interlacing patterns. In addition to the rosettes embroidered in the margin space of the page, there are also rosettes embroidered in the ruling lines. The names of the rosettes are mostly written in white lead ink on a dark blue and green background, and some are written in zer ink. In its illuminations, dark blue, green and white lead inks are used, with gold being the dominant color. There are also some Mushaf rosettes in the work, undecorated and indicated only with zer ink (See Image 35).



Image 36.
Ashara Rosettes (Şenlik, 2024).

Two types of stops were used in the work. One of the motifs is the same as the motif used in the work with inventory number A.3 and is in the form of a simple small flower formed by a combination of dots. The other one is in the form of a teardrop, representing the letter “ha”, which corresponds to the number five, which is used every five verses rather than a stop. The dots between the verses, applied in the ruling line, are detailed with soot ink, dark blue and green on gilt gold, and the surrounding is adorned with soot ink. It is repeated in the same way throughout the work.



Image 37.
A Surah Heading Rosette and Mushaf Rosettes (TSMK, Inventory No: R.27, Y.178b).



Image 38.
A Surah Heading Rosette and Mushaf Rosettes (Şenlik, 2024).

There is 1 khatimah rosette in the work. The khatimah page of the work is in horizontal rectangular form and is quite plain. The rectangular form is surrounded by an interlinear chain motif consisting of geometric interlocks on a gold background. It contains information about the text. It is designed with a ½ symmetrical Rumi motif attached to the horizontal axis of the khatimah page, with a parchment-colored background, and colored with gold. The inner part of the rosette is detailed with dark blue small dots and is surrounded by kuzus and bukçuks.

Conclusion

Our study was conducted on three Mushafs dating back to the Xth-XIIth centuries, recorded in the Topkapi Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalogue, Inventory number A.3, R38 and R.27. The fact that the Mushafs are not provided with the opportunity to review them from beginning to end, as per the institutional procedure, has led to the necessity of making do with digital images. For this reason, the numbers of some Mushaf rosettes in the works could not be determined.

As a result of the examination of the rosettes belonging to the Mushafs from the Xth-XIIth centuries, while zahriyyah and khatimah rosettes were included in the works, no serlevha rosette was found. The tradition of classical serlevha page has been included in Mushafs since the XIIIth century, and it started to be mutually decorated in the XIVth century. In the works examined, Surah Al-Fatiha and Al-Baqara were written on the same page, and there is only a surah heading illumination and rosette at the beginning of the surahs, and therefore there is no serlevha illumination and rosette in the works. In addition, no nisf (midpoint) rosette was found in any of the works.

While there are no ashara, hamsa, or juz rosettes in the work with inventory number A.3, there are sajdah and hizb rosettes. In addition, in the work, there are very small ornaments in the form of teardrops and the şeşhane (hexagonal) stop motif, which we call hexagonal dots, detailed with ruling lines in gilt gold, which we think were processed with aesthetic concerns in the margin space of the pages. It has been determined that the sentence "La ilaha illa huwa" in the entire text of the Mushaf is written larger in Kufic calligraphy with white lead ink when compared to the text of the work. When the Mushafs written until today are examined, it constitutes an important example in which the phrase "La ilaha illa huwa" is highlighted. In this respect, we believe that Mushafs can be examined even as a single research subject. In addition, the expressions indicating the number of verses in the surah headings differ from the numbers expressing the number of verses in today's Mushafs.

It is noteworthy that although the zahriyyah, surah heading and khatimah rosettes of the Mushaf with inventory number R.38 are processed with an intricate composition, the other rosette types are decorated in a very plain way. In the Mushaf with inventory number R.38, there are ashara, hizb, hamsa and sajdah rosettes, and in the work with inventory number R.27, there are ashara, hizb, hamsa and sajdah rosettes, but there is no juz rosette.

When the Mushaf rosettes in manuscripts are evaluated in terms of the motifs used, composition, color, pattern construction and workmanship; the designs consist of interlacing patterns consisting mostly of geometric planes, which are the most distinctive decorative features of the periods, and stylized large-leaved floral and Rumi motifs intertwining with spiral movements. While gold is predominantly used in decorations, lapis, dark blue, white lead,

red, brown and green are among the colors used. In the Mushafs examined, pattern repetition is mostly avoided in the design of the rosettes in the surah headings, but a design consisting of different compositions is prepared for each rosette. Especially in the decoration of the work with the number R.27, the decorations consisting of different and fine designs with the most meticulous workmanship offer an aesthetic richness.

In this context, it is possible to observe that the Mushaf rosette decorations in these works, each of which is rare, from the early period, completely reflect the initial level of the art of illumination and the understanding of decoration and aesthetic taste of the period. In fact, it would not be inappropriate to say that these ornamental elements, which were created with the necessity of placing some signs and vowel points that arose out of necessity in order to facilitate the correct reading of the Qur'an al-Kerim, were the first seeds laid in the foundation of the art of illumination.

The rosettes, the first examples of which were found in the Mushafs from the VIIth and IXth centuries, have developed and changed with various stylistic approaches because of the combination of aesthetics and form, and have differed in each period. Therefore, there is no doubt that these rosettes, which still exist, have survived and developed until today and have influenced the understanding of Mushaf rosette decorations.

In conclusion, we are of the opinion that Mushaf rosettes, which are the most exquisite ornaments of the Qur'an al-Kerim, as well as the zahriyyah, serlevha, surah headings and khatimah pages, where intense ornamentation is seen in the Mushaf illumination, are valuable and important both in terms of their position and functionality in the Mushafs and because they were decorated with the meticulous brush skill and eye-catching composition of the artists of the period.

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Yapılandırılmış Özet

Sanat; insanlık tarihinden bu yana farklı coğrafya ve medeniyetlerde gelişim ve değişime uğramasının yanı sıra insanoğlunun yaşamında her zaman var olmuştur. İslâm ülkelerinde de, san'at kârlar estetik ve güzellik anlayışı içerisinde mimariden el san'atlarımıza kadar uzanan birçok alanda eserler ortaya koymuşlardır. Yüzerce yıl öncesinden günümüze kadar ulaşan Türk kültür ve san'atını içinde taşıyan, bugün birçok müze, özel koleksiyon ve kütüphanede muhafaza edilen bu eserlerin önemli bir kısmını kitap san'atlarımız oluşturmaktadır. Bunlar, kitap san'atları başlığı altında hat, cilt, ebru, kâti', minyatür ve tezhip san'atıdır.

Tezhip, Arapça zeheb (altın) kelimesinden türemiştir. Sözlükte altınlama anlamına gelir (Devellioğlu, 2003, s.1106). El yazması kitapların başlık sayfaları ve diğer yerlerine çeşitli desen ve motiflerle yapılan süslemelerdir.

Türklerin Orta Asya'dan kültürel etkileşimler sonucu getirdiği Türk san'atı; Selçuklular, Anadolu Beylikleri ve Osmanlı dönemlerinde gelişerek günümüze kadar gelmiştir. Türk san'at kârları, eserlerini zaman içerisinde edindikleri tecrübe ve çeşitli etkileşimler sonucunda gözü yormayan, karmaşa ve gösterişten uzak, seyredenin gönlüne hitap eden, duruluğun içinde ahengi bulma arzusu ile bezemişlerdir (Derman, 2010, s.138). Usta sanatkarların ellerinden çıkan her biri birbirinden müzeyyen, izleyenine zarif bir temaşa sunan bu nadide eserlerin ihtişamı ve zenginliği birer estetik harikasıdır. El yazmalarında önemli bir yere sahip olan bu eserlerin başında da Mushaf lar gelmektedir.

Mushaf; sözlükte yazılı sayfaların bir araya getirilerek birleştirilmesi anlamına gelir (Maşalı, 2020, s.242). Mushaf lar okuyana ya da ezberleyene kolaylık sağlaması maksadıyla bölümlere ayrılmıştır. Ayrılmış olan bu alanlara işlenen madalyon şeklindeki bezemelere Mushaf Güllü adı verilmiştir.

Kur'ân-ı Kerîm, okuyan ya da ezberleyene kolaylık sağlaması amacıyla yirmişer sayfalık 30 cüze, her cüz de beşer sayfalık 4 hizbe ayrılmıştır (Kılınçer, 2019, s.40). Mushaf larında her âyet sonunda küçük ve çoğunlukla yuvarlak formda durak bezemesi, secde yerlerini gösteren 14 adet secde güllü, her 20 sayfada bir cüz güllü, 10 âyette bir aşere güllü, her 5 âyette bir hamse güllü ve her 5 sayfada bir hizib güllü bulunur (Derman, 2010, s.140). Ayrıca, Mushaf larında sayfa düzenine göre yer alan ancak günümüz matbularında varlığını halen koruyamayan zahriye, sûre başı, serlevha ve hâtîme gülleri de mevcuttur.

Bu çalışma Abbasîler döneminden başlayarak Anadolu Selçuklu dönemini de kapsayan tarihi seyir içinde erken döneme ait Mushaf gülleri tezhip san'atı açısından değerlendirmeyi amaçlamaktadır. Çalışmamızda yer verdiğimiz Mushaf larına ait güllerin tezyîni açıdan detaylı bir şekilde ele alınıp incelenmesi, tezhip sanatının tarihsel gelişim süreciyle birlikte günümüz bezeme anlayışına etkilerini tespit etmek ve ayrıca bu alanda araştırma yapacak olanlara da katkı sunabilmemiz açısından değerli olacaktır.

Araştırma kapsamında ulusal ve uluslararası yazın incelendiğinde; ulusal literatürde Mushaf gülleri inceleyen çalışmaların olduğu ancak çalışmaların sınırlı sayıda kaldığı, araştırmamız neticesinde ulusal ve uluslararası yazın dahil olmak üzere X.-XII. yüzyıl erken döneme ait Mushaf gülleriine dair bir çalışmanın yapılmadığı dikkat çekmektedir.

Makalemizin konusu TSMK F. Edhem Karatay Kataloğu'ndaki X.-XII. Yüzyıl Mushaf Güllü Bezeme Örnekleri olan çalışmamız kapsamında, yararlanılan kaynakların başında gelen Fehmi Edhem Karatay'a ait Topkapı Sarayı Müzesi Kütüphanesi Arapça Yazmalar Kataloğu'dur. Bu eserde yer alan bilgiler doğrultusunda TSMK' de X.-XII. yüzyıl aralığında kayıtlı olan Mushaf lar tespit edilmiştir. Bu bağlamda çalışmada üç adet Mushaf incelenmiştir. Mushaf larında yer alan güllerin kompozisyon, renk, motif, desen kurgusu ve üslûp özellikleri bakımından değerlendirmesi; A.3, R.38 ve R27 Envanter numarada kayıtlı olan Mushaf üzerinde gerçekleştirilmiştir. Kurum prosedürü gereği eserlere ait görsellerin önceden gösterilmesi veya talep edilen sayfalardan görüntü alınması mümkün olmadığından söz konusu eserler için tarafımıza gönderilen dijital veriler üzerinden inceleme yapılabilmektedir. Bu sebeple çalışmamızda, eserlerin içinde yer alan bazı Mushaf gülleriinin sayıları hakkındaki bilgilere yer verilememiştir.

Tezhip sanatı üzerine yapılan kaynak taramasından elde edilen verilerle bu çalışma; giriş, Mushaf gülleri ve katalog kısmı olmak üzere üç bölümde ele alınmıştır. Birinci bölümde tezhip sanatı, Mushaf tezyinatı ve Mushaf in bölümlere ayrılması ile ilgili bilgilere kısaca yer verilmiştir. İkinci bölümde görevlerine göre isim alan tüm Mushaf gülleri konu edinilmiştir. Üçüncü bölümde ise çalışmaya dahil edilen Mushaf ların genel katalog bilgilerine değinilmiş ve Mushaf larına ait kâğıt, sayfa düzeni, yazı özellikleri, desen kurgusu, yazı ve tezhiplerde kullanılan renklendirmeler, zahriye sayfaları, sûre başları, güller, duraklar ve hâtîme sayfaları dahil olmak üzere uygulanan tezhip teknik ve üslûpları açısından detaylı olarak gözden geçirilmiştir. Ayrıca çalışmamızda yer verdiğimiz görsellerin desen ve motif özelliklerinin daha anlaşılır olabilmesi adına bu çalışma dijital çizimlerle desteklenmiştir.

Ele aldığımız X.-XII. yüzyıl Mushaf larına ait gülleriin incelenmesi neticesinde, Eserlerde zahriye ve hâtîme gülleri yer alırken serlevha güllüne rastlanmamıştır. Klasik serlevha sayfası geleneği XIII. yüzyıldan itibaren Mushaf larında yer almıştır ve XIV. yüzyıldan itibaren de karşılıklı olarak tezyîni edilmeye başlanmıştır. İncelenen eserlerde Fatiha ve Bakara Sûreleri aynı sayfa üzerine yazılmış ve sûrelerin başında yalnızca sûre başı tezhibi ile sûre başı güllü mevcut olup dolayısıyla eserlerde serlevha tezhibi ve güllü bulunmamaktadır. Ayrıca eserlerin hiç birinde nısf güllüne rastlanmamıştır.

Erken döneme ait her biri nâdir olan bu eserlerde Mushaf güllü tezyînatının tezhip sanatının başlangıç seviyesini, döneminin bezeme anlayışı ve estetik zevkini bütünüyle yansıttığını gözlemlemek mümkün olmuştur. Öyle ki Kur'ân Kerîm'in doğru okunup kolaylık sağlaması hasebiyle öncesinde ihtiyaçtan doğan bazı işaret ve hareketlerin konulması zarureti ile oluşturulan bu tezyîni unsurların tezhip sanatının temeline atılmış olan ilk tohumlar olduklarını söylemek yersiz olmayacaktır.

İlk örneklerini VII. ve IX. yüzyıl Mushaf larında gördüğümüz güller, estetik ve formun bir araya gelmesi sonucu çeşitli üslûp anlayışlarıyla birlikte gelişip değişmiş ve her dönemde farklılık göstermiştir. Dolayısıyla halen varlığını koruyan bu gülleriin; günümüze kadar ulaşmış ve gelişmiş olmaları Mushaf güllü bezeme anlayışını etkiledikleri de şüphesizdir.

Sonuç olarak; Mushaf-ı Şerîf tezyînatında yoğun bezemelerin görüldüğü zahriye, serlevha, sûre başları ve hâtîme sayfaları kadar, Kur'ân-ı Kerîm'in en zarif bezemeleri olan Mushaf gülleriinin, hem Mushaf larındaki konumu ve işlevselliği bakımından hem de dönemin san'atkarlarının titiz fırça mahareti ve göz alıcı terkîbi ile tezyîni edilmiş olmalarından göz ardı edilemeyecek ölçüde kıymetli oldukları ve önem arz ettikleri kanaatindeyiz.

Preparation of Azerbaijan National Musical Instruments (Tar, Saz) in State Standards

Azərbaycan Ulusal Müzik Aletlərinin (Tar, Saz) Devlet Standartlarında Hazırlanması

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ABSTRACT

Azerbaijani national music represents a rich cultural heritage that has been passed down from generation to generation for centuries. Since ancient times, the people of Azerbaijan have made efforts to preserve the saz musical instrument, especially by keeping it alive. However, today, Tar, kemenche, saz and other musical instruments face the need for development and revival. In this context, the main goal of the scientific article titled "Preparation of Azerbaijan National Musical Instruments (Tar, Saz) In State Standards" is to find a solution to this problem.

The article deals with the classification, proportional calculations, and current problems of Azerbaijani folk music instruments in the light of the information obtained as a result of long-term research. Particular emphasis is placed on the modification and development of the tar and saz national musical instruments in new formats and proportions. At this point, both musical instruments have been classified in detail using tables and diagrams.

As stated in the study, continuous efforts to adopt some national musical instruments (e.g., balaban, qanun) by other cultures continue to promote these instruments worldwide. The main purpose is to preserve national musical instruments, revitalize and develop their characteristics, and emphasize their cultural importance. In this study, efforts to achieve this goal are presented in detail, based on important analysis and evidence.

Keywords: Tar, saz, music, national, ratio, performance

ÖZ

Azərbaycan ulusal müziği, yüzyıllardır nesilden nesile aktarılan zengin bir kültürel mirası temsil etmektedir. Azərbaycan xalqı çox eski zamanlardan beri saz çalgısını korumak, özellikle de yaşatmaq üçün çaba sarf etmişdir. Ancak günümüzde tar, kemençe, saz ve diğer müzik aletlərinin geliştirilməsi və yenidən canlandırılması gerekmektedir. Bu bağlamda, "Azərbaycan Ulusal Müzik Aletlərinin (Tar, Saz) Devlet Standartlarında Hazırlanması" başlıklı bilimsel makalenin temel amacı bu soruna bir çözüm bulmaktır.

Makalede, uzun süreli araştırmalar sonucunda elde edilen bilgiler ışığında Azərbaycan halk müziği çalgılarının sınıflandırılması, oransal hesaplamaları ve güncel sorunları ele alınmaktadır. Tar ve saz ulusal müzik aletlərinin yeni biçim ve oranlarda değiştirilmesi ve geliştirilmesine özel önem verilmektedir. Bu noktada, her iki müzik aleti de tablolar ve diyagramlar kullanılarak ayrıntılı bir şekilde sınıflandırılmıştır.

Çalışmada da belirtildiği üzere, bazı ulusal müzik aletlərinin (örneğin balaban, kanun) diğer kültürler tarafından benimsenmesine yönelik sürekli çabalar, bu enstrümanların dünya çapında yaygınlaşmasını sağlamaya devam etmektedir. Temel amaç, ulusal müzik aletlərinin korunması, özelliklerinin canlandırılması ve geliştirilmesi ve kültürel önemlerinin vurgulanmasıdır. Bu çalışmada, önemli analiz ve kanıtlara dayanarak bu hedefe ulaşma çabaları ayrıntılı olarak sunulmaktadır.

Anahtar Kelimeler: Tar, saz, müzik, ulusal, oran, performans

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Introduction

Our national musical instruments have played a key role in the evolution of mugham art in particular and instrumental music in general, and in maintaining the tradition of performance. Some of our special musical instruments, such as the *balaban* and the *qanun*, continue to be adopted worldwide and are sometimes faced with efforts to present them as their own culture.

An important issue that needs to be resolved is the protection and development of our national musical instruments. As a result of these efforts, the originality of these instruments should be revealed and their place and importance in our national musical culture should be determined. This is fundamental to the currency of our research.

In response to the adoption of national, spiritual and non-material cultural elements by foreigners, our main duty is to introduce our national musical instruments to the world. The production of new and rich musical instruments, the development of instrument science, and the revival of forgotten instruments are a clear and determined response to the efforts to protect our national culture.

Famous Azerbaijani composer Üzeyir Hacıbeyli, while characterizing the national folk instruments, highlighted the *tar* as the most valuable musical instrument. As Hacıbeyli states, "The *tar* is the most valuable instrument that can expand Eastern music education" (Meherremova, 2011, p. 8). The issue of development of the *tar* has always been the focus of attention of Hacıbeyli and his contemporaries.

In the "Azerbaijan 2020 Outlook for the Future" development concept signed by the President of the Republic of Azerbaijan İlham Aliyev on December 29, 2012, a conceptual approach regarding the protection and effective management of cultural heritage was adopted. In this context, in recent years, some of our national cultural values have been included in the representative list at the UNESCO level. The development of our musical instruments constitutes a fundamental element of our musical culture.

As it is known, our national musical instruments have played an important role in the development of mugham art and instrumental music in general and in keeping performance traditions alive. Therefore, we should pay more attention to our national musical instruments and a serious approach is taken to the development of our national musical instruments that are popular today. Within the scope of the findings, first of all, the dimensions and structure of the *Tar* and *Saz* instruments were emphasized and supported with tables and images. Accordingly, the structural dimensions of the instruments were examined and comments were made within this framework.

Purpose and Importance of the Research

This study aims to contribute to the preservation and international promotion of this musical heritage by providing an important analysis on the transfer and development of Azerbaijani national musical instruments from past to present and determining their cultural importance. Azerbaijan makes a significant effort to preserve, develop and promote the cultural heritage of national musical instruments internationally. In addition, it is important to contribute to the musical richness and cultural texture of Azerbai-

jan by examining the evolution of national musical instruments from past to present and emphasizing the importance of these instruments.

Research Method

The research was conducted using the descriptive survey model. "Descriptive survey model is a research approach that aims to describe a past or present situation as it exists" (Karasar, 2007, p.77). Descriptive studies are studies that examine the events in the form in which they occur and try to describe 'what' they are by investigating the events in detail, examining the relationships of these events with previous events and situations (Karakaya, 2014, p.59).

This study comprehensively scans the existing literature on the national musical instruments of Azerbaijan and analyzes in depth the information obtained from previous studies on the subject. This is an important step in understanding the context of the research and identifying existing knowledge gaps. The classification and rational calculations of traditional musical instruments of Azerbaijan include a detailed examination of musical features and structure. This was done to determine the characteristics of each instrument and establish its standards.

Findings and Comments

Within the scope of the findings, first of all, the dimensions and structure of the *Tar* and *Saz* instruments were emphasized and supported with tables and images. Accordingly, the structural dimensions of the instruments were examined and comments were made within this framework.

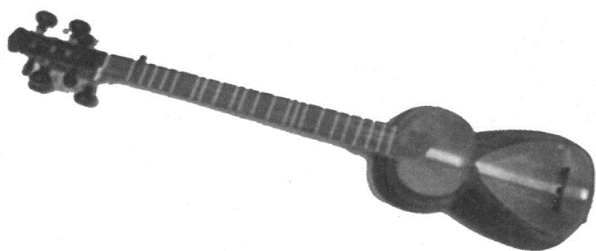
One of the Azerbaijani Folk Sazs: The *Tar*

The *tar* is the most beloved musical instrument of the Azerbaijani people and the most popular musical instrument in the country. A major factor in the prominence of this instrument was the inclusion of the dossier titled "The Art of Making and Performing the Stringed Musical Instrument *Tar*" presented by the Republic of Azerbaijan at the 7th Meeting of the Intergovernmental Committee on the Intangible Cultural Heritage of UNESCO held in Paris on December 3-7, 2012, in UNESCO's list of "Intangible Cultural Heritage" of humanity.

The *tar* is an instrument that attracts attention not only with its musical qualities but also with its appearance and extraordinary structure. These features arouse great interest and love in people towards the *tar*. The *tar* stands out as a pioneering instrument of mugham art and plays a special role in the survival and preservation of this art. Features such as the instrument's wide sound range, open sound, musical quality called *tenbr*, and late decay of sound waves have allowed the development of *tar* at solo and orchestra levels.

The famous *tar* artist Mirze Sadık Esed oğlu (1846-1990) developed the *tar* in the 70s of the XIXth century, brought it to its current form and presented it to the public. The public admired Sadıkcan's beautiful performance and melody-filled voice and called him by this name (Abdülğasımov, 2021, p. 102-105). The sound range of the *tar* extends from the "C" of the lower octave to the "G" of the second octave; in solo playing, it extends to the "A flat" and "A" sounds.

Image 1.



Şəkil 1, professional tar

The *tar* is an instrument used for musical scores written in the mezzo-soprano key. However, the fact that there are no established state standards for the *tar* in the orchestra, and the fact that the professional *tar* is not designed in accordance with certain ratios, raises a number of points of discomfort in this area. In particular, the existence of tars with different dimensions, such as the bass *tar*¹ and the student *tar*, and the incompatibility of these dimensions with each other constitute the source of the problems. Measurement uncertainties are observed in the *tars* made by masters.

Since the state standard “RST Azerbaijan SSC 430-78” published by the SSC State Planning Committee of the Azerbaijan in 1978 has become obsolete, there is no clear road map regarding the standards of national stringed musical instruments, especially the *tar* and *saz*. This situation necessitates the development of new projects to solve the problems arising from the *tar*. In this context, the “Scientific-Research Laboratory for the Development and Revitalization of National Musical Instruments”, operating within the Azerbaijan National Conservatory, continues its work by focusing on the solution of these problems.

This article discusses the dimensions and ratios of the *tar* instrument determined by us. The detailed measurements were made on hundreds of *tars* to determine the correct dimensions of the professional *tar*. Measurements made on many parameters such as bowl length, bowl width, large bowl length and width, small bowl length and width, bowl height, neck length, width and height of the neck in the direction of the bowl and head provide important data for determining the correct dimensions of the professional *tar*. These obtained dimensions were chosen as 290 mm, which is 65% for the bowl length, and 427 mm, which is 60%, for the stem length. These selected dimension are shown in table 1 in accordance with the correct ratios of the professional *tar*.

The second part of the problem is to examine and determine the ratio of the *tar* between the bowl and the neck. At this point, the ratio between the 426 mm neck length and the 290 mm bowl length was determined as 1.47. Ratios and dimensions are given in detail in table No. 2.

Determination of ratios can be used to measure different types of the *tar* (*1/4 tar*, *2/4 tar*, *3/4 tar*). For example, the bowl length of *2/4 tar* is 270 mm. In this case, it is necessary to multiply the bowl length by the determined ratio to find the neck length: $270 \text{ mm} \times 1.47 = 396.9 \text{ mm}$, so approximately 397 mm.

Table 1.

N/N	Parts of the tar	Dimensions of the parts of the tar	Determination of ratios	Ratios
1.	Length of the bowl (at the mouth)	290		
2.	Length of the neck (from bowl to neck)	426,3mm=426 mm	426 : 290	1,47
3.	Tape measure (threshold to threshold)	66,6mm	66,6). 290	0,2296
4.	Length of large bowl (mouth part)	185 mm	185 : 290	0,6379
5.	Width of the mouth of the large bowl	150 mm	150: 290	0,5172
6.	Width of big bowl	205 mm	205 : 290	0,70689
7.	Width of small bowl	180 mm	180 : 290	0,6207
8.	Length of small bowl	105 mm	105 : 290	0,3621
9.	Mouth width of small bowl	133 mm	133 : 290	0,4586
10.	Height of the bowl	160 mm	160 : 290	0,5517
11.	Length of the head	110 mm	110 : 290	0,3793
12.	Width of head	32mm	32 : 290	0,1103
13.	Height of the head	86 mm	86 : 290	0,29655
14.	Width of the neck at the bowl	45 mm	45 : 290	0,1552
15.	Height of the neck at the bowl	42 mm	42 : 290	0,1448
16.	Width of the neck at the head	34 mm	34 : 290	0,1207
17.	Height of the neck at the head	28mm	28 : 290	0,09655
18.	Diameter in the support of the pegs	31 mm	31 : 290	0,10689
19.	Diameter of the tuning pegs	10-9mm	10:290 9:290	0,03448 0,03103
20.	Small tuning pegs	8,5-7,5mm	8,5:290 7,5:290	0,02931 0,02586

The dimensions of *tars* with certain bowl lengths can be calculated with determined ratios. For example, it is also possible to determine the dimensions of *tars* with a bowl length of 240-250 mm. In this way, the rule for determining the dimensions of the *tar* works in parallel with the previous explanation.

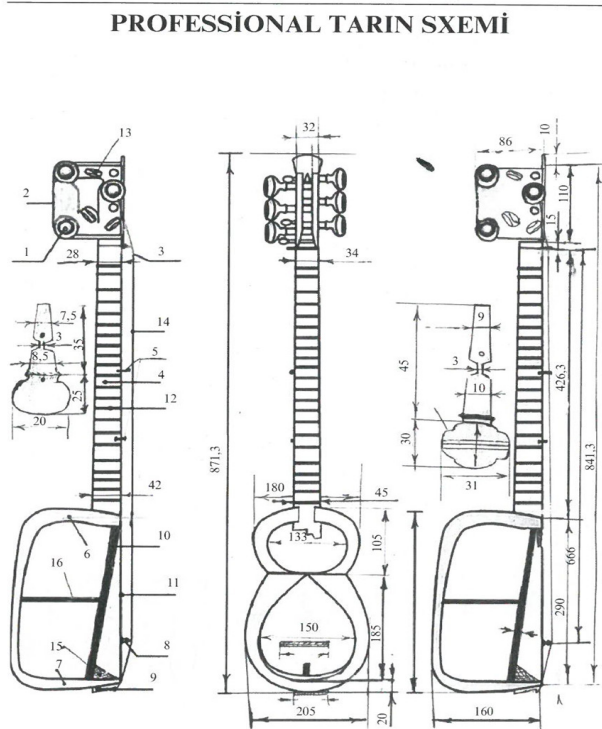
In the creation of the *tar* family, tape measure and string diameter measurement systems used throughout the world were used. The measurements made in laboratories include the dimensions of 100 *tars* in order to create tables and determine ratios. The owners of some of the *tars* whose dimensions we determined for the research are the country's most magnificent *tar* artists and professional masters. These *tars* are reserved for artists such as Hacı Memmedov (1920–1981), Ağaselim Abdullayev, Möhlet Müslümov, Firuz Aliyev, Rafik Musazad, Ramiz Guliyev, Mahmud Aliyev, Alekber Alekberov, Usta Aydın (Balakenli), Usta Musa Yagubov, Prof. Penah Gurbanov (1940–2011) and Usta Mezahir Hasanov (Abdullazade, 2007, p.12).

Regarding the modifications made to the *tar*, the development work carried out by Behram Mansurov in the XXth century is of great importance. Mansurov made various changes by making certain measurements to increase the sound possibilities of the *tar*. These improvements aimed to obtain a powerful sound on the *tar* instrument that accompanies the singer in mugham operas. Behram Mansurov's works were later adopted by other *tar* performers.

¹The bass tar (Bemtar) – The type of tar with the lowest register.

The studies in the “Development of National Instruments” laboratory operating at the Azerbaijan National Conservatory are considered as examples of the development of national musical instruments of the *tar* family in the contemporary period. This laboratory aims to enrich the history of national music with development studies on the *tar*, *kemenche*, *saz* family and *qanun* (Hüseynova, 2017, p. 47-53). The redevelopment of revived musical instruments was also achieved by reworking the kopuz parameters revived by Mecnun Kerimov and allowed the development of various instruments (Abdullayeva, 2002, p.45).

Image 2.



In this way, to determine the dimensions of 2/4 *Tar*, the method of multiplying the ratio of the length of the bowl of *tar* (2/4 *Tar* - 270) is used.

Although there is not enough information about the *tar* instruments in the press, it is possible to determine the dimensions and reach the exact result by using the ratios presented above. Each *tar* master in our country has his own standards, and each master prefers to work in line with the structural rules and principles they accept. In order to overcome this problem, scientific studies were carried out in the laboratory and standards were determined for each *tar*. To solve the problem, meetings were held with *tar* masters (Cavanşir İsmayılov, Ağamir Hasanov, Mezahir Hasanov) and well-known *tar* artists (Möhlet Müslümov, Ağaselim Abdullayev, Mahmud Aliyev, Rafig Musazade, Elçin Nağıyev).

Based on these scientific studies, standard dimensions of each *tar* have been determined. In these studies, the opinions and suggestions of famous master artists and *tar* masters were also taken into consideration.

Our thoughts on the *saz*, another ancient Azerbaijani musical instrument, and determining its standards are shared.

Determining the Standards of the Azerbaijani Saz

The *saz*, the pioneer musical instrument of the art of minstrelsy, is one of the ancient and beloved instruments of our people. The *saz* is played by bards who usually sing their songs accompanied by *qopuz* and continue the traditional minstrel tradition. Since the art of minstrelsy has spread among Turkish-speaking peoples and other communities, this instrument, known as *saz*, is one of the rare instruments known by the same name in a wide geography such as the Caucasus, Iran, Afghanistan, Syria, Turkey, East Turkestan and the Balkans. In Turkey, this instrument is called “*bağlama*”.

The name of the *saz* instrument is widely mentioned in medieval classical Azerbaijani poetry. Poets such as Katran Tebrizî (XIth century), Afzaluddin Hakanî, Nizami Gencevî (XIIth century), Es-sar Tebrizî, Kadı Burhanuddin, İmadeddin Nesimî (IVth century), Cihan Şah Hakikî (XVth century), Shah İsmail Hatâî, Fedai Tebrizî, Muhammed Fuzulî (XVIth century) and Messiah (XVIIth century) have depicted the *saz* instrument in their works. The name *Saz* also appears in the epics of “*Köroğlu*” (Xth century) and “*Ahmed Harami*” (XIIIth century).

The *saz* music instrument's bowl is made of mulberry wood, its neck is made of walnut wood, and its pegs are made of apricot, pear and walnut wood. The inside of the neck of the *saz* is carved to make it lighter. In some cases, round steel beads are added to the inside of the neck. These spheres allow performers to obtain various rhythms by moving the instrument. The surface of the bowl is made of mulberry wood and has a rough structure.

Image 3.



While the *saz* used to be used only by minstrels, today it is widely used in orchestras. In recent years, the *saz* has started to be taught in higher education institutions and music schools. In our opinion, one of the important issues is determining the ratios of the *saz* and determining the measurement systems of the *saz* family.

Each master has a tradition of making musical instruments using his own unique template structure. Musical instruments made according to this rule have different measurement systems, which causes confusion in measurements. To resolve this confusion, it is necessary to determine a common measurement system for all members of the *saz* family. It is important to solve this problem because inappropriate measurement units of the *saz* musical instruments for sale and personal use further complicate this problem.

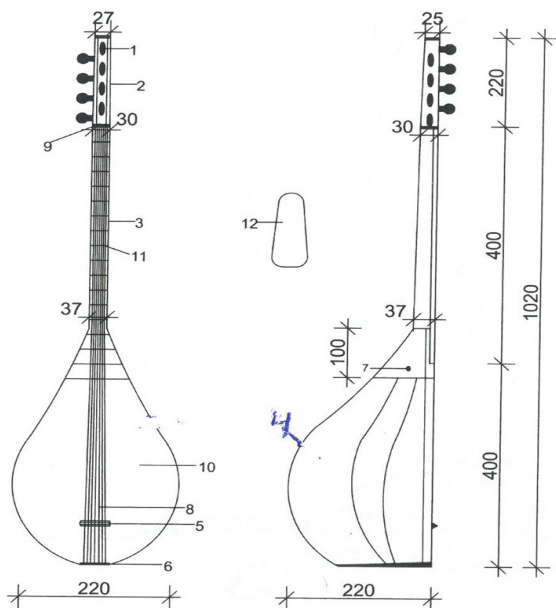
Within the scope of the research, we determined the dimensions of hundreds of *sazs* and most of the measurements (dimensions obtained from national masters) were selected. These dimensions are shown in Table 2.

Table 2.

N/N	Parts of the saz	Dimensions of the parts of the saz	Determination of ratios	Ratios
1.	Width of the bowl	220		
2.	Length of the bowl	400	400: 220	1,1818
3.	Height of the bowl	220	220 : 220	1
4.	Length of the neck	400	400: 220	1,1818
5.	Length of the head	220	220 : 220	1
6.	Width and height of the neck at the bowl	37-37	37 : 220	0,168
7.	Width and height of the neck at the head	30-30	30 : 220	0,136
8.	Length of cube	100	100). 220	0,4545
9.	Number of strings	8 pieces		
10.	Number of pegs	8 pieces		

Thus, on the basis of the measurements we presented and calculated above, the rates are determined in accordance with the rule shown in Table 2.

Image 4.



The bowl of the saz musical instrument is made entirely of mulberry wood, and the neck and head are made of walnut wood. The dish is made in 9-10 slices. The saz generally consists of 5 parts.

1. Bowl
2. Cube
3. Neck
4. Head
5. Pegs

By the length of the bowl, we mean the distance from the back of the bowl to the middle of the cube. Even if the cube is not taken into account, the bowl length is equal to the stem length.

The dimensions of the middle saz are given in Table 3 below.

Table 3.

No	Sections	Dimensions of sections
1	Length of the bowl	400
2	Width of the bowl	220
3	Height of the bowl	220
4	Length of the neck	400
5	Length of the head	220
6	Width and height of the neck at the bowl	37-37
7	At the head of the neck and its height	30-30
8	Length of cube	100
9	Number of strings	8 pieces
10	Number of pegs	8 pieces

Table 4.

No	NAME OF THE SECTIONS
1	Pegs (8-9 pieces)
2	Head
3	Neck
4	Bowl
5	Threshold above the bowl
6	Bridge
7	Cube
8	Strings
9	Threshold above the neck
10	Skin of the bowl
11	Note frets
12	Plectrum (pick)

Finally, we would like to note that the Azerbaijani tar has been included in UNESCO's "List of the Intangible Cultural Heritage of Humanity" since 2012. (UNESCO —Craftsmanship and performance art of the Tar, a long-necked string musical instrument, 2013).

Conclusion

The results obtained from the findings and interpretation are as follows;

This study offers an in-depth examination of the history, musical characteristics and cultural interactions of “*Tar*” and “*Saz*”, two national instruments that are important for the musical heritage of Azerbaijan. Its inclusion in UNESCO’s Intangible Cultural Heritage list has particularly increased the popularity of the *Tar* and emphasized the cultural importance of this instrument.

The *tar* is an instrument that attracts attention not only with its musical abilities but also with its unique appearance and structure. These features arouse great interest and love for the *Tar* among people. The *tar*, one of the leading instruments of the mugham art, has allowed its development by offering a wide range of sounds in solo performances and at the orchestral level.

The *saz* is an instrument that has a deep-rooted history in the minstrel tradition and is frequently used in orchestras today. The historical importance of the *saz* was frequently included in medieval classical Azerbaijani poetry and was mentioned in various epics. The materials and special techniques used in the construction of the instrument are explained in detail.

In recent years, teaching the *saz* has started in higher education institutions and music schools, and this has been an important step towards ensuring the cultural continuity of the instrument. However, the confusion in issues such as determining the measurement systems of the *saz* and establishing structural standards represents a significant problem in this field.

In this context, it has been stated that the tradition of each master using his own template increases the confusion in measurement units. It is important to determine a common measurement system for all members of the *saz* family and to regulate their usage processes.

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Yapılandırılmış Özet

Azerbaycan milli musikisi, yüzyıllardan beri nesilden nesile aktarılan zengin bir kültürel mirası temsil etmektedir. Kadim dönemlerden bu yana, Azerbaycan halkı özellikle saz musiki aletini yaşatarak koruma çabası göstermiştir. Ancak, günümüzde Tar, kemençe, saz ve diğer musiki aletleri, geliştirme ve canlandırma ihtiyacıyla karşı karşıyadır. Bu bağlamda sunulan "Azerbaycan Milli Musiki Aletlerinin Devlet Standardının Hazırlanması (Tar, Saz)" başlıklı bilimsel makalenin ana hedefi, bu soruna çözüm getirmektir. Milli musiki aletlerimiz, özellikle muğam sanatının ve genel olarak enstrümantal musikinin evriminde ve icra geleneğinin sürdürülmesinde kilit bir rol oynamıştır. Bazı özel musiki aletlerimiz, örneğin balaban ve kanun, dünya çapında benimsenmeye devam edilerek, zaman zaman onlar tarafından kendi kültürleri gibi sunulma çabalarıyla karşı karşıya kalmaktadır. Meselelerin çözümü gereken önemli bir konu, milli musiki aletlerimizin korunması ve geliştirilmesidir. Bu çabaların sonucunda, bu aletlerin özgünlükleri ortaya konarak, milli musiki kültürümüzdeki yerleri ve önemleri belirlenmelidir. Bu, araştırmamızın güncelliği için temel bir unsurdur.

Milli, manevi ve maddi olmayan kültür öğelerinin yabancılar tarafından benimsenmesine karşılık, temel görevimiz milli musiki aletlerimizi dünyaya tanıtmaktır. Yeni ve zengin musiki aletleri üretimi, alet biliminin geliştirilmesi, unutulmuş aletlerin canlandırılması, milli kültürümüze sahip çıkma çabalarına karşı net bir ve kararlı bir cevaptır.

Ünlü Azerbaycan bestecisi Üzeyir Hacıbeyli, milli halk çalgı aletlerini karakterize ederken tar'ı en değerli musiki aleti olarak öne çıkarmıştır. Hacıbeyli'nin belirttiği gibi, "Tar, Doğu musiki eğitimini genişletebilen aletlerin en değerlisidir" (Meherremova, 2011, s. 8). Tarın geliştirilmesi konusu, Hacıbeyli'nin ve çağdaşlarının daima dikkat odağı olmuştur.

Azerbaycan Cumhuriyeti Cumhurbaşkanı İlham Aliyev'in 29 Aralık 2012 tarihinde imzaladığı "Azerbaycan 2020 Geleceğe Bakış" gelişim konseptinde, kültürel mirasın korunması ve etkili yönetilmesiyle ilgili konseptual bir yaklaşım benimsenmiştir. Bu bağlamda, son yıllarda milli kültürel değerlerimizden bazıları UNESCO düzeyinde reprezentatif (temsil) listeye dahil edilmiştir. Çalgı aletlerimizin geliştirilmesi, musiki kültürümüzün temel bir unsurunu oluşturmaktadır.

Bilindiği gibi, milli musiki aletlerimiz muğam sanatının ve genel olarak enstrümantal musikin gelişiminde, icra geleneklerinin yaşatılmasında önemli bir rol oynamıştır. Bu nedenle, milli musiki aletlerimize daha fazla ilgi göstermeli ve günümüzde popüler olan milli musiki aletlerimizin geliştirilmesine ciddi bir yaklaşım benimsenmektedir.

Meselelerin çözümü gereken önemli bir konu, milli musiki aletlerimizin korunması ve geliştirilmesidir. Bu çabaların sonucunda, bu aletlerin özgünlükleri ortaya konarak, milli musiki kültürümüzdeki yerleri ve önemleri belirlenmelidir. Bu, araştırmamızın güncelliği için temel bir unsurdur.

Makale, uzun süren araştırmalar sonucunda elde edilen bilgiler ışığında Azerbaycan halk musiki aletlerinin tasnifatı, oransal hesaplamaları ve mevcut sorunları ele almaktadır. Özellikle, tar ve saz milli musiki aletlerinin yeni formatta ve oranlarla değiştirilmesi ve geliştirilmesi konularına vurgu yapılmaktadır. Bu noktada, tablo ve şemalar kullanılarak her iki musiki aleti detaylı bir şekilde sınıflandırılmıştır.

Çalışmada belirtilen gibi, bazı milli musiki aletlerinin (örneğin, balaban, kanun) diğer kültürler tarafından sürekli benimsenme çabaları, bu enstrümanların dünya çapında tanıtımı için devam etmektedir. Ana amaç, milli musiki aletlerinin muhafaza edilmesi, özelliklerinin yeniden canlandırılması ve geliştirilerek kültürel önemlerinin vurgulanmasıdır. Bu çalışmada, önemli tahlil ve delillere dayanarak bu hedefe ulaşma çabaları detaylı bir şekilde sunulmuştur.

The Impact of Technology on the Production and Consumption of Contemporary Art

Teknolojinin Çağdaş Sanatın Üretimi ve Tüketimi Üzerindeki Etkisi

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ABSTRACT

The rise of digital art, virtual reality technology, and online marketplaces for art has revolutionized the way that art is both created and experienced. In terms of production, technology has opened up a vast array of new mediums and techniques for artists to explore. Technology has also made it easier for artists to share their work with a global audience. Social media platforms such as Instagram, Twitter, and Facebook provide artists with a way to showcase their work to a wider audience than ever before, allowing them to build their brand and attract new fans and collectors. In terms of consumption, technology has had a significant impact on the way that people experience and interact with art. Virtual reality (VR) technology, for example, allows viewers to step inside a digital art installation and experience it in a fully immersive way. However, there are concerns about the impact of technology on contemporary art. Some argue that the increased focus on digital art and online platforms has led to a devaluation of traditional forms of art. Data was sourced from books, journal articles as well as online sources. Data was qualitatively analyzed using art historian method to descriptively present the data. The article concluded by emphasizing the positive and negative impacts of technology on art production and consumption. It was recommended that artists should take advantage of the opportunities advancements in technology provides but should also be conscious of the potential negative impacts such as loss of Intellectual property right.

Keywords: Art, technology, production, consumption

ÖZ

Dijital sanatın, sanal gerçeklik teknolojisinin ve çevrimiçi sanat pazarlarının yükselişi, sanatın hem yaratılma hem de deneyimlenme biçiminde devrim yaratmıştır. Üretim açısından teknoloji, sanatçıların yararlanabileceği çok sayıda yeni ortam ve tekniğin önünü açmıştır. Teknolojik gelişmeler aynı zamanda sanatçıların çalışmalarını küresel izleyici kitleleriyle paylaşmalarını da kolaylaştırmıştır. Örneğin Instagram, Twitter ve Facebook gibi sosyal medya platformları sanatçılara eserlerini daha önce hiç olmadığı kadar geniş bir kitleye sergileme imkanı sunarak markalarını oluşturmalarına ve yeni hayranlar ve koleksiyonerler edinmelerine olanak sağlamıştır. Tüketim açısından teknoloji, insanların sanatı deneyimleme ve sanatla etkileşime geçme biçimleri üzerinde önemli bir etkiye sahip olmuştur. Örneğin sanal gerçeklik (VR) teknolojisi, izleyicilerin dijital bir sanat enstalasyonunun içine girmesine ve sürükleyici bir deneyim yaşamasına olanak tanımaktadır. Ancak, teknolojinin çağdaş sanat üzerindeki etkisiyle ilgili bir takım endişeler bulunmaktadır. Bunlardan biri, dijital sanata ve çevrimiçi platformlara artan ilginin geleneksel sanat biçimlerinin değersizleşmesine yol açtığı iddiasıdır. Bu çalışmada yararlanılan veriler kitaplardan, bilimsel dergi makalelerinden ve çevrimiçi kaynaklardan elde edilmiştir. Veriler, betimsel olarak sunulmak üzere sanat tarihi metodları kullanılarak nitel olarak analiz edilmiştir. Makale, teknolojinin sanat üretimi ve tüketimi üzerindeki olumlu ve olumsuz etkilerini vurgulayarak sonuçlandırılmıştır. Sanatçılara, teknolojik gelişmelerin sağladığı fırsatlardan yararlanmaları, ancak fikri mülkiyet haklarının kaybı gibi potansiyel olumsuz etkilerin de bilincinde olmaları tavsiye edilmiştir.

Anahtar Kelimeler: Sanat, teknoloji, üretim, tüketim

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Introduction

Contemporary art has always been a reflection of the society. The digital age has opened up new possibilities for artists, allowing them to incorporate technology in their work and explore new avenues of creative expression. Technology has impacted every aspect of the art world, from the way art is produced to the way it is consumed. Advancement in technology has fueled the rise of digital art. Digital art is a medium that utilizes technology to create art, often by manipulating images or using computer-generated graphics. Digital art allows artists to create works that were previously impossible to create using traditional methods, and it also enables them to experiment with different techniques and styles (Paul, 2019, p. 10). 3D printing is a process that creates physical objects from digital models. It has been used in the production of sculptures, installations, and even furniture. 3D printing has made it possible for artists to create intricate and complex works that were previously impossible to create using traditional methods forms (Balletti, Ballarin & Guerra, 2017, p. 178). Technology has also increased accessibility for artists. With the rise of online platforms such as Etsy and Redbubble, artists can easily sell their work online and reach a global audience. Social media has also played a significant role in increasing visibility for artists, allowing them to share their work with a wider audience and connect with potential buyers (Balletti et al., 2017, p. 180).

In terms of art consumption, according to Paul (2019, p. 201) virtual reality technology has been a game-changer. Virtual reality technology allows viewers to immerse themselves in an artwork, creating a more immersive and engaging experience. Online marketplaces for art have also made it easier for collectors and art enthusiasts to purchase art from anywhere in the world. The democratization of the art world has made it possible for anyone to collect art, regardless of their location or financial status. While the impact of technology on the art world has been largely positive, there are concerns about the devaluation of traditional forms of art and the authenticity and provenance of digital art and NFTs. It is important to balance the use of technology with the preservation of traditional art forms to ensure that the value of art is not diminished (Paul, 2019, p. 118). Technology has had a significant impact on the production and consumption of contemporary art. The rise of digital art, advancements in 3D printing, and increased accessibility for artists are just a few examples of how technology has impacted art production. Virtual reality technology and online marketplaces for art have revolutionized art consumption, making it easier for anyone to collect and appreciate art (Balletti et al., 2017, p. 175). As technology continues to evolve, it will be interesting to see how it shapes the future of the art world.

Method

Review research method was adopted for this research using secondary data collection approach. Existing literatures relevant to the topic were carefully reviewed and discussed. The literatures reviewed were carefully selected based on the originality of their contents and relevance to the study. The data collected was analyzed using descriptive method of analysis. The research focused on the impact of technology on the production and consumption of art. The study explored different types of technology used in contemporary art highlighting their positive and negative impacts.

Impact of Technology on Art Production

Technology has had a significant impact on the production of art in contemporary times. This impact has resulted in the creation of new forms of art, as well as the transformation of traditional art forms (Balletti et al., 2017, p.180). Digital art has become in-

creasingly popular in recent years, allowing artists to create works using software programs and digital tools (Paul, 2019, p. 50). This has enabled artists to experiment with new forms of expression and to create works that push the boundaries of traditional art forms. Digital art has made it increasingly possible for artists to collaborate more easily across geographic distances. With digital tools and software programs, artists can work together on a project, even if they are in different parts of the world (Balletti et al., 2017, p. 173). This has increased the creation of new forms of collaborative art, as well as the emergence of online communities and platforms for sharing and promoting digital art.

The use of technology in art production has enabled the production of art more efficiently and at a lower cost. Advancements in 3D printing have had a significant impact on the art world in recent years. 3D printing, also known as additive manufacturing, is a process of creating three-dimensional objects from a digital file by layering materials such as plastic or metal (Subramanian, 2015, p. 43). 3D printing technology has made it possible to create sculptures and other three-dimensional works of art quickly and easily (Balletti et al., 2017, p. 181). This has reduced the cost of producing such works and has made them more accessible to a wider audience.

There are however challenges associated with the use of technology in art production. One of the primary challenges is the question of authenticity and ownership. With the rise of digital art, it can be difficult to determine who owns the original work, as well as whether a digital copy of the work has the same value as the original (Claudio & Mauro, 2023, p. 5). This raises important questions about the nature of art and its value, as well as the legal and ethical issues surrounding ownership and copyright. Technology also has the potential to devalue the skill and craftsmanship that are traditionally associated with art production. With the rise of digital tools and software programs, it can be argued that the role of the artist as a skilled craftsman is being diminished (Paul, 2019, p. 152). This faults the authenticity and value of digital art, as well as the role of the artist in the production of such works. According to Claudio and Mauro (2023, p. 4), technology has had a significant impact on art production, resulting in the creation of new forms of art and the transformation of traditional art forms. While there are advantages to the use of technology in art production, such as increased efficiency and accessibility, there are also challenges, such as questions of authenticity and the potential devaluation of traditional artistic skills

Impact of Technology on Increased Accessibility for Artists

Technology has greatly impacted the accessibility of the art world for artists and their works. Social media platforms like Instagram, Twitter, and Facebook have made it possible for artists to share their work with millions of people around the world (Samdanis, 2016, p. 169). This has opened up new opportunities for artists to gain recognition and build their careers, even if they don't have access to traditional art institutions or galleries. Digital tools like Photoshop, Illustrator, and Procreate have made it possible for artists to create works of art without the need for traditional art supplies or materials (Samdanis, 2016, p. 167). This has made it easier for artists to experiment with new styles and techniques, and has allowed them to produce and distribute their work more efficiently.

Claudio and Mauro (2023, p. 6) noted that with so many artists sharing their works online, it can be difficult for individual artists to stand out and gain recognition. This has led to concerns that the art world is becoming increasingly competitive and difficult to navigate for emerging artists. Another challenge is the potential for exploitation of artists in the digital age. While social media

platforms and digital tools have made it easier for artists to create and distribute their work, they have also made it easier for others to steal or copy that work without proper attribution or compensation (Samdanis, 2016, p. 170). This has prompted some artists to be more cautious about sharing their work online and pay attention to the protection of artists' intellectual property rights.

Paul (2019, p. 48) noted that the impact of technology on increased accessibility for artists has been both positive and negative. Technology has opened up new opportunities for artists to create and distribute their work, it has also created new challenges and risks. As technology continues to evolve, it will be important for artists and the art world as a whole to navigate these challenges and work towards creating a more equitable and accessible environment for artists of all backgrounds.

Impact of technology on increased visibility of art and artists through social media

Social media has had a significant impact on the visibility of art and artists. Social media has enabled artists to reach a wider audience. Platforms like Instagram, Twitter, and Facebook have made it possible for artists to share their work with millions of people around the world, regardless of their location or access to traditional art institutions (Kang & Chen, 2019, p. 66). This has opened up new opportunities for artists to gain recognition and build their careers, even if they don't have access to traditional gallery systems. Social media also allows artists to receive instant feedback and engagement on their work, as well as build a community of followers who are interested in their art (Kang & Chen, 2019, p. 58). This can be invaluable for artists who are trying to build their careers and establish themselves within the art world.

However, there are challenges associated with increased visibility through social media, one of which is the potential for oversaturation of the art market. There are so many artists sharing their work online, it can be difficult for individual artists to stand out and gain recognition (Kang & Chen, 2019, p. 67). Technology through social media has made the art world increasingly competitive and difficult to navigate for emerging artists.

Samdanis (2016, p. 165) also noted that another limitation of increased visibility through social media is the potential for artists to become overly focused on the metrics of social media such as likes, comments, and followers rather than the quality of their work. This can lead to a prioritization of quantity over quality, and can cause artists to lose sight of their artistic vision and voice. Kang and Chen (2019, p. 53) affirmed that the impact of technology on increased visibility through social media has been both positive and negative. Social media has opened up new opportunities for artists to gain exposure and connect with their audience, it has also created new challenges and limitations. As social media continues to evolve, it will be important for artists and the art world as a whole to navigate these challenges and work towards creating a more equitable and sustainable environment for artists of all backgrounds.

Virtual Reality Technology and Its Effects on Art Consumption

Virtual reality (VR) technology has become an increasingly popular way for people to consume art. Virtual reality technology has had a significant impact on the way people experience art. People can experience art in immersive, three-dimensional environments that can transport them to different times and places using virtual reality gadgets (Olenina, Protsenko, & Pichuhina, 2022, p. 20). This has opened up new possibilities for artists to create interactive installations and exhibitions that allow people to engage with their art in new and exciting ways. Virtual reality technology has made it possible to experience art from anywhere in the world,

without having to travel to museums or galleries (Ji & Wakefield, 2018, p. 345). Olenina, Protsenko, and Pichuhina, (2022, p. 25) noted that there are numerous benefits of VR technology in the art world, one of which is the potential for increased engagement and interactivity. With VR headsets, people can interact with art in new and exciting ways, such as by manipulating virtual sculptures or exploring immersive environments. There are also some limitations to the use of virtual reality technology in the art world. One of the major limitations is the potential for a loss of physicality and materiality in art. Virtual reality technology has made art become increasingly disembodied and ephemeral, which can detract from its value as a physical and tangible experience (Ji & Wakefield, 2018, p. 344). It is also worthy of note that not everyone has access to the technology needed to experience virtual reality art, which can create new barriers for people who are already marginalized in the art world. Olenina, Protsenko, and Pichuhina, (2022, p. 27) stated that virtual reality technology has had a significant impact on the way people consume art. It has opened up new opportunities for artists to experiment with new mediums and reach a wider audience, it has also created new challenges and limitations. As virtual reality technology continues to evolve, it will be important for the art world to navigate these challenges and work towards creating a more equitable and inclusive environment for artists and art consumers alike.

Increased Accessibility for Collectors and Art Enthusiasts through Technology

The impact of technology on art extends beyond the production and consumption of artwork. It has also had a significant impact on the accessibility of art for collectors and art enthusiasts (Kang & Chen, 2019, p. 65). The advent of online marketplaces has made it easier for individuals to acquire artwork without the need to physically visit galleries or attend auctions. Online marketplaces for art have made the process of buying art more accessible to people all over the world. Online art marketplaces like Artsy, Saatchi Art, and Artspace have revolutionized the art world by providing platforms for artists to showcase their work and for buyers to browse and purchase artwork from the comfort of their own homes (Kang & Chen, 2019, p. 62). These marketplaces have made it possible for collectors and art enthusiasts to discover new artists and artworks that they may not have been able to access physically. The increased accessibility provided by these online marketplaces has also made it easier for individuals to purchase art as an investment. According to Samdanis (2016, p. 162), the online art market has grown significantly in recent years, with sales reaching an estimated \$4.82 billion in 2019. This growth is due in part to the increased accessibility provided by online marketplaces. Technology has also made it easier for collectors and art enthusiasts to research and learn about art. Online databases and resources like Artstor and the Getty Research Portal provide access to thousands of images and documents related to art history and art research. These resources have made it possible for individuals to learn about art and artists from all over the world without the need to travel to museums or libraries.

It is however important to note that while technology has increased accessibility to art, it has also created new challenges for the art world. With the growth of online marketplaces, there is an increased risk of fraud and the proliferation of counterfeit artwork. The lack of physical interaction with artwork can make it difficult for buyers to accurately assess the condition and quality of the piece before making a purchase (Paul, 2019, p. 226). According to Samdanis (2016, p. 170), technology has made it easier for collectors and art enthusiasts to access and purchase artwork. Online marketplaces have made the process of buying art more accessible, and online resources have made it easier to research and learn about art.

Democratization of the Art World through Technology

The democratization of the art world has been one of the most significant impacts of technology on the art industry. Technology has made it possible for artists and art enthusiasts from all over the world to connect, collaborate, and showcase their work without the need for traditional gatekeepers like galleries and museums. This increased accessibility has led to a more diverse and inclusive art world, with a wider range of voices and perspectives being represented (Wagner, 2020, p. 102). Handke and Dalla (2022, p. 285) noted that technology has democratized the art world through the use of social media platforms like Instagram, Twitter, and Facebook. These platforms have provided artists with a powerful tool to showcase their work and reach a global audience. Through the use of hashtags and targeted marketing, artists can connect with potential buyers and collaborators.

In addition to social media, online platforms like Kickstarter and Patreon have provided artists with new ways to fund their work and build a community of supporters. These crowdfunding platforms allow artists to bypass traditional funding models and directly connect with their audience. This has created new and innovative art projects that may not have been possible without the support of a dedicated community (Handke & Dalla, 2022, p. 285). Technology has also made it easier for artists to collaborate and work together across geographic and cultural boundaries. Online platforms like Artsy and Artspace provide artists with a global audience and the ability to connect with other artists and curators from all over the world (Wagner, 2020, p. 96).

The democratization of the art world through technology has not only impacted artists, but also art enthusiasts and collectors. Online marketplaces and databases have made it possible for collectors to discover and purchase artwork from a wider range of artists, regardless of their location or traditional level of exposure. This promotes a more diverse and inclusive art market, with a wider range of artists being represented and supported (Wagner, 2020, p. 105). Handke & Dalla (2022, p. 285) noted that the democratization of the art world through technology has led to a more diverse, inclusive, and accessible art industry. Social media platforms, crowdfunding, and online marketplaces have provided artists with new ways to showcase their work, connect with potential buyers and collaborators, and fund their projects. This is largely instrumental to a more vibrant and dynamic art world that is more representative of the diverse range of voices.

Concerns about the impact of technology on contemporary art

Technology has brought many benefits to the art world, it has also raised concerns about the impact on the authenticity, value, and physicality of contemporary art. A significant concern about the impact of technology on contemporary art is the question of authenticity. With the rise of digital art and NFTs (Non-Fungible Tokens), there is a fear that the traditional ways of valuing and authenticating art may become obsolete. For example, if a digital artwork is infinitely reproducible, it should not hold the same value as a unique physical object (Samdanis, 2016, p. 171). Some critics argue that the rise of digital art and NFTs may lead to a commodification of art and a focus on the monetary value rather than the artistic merit. The question of physicality is another concern raised by the impact of technology on contemporary art. With the increasing use of technology in the creation and display of art, some critics argue that the physicality of the artwork is gradually being lost (Samdanis, 2016, p. 171). For instance, digital art can be displayed on screens or projections, which may not have the same impact as a physical object in a gallery space. This raises questions about the role of the viewer and the experience of engaging with art.

The impact of technology on contemporary art has also raised concerns about the role of the artist in the creation process. The artist's role is becoming less important as technology is taking over the creative process. A good example is the use of AI and machine learning, some artworks can be generated entirely by a computer algorithm, with little input from the artist. This raises questions about the authenticity and originality of the artwork, as well as the role of the artist in contemporary art (Samdanis, 2016, p. 168). Samdanis (2016, p. 168) noted that the impact of technology on contemporary art has raised concerns about the role of galleries and museums in the art world. The increasing use of online platforms and social media is gradually making traditional galleries and museums obsolete. This raises questions about the curation and presentation of art, as well as the role of physical spaces in the art world.

As technology continues to advance, traditional forms of art are increasingly being integrated with digital art, presenting new opportunities and challenges. It is important to strike a balance between these two forms of art to ensure that both are valued and appreciated in their own right. According to Bramantyo (2021, p. 107), one way to balance traditional art forms with digital art is through the use of technology to enhance traditional art forms. Augmented reality (AR) can be used to create interactive experiences with traditional art pieces, allowing viewers to engage with the artwork in a new way. In this way, technology can serve as a bridge between the old and the new, adding value to traditional art forms by making them more accessible and engaging for a modern audience. Codreanu (2015, p. 799) noted that balance can also be achieved through education and outreach. It is important to educate people on the value and significance of traditional art forms while also introducing them to the possibilities of digital art. This can be done through workshops, exhibitions, and online resources that showcase the diversity of art forms and highlight the strengths of each.

Conclusion

Technology has had a significant impact on contemporary art production, consumption, and accessibility. Advancements in 3D printing, virtual reality, and digital art have opened up new possibilities for artists to experiment and create unique works, and have made art more accessible to a wider audience. The democratization of the art world through online marketplaces, social media, and other technological innovations has allowed for increased visibility of artists and increased accessibility for collectors and enthusiasts. However, concerns remain about the devaluation of traditional forms of art and the challenges of ensuring authenticity and provenance in digital art and NFTs.

As technology continues to evolve, it will likely continue to reshape the art world in both positive and negative ways. It is important for artists, collectors, and enthusiasts to consider the opportunities and challenges presented by these advancements and to find ways to balance traditional art forms with digital art. The continued evolution of technology in art presents exciting possibilities for the future, but it is important to consider the potential consequences and to work towards a responsible and sustainable approach to the intersection of art and technology.

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Yapılandırılmış Özet

Giriş: Sanat, toplumdaki gelişim ve yenilikleri yansıtır. Dijital çağ, sanat üretimi ve tüketimi için teknoloji aracılığıyla benzersiz yolların yaratılmasına olanak tanıyan sanatsal ifadede devrim yaratmıştır. Dijital sanat, sanat eserlerinin geleneksel sanat üretim yöntemlerinin aksine dijital araçlar kullanılarak yaratılmasıdır. Sanatçıların geleneksel sınırları aşmasını sağlayan, işbirliğini ve çevrimiçi sanatsal toplulukların ortaya çıkmasını teşvik eden yazılım programları ve araçları bunu kolaylaştırmaktadır. Teknoloji, sanat dünyasını birçok yönden geliştirmiştir. Sanatçıların geleneksel yöntemlerle üretemeyecekleri girift eserler üretmelerini sağlamıştır. Aynı zamanda sanatçıların ve eserlerinin görünürlüğünü de artırmıştır. Tüketim açısından teknoloji, tüketicilerin sanal gerçeklik ve çevrimiçi pazar platformları aracılığıyla sanat eserlerini takdir etmeleri ve satın almaları için dijital yollar yaratmıştır. Bununla birlikte, geleneksel sanatın değerinin düşmesi ve dijital sanat ve NFT'lerle ilgili zorluklar nedeniyle sanatın hakiki değerinin korunması konusunda artan endişeler bulunmaktadır.

Yöntem: İkincil veri toplamaya odaklanan bir literatür taraması araştırma tasarımı benimsenmiştir. Çalışma, teknolojinin sanat üretimi ve tüketimi üzerindeki etkisini anlamak için mevcut literatürü analiz etmiştir. Araştırma, hem olumlu hem de olumsuz sonuçların altını çizerek çağdaş sanattaki çeşitli teknolojik müdahaleleri keşfetmeyi amaçlamıştır.

Teknolojinin Sanat Üretimine Etkisi: Teknoloji, yeni sanat biçimlerinin yaratılmasını sağlayarak ve geleneksel sanat biçimlerini yeniden tanımlayarak sanat üretimini önemli ölçüde dönüştürmüştür. Yazılım ve araçlar kullanılarak üretilen dijital sanat, sanatçıların sanal platformlar ve çevrimiçi topluluklar aracılığıyla küresel olarak işbirliği yapmasına olanak tanıyarak popülerlik kazanmıştır. 3D baskı alanındaki gelişmeler heykel yapımında devrim yaratarak verimliliği artırmış ve maliyetleri düşürmüştür. Bununla birlikte, özgünlükle ilgili endişeler ve sanatsal becerilerin potansiyel olarak değersizleşmesi gibi sorunlar, dijital araçların yükselişine eşlik etmektedir.

Teknolojinin Sanatçılar İçin Artan Erişilebilirlik Üzerindeki Etkisi: Twitter, Instagram, Facebook ve WhatsApp gibi sosyal medya platformları, sanatçıların küresel çapta görünürlüğünü ve erişilebilirliğini artırmada çok önemli bir rol oynamıştır. Bu platformlar, sanatçılara kariyerlerine başlamaları ve kariyerlerini geliştirmeleri için açık fırsatlar sunuyor. Bu platformlar aynı zamanda sanat eserlerinin dağıtımını da geliştirmektedir. Çalışmalarını çevrimiçi topluluklarda paylaşan sanatçıların sayısı nedeniyle sanatçılar arasındaki rekabette hızlı bir artış var. Bu platformlar teşhir için fırsatlar sunarken, artan rekabet ve istismar riski gibi sorunları da beraberinde getirmektedir. Photoshop ve Illustrator gibi dijital araçlar sanatçıları geleneksel kısıtlamalar olmadan üretme gücü verdi ancak aşırı doyumluk ve ölçütlerin sanatsal kaliteden daha öncelikli hale getirilmesiyle ilgili endişeler devam ediyor. Fikri mülkiyetin korunmaması konusunda da endişeler bulunmaktadır.

Teknolojinin Sanatın ve Sanatçıların Sosyal Medya Aracılığıyla Artan Görünürlüğü Üzerindeki Etkisi: Instagram ve Twitter gibi sosyal medya platformları, anında geri bildirim ve etkileşim sağlayarak sanatçıların erişim alanını genişletmiştir. Bu durum aynı zamanda sanat piyasasının aşırı doyumluğa ulaşması ve sanatçıların sanatsal kaliteden ziyade ölçütlere öncelik verme potansiyeline sahip olması endişesini de beraberinde getirmektedir. Sosyal medyanın gelişen manzarası, sanatçılar için daha eşitlikçi bir ortam yaratmak için stratejik navigasyon gerektirmektedir.

Sanal Gerçeklik Teknolojisi ve Sanat Tüketimi Üzerindeki Etkileri: Sanal gerçeklik teknolojisi, sürükleyici, üç boyutlu deneyimler sunarak sanat tüketiminde devrim yaratmıştır. Sanatseverlerin ve sanat tutkunlarının sanatı deneyimlemeleri ve takdir etmeleri için yeni bir boyut sağlıyor. Sanal gerçeklik aynı zamanda sanatçıların sanatı heyecan verici ve yenilikçi yollarla deneyimlemeleri için interaktif enstalasyonlar ve sergiler oluşturmak için de fırsatlar yaratıyor. Ayrıca sanatseverlerin galeri ve müzeleri ziyaret etmelerine gerek kalmadan dünyanın herhangi bir yerinden sanatın tadını çıkarmalarına olanak tanır. Bu durum etkileşimli enstalasyonlar için yeni olanaklar sunarken, fizikselliğin kaybı ve teknolojinin yarattığı erişilebilirlik engelleri konusunda endişeler ortaya çıkıyor. Sanal gerçeklik teknolojisi gelişmeye devam ederken yenilikçilik ve kapsayıcılık arasında bir denge kurulması da önemini korumaktadır.

Koleksiyoncular ve Sanat Tutkunları İçin Teknoloji Aracılığıyla Artan Erişilebilirlik: Artsy, Saatchi Art ve Art space gibi çevrimiçi pazar alanları, sanat eserlerinin satın alınması için platformlar oluşturarak dünya çapındaki bireylerin sanat eserlerini uzaktan keşfetmesine ve satın almasına olanak sağlamıştır. Bu platformlar aynı zamanda sanat koleksiyoncularının yeni sanatçılar keşfetmesini ve onlarla bağlantı kurmasını sağlıyor. Çevrimiçi sanat işlemlerindeki artışın dolandırıcılık ve sahte sanat eserlerinin çoğalması riskini artırdığını da belirtmekte fayda var. Buradaki zorluk, erişilebilirlik ile satın alınan parçaların orijinalliğini ve kalitesini sağlamak arasında bir denge bulmakta yatmaktadır.


Sanat Dünyasının Teknoloji Aracılığıyla Demokratikleşmesi: Bu, teknolojinin sanat endüstrisi üzerindeki en önemli etkilerinden biridir. Teknoloji, sanat dünyasını demokratikleştirerek kapsayıcılığı ve çeşitliliği teşvik etmiştir. Dünyanın dört bir yanındaki sanatçılar artık galeriler ve müzeler gibi geleneksel eşik bekçilerine ihtiyaç duymadan bağlantı kurabiliyor, işbirliği yapabiliyor ve eserlerini sergileyebiliyor. Sosyal medya platformları ve kickstarter ve patreon gibi kitlesel fonlama yolları, sanatçıların aracılarla ihtiyaç duymadan doğrudan küresel bir kitleyle bağlantı kurmasını sağlıyor. Bu etki, daha çeşitli ve erişilebilir bir sanat piyasasından yararlanan koleksiyonculara kadar uzanmaktadır. Bununla birlikte, sanatın potansiyel metalaşması ve galeriler gibi fiziksel alanların azalan rolü de dahil olmak üzere sorunlar devam etmektedir.

Teknolojinin Çağdaş Sanat Üzerindeki Etkisine İlişkin Endişeler: Teknoloji, sanat dünyasına sayısız fayda sağlamaktadır. Bununla birlikte, çağdaş sanatın özgünlüğü, değeri ve fizikselliği konusunda endişeler bulunmaktadır. Dijital sanat ve NFT'ler, geleneksel değerlendirme yöntemleri ve sanatın potansiyel metalaşması hakkında soruları gündeme getirmektedir. Teknolojinin yaratıcı süreçte daha belirgin bir rol oynamasıyla birlikte sanatçının rolü de değişiyor. Galeri ve müzeler üzerindeki etkinin, sanat dünyasındaki fiziksel mekânların geleceğine ilişkin soruları gündeme getirdiğini de belirtmek gerekir.

Sonuç: Teknolojinin çağdaş sanat üzerindeki etkisi derin olup üretimi, tüketimi ve erişilebilirliği yeniden şekillendirmektedir. Teknolojinin sanat üretimi ve tüketimi üzerinde hem olumlu hem de olumsuz etkileri vardır. Ancak, doğru yönetildiği takdirde faydaları sorunlarından daha ağır basmaktadır. Teknoloji gelişmeye devam ettikçe, sanat dünyasındaki paydaşlar da sunulan fırsatları anlamalı ve zorlukların üstesinden gelmelidir. Geleneksel ve dijital sanat formları arasında bir denge kurmak, kapsayıcılığı teşvik etmek ve özgünlükle ilgili endişeleri gidermek, sanat ve teknolojinin sorumlu ve sürdürülebilir bir şekilde kesişmesini sağlamak için çok önemlidir. Sanatta teknolojinin süregelen evrimi gelecek için heyecan verici olasılıklar barındırıyor, ancak sanatsal ifadenin bütünlüğünü korumak için düşünceli ve ölçülü bir yaklaşım şart.

Stanislavsky's Method and The Problems Encountered in Acting Education

Oyunculuk Eğitiminde Stanislavsky Yöntemi ve Karşılaşılan Sorunlar

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ABSTRACT

It is known that universities providing education in the field of arts and culture use art schools as they deem appropriate in order to provide competent and competitive personnel to our country's cultural and artistic institutions. The education of young artists in art schools forms the basis for the training of competent experts in the field, and this is a fact proven by long-term research. For this purpose, the lecturers and instructors of art universities have developed their own teaching guidelines, which differ in each art school.

Each instructor in art schools has his/her own teaching and practice methods from the past. Although these teaching methods differ from each other in various aspects, they are all fed by the system based on the skills of the "acting school", that is, the "art school" in general, developed by K. S. Stanislavsky at the beginning of the last century.

The organic behavioral process learned in the early stages of acting training takes place in a complex environment that requires the student to demonstrate significant technical knowledge. Therefore, the training process in the acting school should focus on, on the one hand, deepening and strengthening previously acquired knowledge and on the other hand, on mastering new elements of acting technique.

We witness that the stage is covered with eye-catching decorations, especially during the exams held in the first semester of the second academic year. Or we see students wearing make-up and theater costumes. It is completely wrong for a student, who is still an amateur actor, to go on stage with such a beautiful and lively costume, make-up, and accessories, because all these visual components prevent us from truly seeing the student on stage. This kind of approach shows that we do not give "student-actors" the value they deserve. Unfortunately, when instructors cover the student-actor with costumes, make-up, and props, we cannot even see a budding actor on stage.

Keywords: Psychophysical behavior, experience, re-embodiment, interpretation

ÖZ

Kültür ve sanat alanında eğitim veren üniversitelerin, ülkemizin kültür ve sanat kurumlarına yetkin ve rekabetçi personel sağlamak için sanat okullarını uygun gördükleri şekilde kullandıkları bilinmektedir. Genç sanatçıların sanat okullarında eğitim görmesi, gelecekte alanda yetkin uzmanların yetişmesinin temelini oluşturmaktadır ve bu durum uzun süreli araştırmalarla kanıtlanmış bir olgudur. Bu amaçla, sanat üniversitelerinin öğretim elemanları ve eğitimcileri kendi öğretim kılavuzlarını geliştirmişlerdir ve bu kılavuzlar her sanat okulunda farklılaşmaktadır.

Sanat okullarındaki her eğitimcinin geçmişten gelen kendisine özgü öğretim ve uygulama yöntemleri bulunmaktadır. Bu öğretim yöntemleri çeşitli yönleriyle birbirinden ayrılsa da, hepsi geçen yüzyılın başında K. S. Stanislavsky tarafından geliştirilen "oyunculuk okulunun" yani genel olarak "sanat okulunun" becerilerine dayanan sistemden beslenmektedir.

Oyunculuk eğitiminin ilk aşamalarında öğrenilen organik davranış süreci, öğrenciden ciddi anlamda teknik bilgi ortaya koymasını gerektiren karmaşık bir ortamda gerçekleşir. Bu nedenle, oyunculuk atölyesindeki eğitim süreci, bir yandan daha önce edinilmiş bilgileri derinleştirmeye ve güçlendirmeye, diğer yandan da oyunculuk tekniğinin yeni unsurlarında ustalaşmaya odaklanmalıdır.

Özellikle ikinci akademik yılın ilk döneminde gerçekleşen sınavlarda sahnenin göz alıcı dekorlarla kaplandığına tanık oluyoruz. Ya da öğrencilerin makyaj yaptığını, tiyatro kostümleri kullandığını görüyoruz. Henüz amatör bir oyuncu olan öğrencinin bu kadar güzel ve canlı bir kostümle, makyajla ve aksesuarlarla sahneye çıkması tamamen yanlıştır çünkü tüm bu görsel bileşenler öğrenciyi gerçek anlamda sahnede görmemize engel olur. Bu tarz bir yaklaşım "öğrenci oyuncu"lara hak ettikleri değeri vermediğimizi gösterir. Eğitimcilerin öğrenci-oyuncuyu kostüm, makyaj ve dekorlarla kaplaması, ne yazık ki sahnede yetişmekte olan bir oyuncu bile göremememize sebep olur.

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Anahtar Kelimeler: Psikofiziksel davranış, deneyim, yeniden bedenleme, yorumlama

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Introduction

K. S. Stanislavsky revolutionized the art of acting and directing with the system he developed. Artists from various countries around the world wanted to benefit from his life-giving theories. With the system he created, Stanislavsky differentiated amateur theater from real theater; he removed fakeness, superficiality, imitation, and affectation from acting and tried to place meaningfulness and realism back at the center of theater and acting art.

In his book "An Actor's Work on Himself", K. S. Stanislavsky tries to theoretically reveal the actor's natural talent and how to use it. The book deals with natural-organic emotions, psychotechnical situations, mood, and the question of "what would I do in this situation?" (Stanislavsky, K.. An Actor's Work on Himself (trans., T. Khojayev) 2017, p.67). According to this "system", the actor must be able to bring his inner impulses and emotions to the position required by the role, mobilize his inner feelings, start work on his own, and demonstrate his inner talents on the stage (M. Chekhov, "World Literature" magazine, article "Actor's Technique", trans. J. Mahmoud).

The Moscow Art Theater has a very important place in K. S. Stanislavsky's artistic life. K. S. Stanislavsky, who gained his greatest experiences and skills in this theater, mentions in his book "My Artistic Life" that the history of the Moscow Art Theater (MAT) is divided into two important periods. The first of these periods is the period from its establishment to 1906. The second period is after 1906. As a result of his acting and directing studies in the first period, he began to search for the actor's working process and the nature of acting. In the following years, which we can call the second period of MAT, Stanislavsky realized that he was at a new crossroads with him parting ways with Danchenko, the suicide of Savva Mosorov, who provided the financial power of MAT, and the sudden death of Anton Chekhov. Stanislavsky says;

"Our theater, more precisely our theater art was in a dead end. Our research stopped, and it became necessary to be content with the material at hand, to re-evaluate this material, to add it to each other, and to take a look at our budget to see that we were in a state of complete bankruptcy. We needed a good start. We needed new principles and new foundations based on natural laws and knowledge. Each stone of these foundations was created after years of labor, tested, cut, and chiseled, and placed in its place in the building called the Stanislavski System, which is now in its final form. Can there be a system for the creative process? Can one speak of immutable laws of the creative process? Such laws exist in philosophy and psychology, as well as in certain parts of the system and in all creative processes. Such laws are beyond all doubt, they are fully conscious, they have been consciously tested and found to be true, and they bind everyone. Every actor has to know these laws. The actor who does not know these laws, which are the laws of nature itself, should not think that ignorance will be forgiven. These conscious laws exist in the field of creativity to stimulate a higher, other consciousness. Superconsciousness is beyond our comprehension, and we do not know when we will reach it. This type of consciousness is governed by inspiration. Without this miracle, true art cannot exist. I have tried to determine how the actor's conscious technique can help create this miracle through approaching superconsciousness through consciousness" (Soyuerden Araci; 2021, pp.20-21).

Stanislavsky has a specific training "system" that is used in the process of acting training, each element of which, when practi-

ced and strengthened separately, provides the actor with energy, power, and strength, and when all the elements are combined, they can create emotions of unique power. This "system" is the principle of the formation of the actor's ability to "experience" and "re-embody". With the principle of approaching superconsciousness through consciousness; he was able to conceptualize and apply terms related to acting such as "the role of will, emotional memory, spreading emotions and thoughts in the form of rays" in his own studio (Soyuerden Araci; 2021, p.21).

An instructor who knows this principle well constantly observes with his/her eyes and gaze while developing the student-actors' ability to "experience" and "re-embody". The training begins with body gymnastics to ensure physical freedom and simple walking exercises in accordance with the rhythm of the music. Then, taking into account the awakening and stimulation of the student-actors' imagination and the elimination of each student's potential and current deficiencies, the student-actors perform several exercises in teams and the stages of the "system" are followed.

Afterward, students continue to study the elements of acting techniques and begin to concentrate on working methods on stage. In the first year of training, students learn to act within the framework of their own philosophy of life and the conditions close to them, and in the second year, they study the behavior of the characters in the play from a logical point of view according to the author's text, that is, within the conditions created by the playwright (M. Abdullayeva Tashkent - 2011 "School of Stage Skills" p.3-4).

In the teaching of acting skills, it is very important to correctly convey the courses of the first and second years. A student who has mastered the courses of the first and second year, which are considered the basis of the art of acting, will not have difficulty staging various literary works and plays in the subsequent courses.

The organic behavioral process learned in the first lesson takes place in a complex environment that requires a high level of technique from the student. Therefore, the training process in the acting school should focus on deepening and strengthening the previously acquired knowledge on the one hand and mastering new elements of acting technique on the other.

The study of the conditions set by the author and the behavior of the characters in the work form the basis of the second academic year. At this point, the transition to the author's text is a new stage for students to master the technique of putting words into action. However, it should be noted that some instructors today define this basic training phase as a period in which major mistakes are made in acting training. We can witness the results of the mistakes made in the original projects exhibited by the students at the end of the semester. We observe that there are deficiencies in the development of acting skills in students taking the exams. We see that the students are eager to work and have the desire and will to learn the intricacies of the profession. But for some reason the result is negative. We can assume that this is a result of the instructors' efforts to gain a reputation within the university by focusing on the overall quality of the exam. Because even if the general exam leaves a very good impression on the audience, some of the students' shortcomings are not noticed in this process. However, these deficiencies of the students are factors that need to be taken into consideration, and identifying and eliminating these deficiencies is crucial in revealing and shaping the acting skills of the student. Stanislavsky emphasizes that actors should use the author's dialogues in a perspective compatible with their own movements. He says that they should proceed at

the right level, with the right tempo and rhythm, linking each scene with the other scenes, and that the climaxes and selected moments should be very clear, clean, and easily distinguished from the others. At this point, the actor has to undertake two tasks; the first is to follow the route of his/her role and carefully follow the climaxes and moments to show the fall and rise of energies. The second is to follow the trajectories of the play by focusing on "Purpose", "Here", "Today", and "Now". "Now, this moment" should underlie all these, and, "Now, this moment" must be created on the stage.

Stanislavsky's explanation of this situation is as follows;

"Let us now compare our directorial process with what is done in any ordinary theater. In these theaters, after the play is read, and on the third or tenth rehearsal they distribute the roles with the warning that everyone must memorize their part. They start reading, and they all go on stage with the texts in their hands and act. The director shows the actors the work that needs to be done and they memorize it. In the previously foreseen rehearsal, the text is collected and they say their lines in the presence of a prompter until they have memorized their roles verbatim. As soon as everything is in order - they hurry because they don't want to wear out their roles or make them controversial - they set the date for the first dress rehearsal and put up the notices. Then comes the first performance, a great success with the critics (Stanislavsky, 1984: p.225)"

However, in many acting schools, especially during the exams that take place in the first semester of the second academic year, we see the stage covered with eye-catching decorations. Or we see students wearing makeup and theater costumes. It is completely wrong for a student, who is still an amateur actor, to go on stage with such a beautiful and vibrant costume, make-up, and accessories, because all these visual components prevent us from seeing the student on stage in the real sense. This kind of approach shows that we do not give "student-actors" the value they deserve. Unfortunately, when instructors cover the student-actor with costumes, make-up, and props, we cannot even see a budding actor on stage.

Sometimes it is assumed that students have adapted to props and make-up and they are allowed to use such visual components at very early stages, from the first and second grade. However, such assumptions are not always reasonable. Heavy paints, fake and plastic make-up, clothes, and accessories, which give the actor a completely different look, can hinder the creativity of the young actor of the future and lead to a false sense of "theatricality" in the student. Of course, it is no secret that some shortcomings of the student-actor are sometimes hidden with the help of make-up and costumes. However, the main purpose of the art of theater is not to hide the shortcomings of the actor behind a mask, but to eliminate these shortcomings, to display the truth on stage, and thus to purify people spiritually. In some cases, a well-used costume and make-up can help to improve the appearance of the created image. Nevertheless, all these artificial colors harm the organicity, inspiration, and emotional dimension of the actor's creativity. Moreover, the hasty use of such additional levers in the process of displaying creative skills causes the young actor to develop a wrong attitude towards make-up, costumes, and stage decoration" (M. Abdullayeva Tashkent - 2014 "Acting Skills in Dramatic Theater and Cinema" p173-174).

Therefore, it is not appropriate to use decor, make-up, and stage costumes at this point. It is recommended to use the cubes and

stools available in the workshop as props for the student-actors. It is not necessary to use stage costumes perfectly; on the contrary, it is more appropriate to highlight the physical expression.

All this, as mentioned above, hides the student's skills and has a negative impact on the minds of future actors. This is mainly a factor related to the human body because there is a psychology of using the body in acting. For example, a student may give the message "I am an old person" to the audience by wearing a headscarf on stage, but since the costume she uses conveys this message, the student no longer feels the need to express this situation with her body and does this unconsciously. This is because her body has already adapted to the costume and make-up. Therefore, we need to see and evaluate the student-actors concretely, as they are. We need to see not students who use fake beards and mustaches to look old on stage, but students who create a character appropriate to their age and ability based on themselves.

Another important point should be emphasized here; we see that future actors, who have just completed the first half of the second grade, make full use of all the dialogues and words in literary passages in their creative work. In this kind of understanding, the emphasis is more on words and the importance of behavior and movement disappears. Therefore, students should avoid wasting time on this kind of work.

Pay attention to whether a budding actor can accurately portray the dialog given by the playwright. Is the speech of a student who is just learning how to breathe correctly fluent enough in terms of stage skills? Or can the student understand what the words used by the character s/he plays logically mean? All these questions should be able to be answered by the instructor who is teaching "acting skills". But instead of answering these questions, s/he is applauded as the instructor who arranges a "perfect" exam!

"The harmony between words, or more precisely the harmony in connecting words, is a complex art. This process is honed over years of study and practice. The foundations of this art are carefully studied in drama school. As a result of the instructor's training in speech techniques, actions are combined with words (M.Abdullayeva Tashkent - 2011 "School of Stage Skills p.4)"

Therefore, at this stage, we should be able to see in students the transition from the psychophysical process of behavior to speech, rather than the extensive use of dialogues.

To overcome these problems, lecturers and instructors of art schools have developed various training guides containing instructions that can be used directly in acting training. In these manuals there are guidelines specifically aimed at eliminating problems related to the flexibility of student-actors, that is, differences in students' performances and levels of flexibility.

One of these guidelines is about muscle training, which is primarily concerned with the actor's internal technical abilities and the student-actor's inspiration and consciousness. However, the instructor also needs to take into account the student-actor's external technical abilities when assigning muscle control exercises. Muscle control exercises should be started in the first lessons, depending on the student-actor's potential and ability. This process should continue in every lesson and then in every rehearsal until the student-actor releases muscle tension and gets used to controlling his/her muscles. During the lesson, the instructor needs to recognize exactly where the physical tension of the students is, exactly where the tension and stiffness of the body muscles occur, and help eliminate the tension of the students by controlling it.

Because getting rid of muscle tension is considered a necessity in performing arts and acting.

When it comes to the mental processes of student-actors, we once again turn to the advice of experienced trainers. "In order to direct the actor's thoughts and imagination to the right and necessary point and to fully locate the features (characteristics) of the character in his/her imagination, the work, that is, the written text, must be examined. Such an approach helps the actor to identify those aspects of the role that cannot be found intuitively or, even if found, are not fully understood" (M. Abdullayeva Tashkent - 2014 "Acting Skills in Dramatic Theater and Cinema" p.167).

The identification of the imagery forms the logic of the actor's behavior in any situation and lays the groundwork for finding the features of the external form.

"What would I do if I were in this situation?" We know very well that this "magic if" of K. S. Stanislavsky leads the actor to act in a natural, realistic, and psychophysical sense. However, we also witness students who ignore Stanislavsky's teachings and say, "I can perform well if there is music on stage". This situation, i.e. the widespread use of music in exercises, is a technique that should not be resorted to at this phase and is one of the biggest problems we have in training actors. Of course, if we could use music really well, this would be a different matter.

There are many areas of specialization for the formation of students' musical knowledge, and to date, all of these areas of specialization have been included in acting training curricula. However, we observe that some instructors of skill-oriented courses focus on teaching physical stage skills or the use of make-up and costumes instead of focusing on their own subjects. Considering that each field and subject has its own way of handling, teaching stages, and directions, it is possible to say that this is also a wrong practice. Making mistakes in any stage or practice while teaching physical stage skills can have negative consequences. Therefore, it would be appropriate for each instructor to use a method according to his/her field of expertise. Otherwise, an acting school will be no different from an amateur theater club.

When we investigate the root cause of the problems and shortcomings we have analyzed above, we receive feedback from students stating that their instructors "experiment on them". Does this really mean that the instructors are experimenting on the students? How useful is it to turn to experimental methods, ignoring the traditional art school education "system" that has proven itself in practice and is currently yielding successful results? The word "experiment" comes from Latin and means "to test, to try". But in the case of all these compulsory courses, it is absolutely unacceptable to conduct such experiments with students. Because if the experiment does not yield results, it is impossible to recover the time lost by the student as a result of the wasted experiment.

The use of various experimental methods and innovations in the educational process can be productive in some cases. However, it goes without saying that an incorrect approach can lead to negative consequences. Experimenting is good, but it is best done during students' free time. In this case, there is no need to object even if the experiment does not work or is not successful. This is because the experiment was done in the student's free time. If the experiment is successful, it will then be possible to make this process part of the curriculum. Only when it is carried out under these conditions will the experiment be relevant and timely. Some might call this kind of experimentation innovation. So what does

innovation mean in fine arts education? Innovation in art implies a new approach to the classical school of art, which has preserved its essence, and the process of cultural creation, which implies the effective use of modern technologies. Therefore, it is necessary not to destroy the essence of the art school tradition, which is widely used in the teaching of Uzbek acting art, and to approach various experimental practices with caution. As a result, it should be emphasized that approaching any change or innovation carefully is very important for young people to receive an appropriate and adequate education.

In acting education, the actor's work on himself/herself, his/her work, and his/her role are handled step by step. The most important purpose of all these stages and studies is to reveal the actor's free creativity on the stage. An example of the knowledge and skills that students acquire over a period of time is displayed on stage. Instructors of skill-oriented courses should strive to show what and how they are teaching to their students, they should not use the stage and performances to enhance their own reputation or to be applauded. If the instructor can provide correct training, this can become a great source of honor and praise. Those who want to win accolades at the university should do so by achieving various academic titles, only then will the applause be genuine and sincere. If the students of the instructors become competent experts in their fields in the future, then that person can be said to be a real educator.

Conclusion

Stanislavsky always tried to find the "real thing" in the "acting method" he created. Many of the books he wrote in Finland in 1906 have been accepted as grammar books of acting. According to him, instead of seeing the "system" as a dogma, it is necessary to understand that it has a constantly renewing and developing structure within itself. Naturally, it takes a long process to internalize and apply this unlimited resource. That is why Stanislavsky always said the following sentence to his students: "Don't be a slave to my method." In fact, Stanislavsky was also mindful of not becoming a slave to his own method therefore continued his search until the end of his life and conveyed his recent experiences by developing the 'Method of Physical Actions'.

It is necessary to emphasize the importance of using the "system" that has preserved its essence for many years in teaching the art of acting and the importance of instructors applying their own original teaching methods in this process. One of the main aims of Stanislavski's system is to bring out the involuntary creativity in the actor's nature. Encouraging involuntary creativity in student-actors is certainly not an easy task. Therefore, the instructor should not be hasty in this process.

At this point, it would be useful to recall the advice of one of our accomplished teachers, Professor Arsen Ismailov; "During the training, instructors should primarily emphasize the use of light weapons. Because the stage is a battlefield, and only by using light weapons it is possible to master the secrets of stage combat, so that in the future it will not be difficult to perform more complex techniques on stage". Or take the advice of Professor Munavvara Abdullayeva, one of Uzbekistan's most respected youth coaches, Abdullayeva comments; "In the second year, do not turn to foreign dramaturgy, choose works from your national literature and work on characters close to you in the first place. It is not good to enter the profession in a hurry". It is admitted that the students who completed their education step by step in line with these suggestions have become well-known names in the art world in light of their present achievements.

Therefore, it is possible to say that every instructor is responsible for the development of the student they train and for their student becoming a competent expert in the field. It is extremely important for students to be able to grasp the essence of the art school and to correctly apply the methods and suggestions of experienced instructors. However, it should not be forgotten that there is no single path in actor training. Instead of a method that can give universal results, the search for a technique that varies according to the individual works, and is suitable for the age we live in and its requirements should be at the forefront. In conclusion, it would be best to know the methods developed so far, to work disciplinedly with this wealth of knowledge and experience, to follow innovations, and to progress by adding new elements to acting studies every day.

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Yapılandırılmış Özet

Oyuncu role hazırlanırken öncelikle deneme ve yanılma yoluyla kendisi için en uygun olan yöntemi belirlemelidir. Oyuncu, rolüne nasıl uyum sağlayacağı konusunda açık bir fikre sahip olmalıdır. Role hazırlık aşamasında bir yöntem belirlemek oyuncunun bakış açısını ve role yaklaşımını kolaylaştıracak, uygulamada daha kararlı olmasını sağlayacaktır. Bunu elde etmenin ilk adımı metni doğru çözümlenmekle başlar. Oyuncu rol kişinin karakter çözümlenmesini oyun metnini doğru çözümlenerek yapmalıdır. Dolayısıyla dramaturjik çözümlenme oyuncunun sahneye çıkmadan önce yapması gereken ön koşuldur.

Oyuncunun ilk buluşması oyun metniyle olmalı ve doğru bir çözümlenmeyle rol analizi yapılmalıdır. Yazarın toplumsal ve siyasal konumu ve bakış açısı, düşünsel ve ideolojik tavrı etmenler göz önünde bulundurularak oyun metni çözümlenmelidir. Oyuncu oyun metnine bir takım sorularla yaklaşarak çözümlenmeye başlamalıdır. Oyun neden yazılmış? Hangi amaca hizmet etmekte? Hangi toplumsal koşullar altında, hangi seyirciye seslenmekte? Yazar nasıl bir eleştirel tutum içerisinde? Oyun hangi toplumun insanını ele almakta? Örneğin oyun bir Antik Yunan dönemine ait ise, o dönemin toplumsal yapısı nedir? Oyunun geçtiği dönemin toplumsal ve siyasal yaşamı nedir ve günümüz için nasıl bir değer taşımaktadır? Bu gibi sorularla oyuncu rolüne hazırlanmakta doğru bir yolda ilerleyebilir.

Oyun metni çözümlenirken; oyun metninin dramatic olma özellikleri açısından ele almak önemlidir. Metnin düz yazı mı yoksa şiirsel bir dille mi yazıldığına bakmak metni okuyan oyuncunun ilk basamağı olabilir. Bu yazı dilini yazar neden benimsemiştir? Oyuncu düz yazı ile şiirsel yazılmış bir metni farklı tonlarda seslendirmek durumundadır. Metnin oyuncuya sunduğu iç ve dış aksiyon yönelimleri nasıldır? Oyunun seyirci açısından taşıdığı önem ve oyuncuya sunduğu plastic olanaklar; dekor, kostüm, makyaj gibi.. Bu sorulara verilecek cevaplar oyuncuya role uyum ve yorum olanağı sağlayacaktır. Bunlar dışında oyunun hangi tiyatral türde yazıldığını bilmek diğer önemli aşamadır. Bir oyun metni, trajik, komik, fantastic veya gerçekçi bir türde yazılmış olabilir. Bu oyuncunun role yaklaşımında asla göz ardı edilmeyecek bir önem taşımaktadır. Oyunun teması, olay dizisi, kişileştirme ve çatışma gibi dramatik çatı yapısı yine oyuncuyu dikkate alması gereken unsurlardır. Oyuncunun role çözümlenmesi yapabilmesi için oyun metninden çıkarabileceği, biyolojik, psikolojik ve sosyolojik özellikler nelerdir? Oyun kişilerinin genel karakteristik özellikleri nelerdir? İyi, kötü, yoksul, zengin v.b.

Oyuncu bu aşamalardan sonra metindeki olay dizisini, kişiler arası ilişkileri, olayların sebep ve sonuçlarını listelemelidir. Oyun bölümlenmesi, oyunun yapısına göre perde perde, sahne sahne ya da daha genel yapılabilir. Oyuncunun listesine ekleyebileceği diğer unsurlar ise; oyunun genel atmosferi, karakterin psikolojik durumu ve dekor, kostüm gibi oyunun görsel özellikleridir. Yapılacak böyle bir metin çözümlenmesi, oyuncunun oyunu ve oyun kişilerini kavrayabilmesi için önemlidir. Bu listelemeyi yaptıktan sonra oyun yeniden okunmalıdır. Okuma artık oyun kişileri üzerine daha fazla durulması gereken bir niteliğe sahip olabilir. Oyuncu oynayacağı karakteri mercek altına almaya başlamalıdır. Karakterin kendisi ve diğerleri hakkında ne düşündüğü, olaylara nasıl tepkiler verdiği, sözleri ve kendini ifade etme tarzı ayrıntılı şekilde saptanmalıdır.

Oyuncunun role hazırlanırken hareket karakterizasyonu geliştirmesindeki önemli adımlardan biri de hareket biçimini keşfetmektir. Oyuncu bu noktada, hareket örneğini şekillendirmeye ya da onu diyaloga, özel bir sınırlamaya bağlı tutmalıdır. Yalnızca, karakterin kullanabileceği hareket örnekleri ve duruş üzerine, bir estetik duyu oluşturmaya çalışmalıdır. Bu aiamada amaç, karakterin temel kişiliğini yansıtan bir hareket stili geliştirmek olmalıdır. Karakterin nasıl yürüdüğü, durduğu, oturduğu, jestleri sahne donanımını nasıl kullandığı, kendisine diğerleriyle olan ilişkisi gibi konularda tutarlı olmalıdır. Bununla ilgili temelde iki yaklaşım vardır: virincisi, başlangıçta karakterin, vücudunun yalnızca bir bölümünü nasıl hareket ettirdiğine konsantre olmak ve daha sonra da tüm vücudunu nasıl hareket ettirdiğine konsantre olmaktır. İkinci yaklaşım ise, baştan itibaren tüm vücut üzerine çalışmak ve tek tek parçalarla ayrı ayrı ilgilenmektir. Karakter oluştururken yürüme, oturma, ayakta durma ve nesnelere kullanma yöntemlerinin tartışmasını yaparken bu iki yöntemle de ilgili örneklemelerde bulunmak mümkündür.

Oyunculuk eğitiminde esas ilkelerin başında uygulama pratikleri gelmektedir. Oyuncu tıpkı bir enstürman kullanmak gibidir. Kendi bedenini ne kadar iyi akor eder, ne kadar iyi tanır ve ne kadar sık egzersiz yaparsa o kadar etkili olabilecektir.

Hareket tasarımı sürecinde oyuncu birçok farklı yöntemle çalışabilir. Oyuncu tiyatral anlatıma bağlı olarak bir rolün iç dayanaklarından yani ruhsal yaşantısından yola çıkarak fiziksel eyleme yönelmek durumundadır. Çünkü bir rol belli bir ereğe varmak bakımından gerçek yaşamdaki salt eylemi aşır iki yaşantıyı, yani iç ve dış eylemi bir araya getirmek zorundadır. Sahne üzerindeki her eylem gerçek olmalı, belli bir amaca dayanmalı, oyuncu ruhsal iç yaşantıdan fiziksel eyleme yönelmede vücut dilini doğru bir şekilde kullanmalıdır.

Oyunculuk eğitiminde bir role hazırlanma ve yapılan hazırlığı sahneye taşıyabilme yaşamsal bir öneme sahiptir. Oyuncu, en iyi şekilde sunumunu yapabilmenin yolunu buluncaya dek denemelere devam etmelidir. Ayrıca unutmamak gerekir ki, tiyatro sanatı, kolektif bir sanattır, her alan uzmanı ve sanatçı kendi içsel, bireysel çalışmasıyla yola çıkar. Bu durumda oyuncu, hem diğer oyunculara hem de rejinin tüm uzmanlık dallarına karşı titiz davranmalıdır.

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