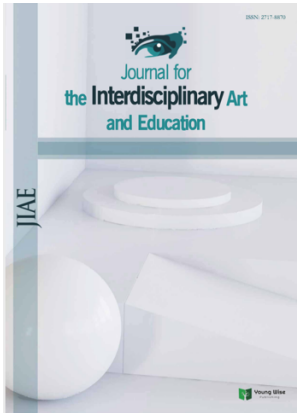




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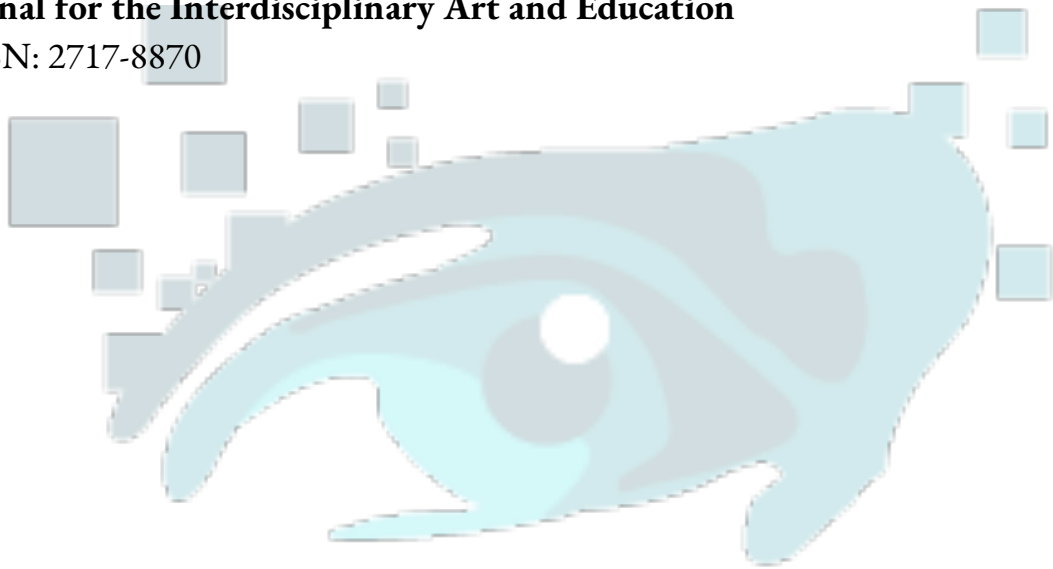
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Interdisciplinary ART & EDUCATION



Research Article

Analysis of Turkish painter Turgut Zaim's works using Edmund Feldman's Four-Step Criticism Model

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Abstract

Turgut Zaim is recognized as one of the prominent figures in Turkish painting. His works hold a distinctive place in Turkish art, combining both traditional motifs and modern approaches. Therefore, it is crucial to analyze Zaim's artworks within the framework of critical theory and through universal standards. This study aims to examine Zaim's paintings on a theoretical basis using Edmund Feldman's Four Stage Critical Model (FSCM). Feldman's model consists of four stages: description, analysis, interpretation, and evaluation, providing a structured method for the disciplined analysis of artistic works. The research questions posed in this study are: "How can Turgut Zaim's works be analyzed using Feldman's four-stage model?", "To what extent is Feldman's model effective in revealing the multiple layers of meaning in Zaim's art?", and "How do the elements of traditional Turkish art and modern artistic perspectives coexist in Turgut Zaim's works?". As a research method, the study employs "Document Analysis," one of the qualitative research methods, and selects Zaim's artworks titled "Halı Dokuyanlar I" (Carpet Weavers I), "Ürgüplü Yörükler" (Nomads of Ürgüp), "Yaylada Yörükler" (Nomads in the Highlands), "Yörük Köyü" (Nomad Village), "Yün Eğiren Kadın" (Woman Spinning Wool), and "Halı Dokuyanlar II" (Carpet Weavers II). The rationale behind the selection of these artworks lies in the artist's unique perspective in depicting rural life and Anatolian culture, his ability to reflect social and cultural values through an artistic language, his aesthetic compositions that capture local lifestyles, and his successful integration of traditional motifs with modern artistic expression techniques. Feldman's model was applied in the analysis of the selected works, and the findings indicated that themes such as social realism, cultural identity, and nature frequently emerge in Zaim's paintings. In conclusion, the application of Feldman's model to Zaim's works contributes to the examination of Turkish painting in light of universal values and may serve as a guide for future studies that will employ different theoretical frameworks.

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Introduction

Art criticism is an approach aimed at understanding the aesthetic and contextual dimensions of artworks. Various models of criticism have been developed to better comprehend artists thoughts, social messages, and aesthetic choices. In this context, Edmund Feldman's Four-Step Criticism Model (FSCM) is an effective method for deeply analyzing artworks and uncovering the layers of meaning behind them (Carney, 1994). Feldman's model comprises four stages: description, analysis, interpretation, and judgment. Through these stages, art critics and viewers can evaluate artworks from different

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perspectives, gaining a deeper understanding of not only the aesthetic qualities but also the cultural and social messages embedded within the work (Subramaniam, Hanafi, & Putih, 2016). Within this framework;

Feldman's Four-Step Criticism Model is also widely used as a tool in art education. This model serves as a guide to enhance critical thinking skills among art students and critics (Geahigan, 1998). Feldman conceptualized this criticism model not merely as an instrument for artistic evaluation but also as an educational process. The critique process aims to broaden the viewer's perspective on the artwork and establish a bridge of meaning between the artist and the audience (Geahigan, 1975).

In this study, Edmund Feldman's Four-Step Criticism Model will be employed to examine the works of Turgut Zaim, one of the prominent figures in Turkish painting. Turgut Zaim is recognized as a painter who incorporates traditional motifs and Anatolian life into his works with a modern aesthetic perspective. His paintings uniquely depict folkloric themes, local motifs, and historical events. Therefore, evaluating Zaim's works through Feldman's criticism model will contribute to a deeper understanding of the cultural and aesthetic elements reflected in the artist's creations.

A short biography of Turgut Zaim

Born in Istanbul in 1906, Turgut Zaim is regarded as one of the pioneers of national and local Turkish painting. After completing his secondary education at Kadıköy Saint Joseph High School, he continued his studies at the Higher Teachers School and the School of Fine Arts (Sanayi-i Nefise Mektebi). To advance his artistic career, he worked in İbrahim Çallı's atelier and, starting in 1932, traveled extensively across various regions of Anatolia. His interest in the lifestyles of Yörük and Aşağ communities significantly influenced his artistic style during this period. The artist, who frequently incorporated national and local values into his works, was deeply inspired by Turkish folklore, which is evident in his creations. Between 1924 and 1928, Zaim pursued his studies in Paris. Upon his return in 1928, he remarked that there was nothing left for him to learn in Paris, a statement interpreted as his distancing from Western art. However, Zaim's stance was not an escape from Western art but rather stemmed from his desire to reflect his own cultural elements in his works. By focusing predominantly on Anatolia in his art, he developed a style reminiscent of folk art and miniature painting, deliberately diverging from Western aesthetics a style he maintained throughout his life (Cam, 2023).

Turgut Zaim is regarded as a representative of a distinctive movement in Turkish painting due to his unique approach and personality reflected in his works. He is not considered a member of either the Independent Painters and Sculptors Association or the D Group. Zaim's artistic perspective emphasizes national, local, and people-oriented elements. Although he traveled to France with the aim of broadening his artistic experience alongside young painters, he did not stay there for long. Upon his return, he stated, "*There is nothing left for me to learn here.*" While this remark initially surprised his contemporaries, it was later understood as a reflection of his desire to move away from Western art and focus on his own cultural values. Zaim consistently found Western art foreign to his sensibilities and sought to create an original artistic language. In his works, he consciously distanced himself from Western aesthetics, uniquely interpreting local themes and blending elements of miniature art with the "naive-purity" concept of folk paintings. Anatolian landscapes, village women, men, children, and rural lifestyles are recurring themes in his creations. A notable characteristic of these figures is their uniformity, reflecting Zaim's admiration for his wife's facial features. The figures in his works are distinguished by their rounded facial structures, slanted black eyes, and date-shaped noses (As cited in Tiryaki, 2018).

Edmund Feldman's Four-Step Criticism Model

Art criticism is an intellectual activity aimed at understanding, evaluating, and revealing the societal value of artworks. The primary purpose of art criticism is to analyze artworks in greater depth, fostering aesthetic awareness in both the artist and the audience, thereby uncovering the social and cultural functions of art. Art criticism facilitates the identification of aesthetic values and the evaluation of artworks within their historical, cultural, and artistic contexts. This process goes beyond perceiving the artwork merely as an aesthetic object; it seeks to understand its intellectual and emotional content and to explore its societal impact.

Edmund Feldman's four-step criticism model offers a comprehensive method for achieving this purpose. According to Feldman, art criticism consists of four fundamental stages. These stages are respectively named description, analysis, interpretation, and judgment (Figure-1) (Geahigan, 1975).

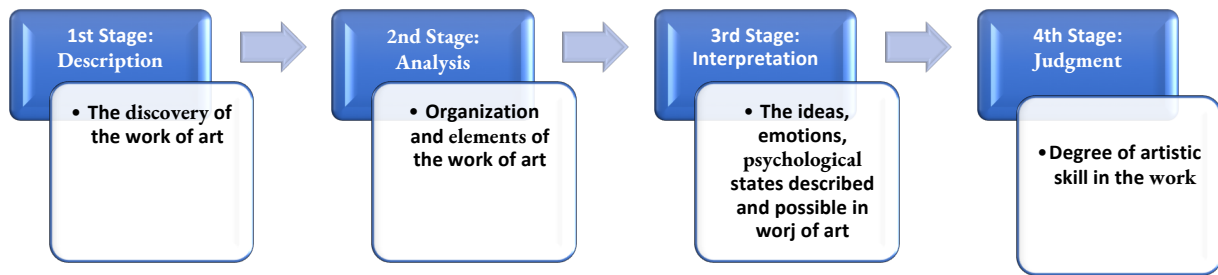


Figure 1. Graphical representation of the Four-Step Criticism Model

First Stage: Description

The description stage involves the objective identification of an artwork's superficial characteristics, namely its visible formal and technical elements. In this stage, the critic must describe only what is seen without expressing personal interpretations or opinions about the work. Elements such as the type of artwork, materials used, colors, composition structure, shapes, figures, and general arrangement are outlined. Effort should be made to use precise and careful language during the description phase. This is because objective and universally agreed-upon descriptions, rather than subjective or exaggerated ones, are essential at this stage. For instance: "three houses," "two people walking," or "one red car standing still" (Gökay, 1998). Questions that can be asked during this stage include:

- What can be seen in the artwork?
- What colors and shapes are used in the artwork?
- How is the composition arranged?
- What figures or objects are present in the artwork?

Second Stage: Analysis

The analysis stage involves examining the formal elements identified during the description stage and determining how these elements influence the meaning of the artwork. This stage focuses on how the internal structure of the artwork functions and how various elements come together to form a cohesive whole (Boydaş, 2004). During the analysis stage, attention is given to how artistic elements and principles such as composition, balance, symmetry, rhythm, repetition, and contrast are utilized. Key questions at this stage might include:

- Which formal elements are emphasized?
- For what purpose are elements such as color, line, and texture used?
- What effect does the balance or rhythm in the composition create?
- How is spatial depth achieved?

Third Stage: Interpretation

The interpretation stage is dedicated to uncovering the deeper meaning of the artwork and explaining the thought or emotion the artist intended to convey. The critic makes inferences about what the artwork communicates and examines the artist's intent, its historical context, or its cultural, psychological, or symbolic meanings. The interpretation phase is arguably the most significant step in the critique process. Analyzing the subject matter and formal values of the artwork paves the way for the final judgment. The key here is that the information gathered serves to facilitate the explanation of the primary emotion and message conveyed by the artwork (Karabulut et al., 2008). This stage involves more subjective evaluations, but these must be based on the objective data from the description and analysis stages. Questions that can be asked include:

- What emotions or ideas does the artwork reflect?
- What might the artist be trying to convey with this artwork?

- Are there symbolic elements in the artwork? If so, what do these elements represent?
- How does the artwork reference its era or the artist's personal life?

Fourth Stage: Judgment

The judgment stage involves providing a general evaluation of the artwork and reaching a conclusion regarding its artistic success. At this stage, the critic forms an opinion about the artwork's place, impact, and originality within the art world. The judgment phase strives to determine the artistic value of the piece based on objective criteria rather than personal assessments. During this stage, the critic discusses whether the artwork is successful, whether the artist achieved their intended purpose, and whether the piece holds artistic significance. This is the final stage of art criticism, where all previously gathered data is utilized (Boydaş, 2004). Questions that can be asked include:

- Is the artwork artistically successful?
- Has the artist achieved the intended effect?
- How does the artwork contribute to the art world?
- How does this artwork relate to similar works in art history?

Problem of Study

Turgut Zaim's works, which combine traditional Turkish motifs and cultural elements with a modern approach, are noteworthy for study. However, the question of whether a specific criticism model is suitable for every artist and type of artwork remains debatable. Thus, the core research problem of this study is to determine the extent to which Edmund Feldman's Four-Step Criticism Model is appropriate for analyzing Turgut Zaim's works and whether this model is sufficient to understand Zaim's artistic identity and the deeper structure of his works. Within this framework, the study seeks to answer the following questions:

- How can Turgut Zaim's works be analyzed using Edmund Feldman's Four-Step Criticism Model?
- To what extent is Feldman's criticism model effective in revealing the layers of meaning in Turgut Zaim's art?
- How do elements of traditional Turkish art and modern artistic approaches coexist in Turgut Zaim's works?

Method

Research Model

Survey models are research approaches aimed at describing past or current situations as they exist. A specific type of survey model, the general survey model, involves conducting surveys on an entire population or a sample drawn from it to reach general conclusions about the population (Özmen, 2021). In this context, this study is based on the general survey model and employs qualitative research methods and techniques. To obtain qualitative data, the "Document Analysis" method was applied throughout the research process. The study was conducted using resources from domestic libraries as well as national and international virtual platforms, and the data obtained from these sources were collected and analyzed.

Documents

The study uses Edmund Feldman's Four-Step Art Criticism Model (Description, Analysis, Interpretation, and Judgment) to examine the selected artworks. The works analyzed in the study are Turgut Zaim's "Halı Dokuyanlar I" (Carpet Weavers I), "Ürgüplü Yörükler" (Nomads of Ürgüp), "Yaylada Yörükler" (Nomads on the Plateau), "Yörük Köyü" (Nomad Village), "Yün Eğiren Kadın" (Woman Spinning Wool), and "Halı Dokuyanlar II" (Carpet Weavers II). The reasons for selecting these works for analysis include the artist's unique depiction of rural life and Anatolian culture, his ability to reflect societal and cultural values through an artistic lens, his aesthetic composition of local lifestyles, and his successful integration of traditional motifs with modern artistic expression techniques.

Ethics

Ethics committee approval is not required for this article.

Results

Analysis of the Artwork “Carpet Weavers I” Using the Four-Step Criticism Model



Figure 2. Turgut Zaim, Carpet Weavers, Oil on Canvas, 40x34 cm, 1940–1950.

Description: In Turgut Zaim’s artwork “Carpet Weavers” (Figure 2), a scene reflecting the traditional Turkish lifestyle is depicted. The painting portrays two women engaged in the carpet weaving process, accompanied by a child figure and various objects that stand out as part of the composition. The background features a window through which mountains and green fields are visible, suggesting that the artwork offers a glimpse of both interior and exterior spaces. The clothing and accessories of the figures are adorned with traditional Turkish motifs. The colors used in the painting are notably vibrant. Deep reds, oranges, and greens define the main outlines of the composition, while neutral tones form the background. The facial expressions of the women weaving the carpet are depicted as focused and serious. The intricate detailing of the loom and patterns emphasizes the importance of traditional handicrafts.

Analysis: The artwork reflects Turgut Zaim’s effort to emphasize traditional Turkish culture and daily life. The composition is symmetrical and balanced in terms of the placement of the figures within the space. The child figure in the foreground, although not directly involved in the weaving process, suggests the continuity of this tradition as part of family life, hinting at its transmission to future generations. The women weaving carpets, with their meticulously detailed clothing and jewelry, also convey their social status. Zaim’s brushstrokes are soft and intricate, providing the painting with a calm and nostalgic atmosphere for the viewer. The background landscape and interior elements add depth and a sense of three-dimensionality to the artwork.

Interpretation: In “Carpet Weavers,” Turgut Zaim aims to celebrate the traditional lifestyle and cultural values of the Turkish people. The carpet weaving art, depicted in the painting, is highlighted not merely as a means of livelihood but as a symbol of women’s labor and patience. This artwork emphasizes the tranquility of rural life, the aesthetic value of manual labor, and the productivity of Turkish women. It also reflects the contributions of women to art in Anatolia. The facial expressions of the figures symbolize the seriousness and craftsmanship inherent in traditional handicrafts. The traditional attire emphasizes ethnic and cultural identity, while the carpet patterns can be interpreted as tangible expressions of this identity. In this context, the artwork serves not only as a visual representation but also as a social and cultural document.

Judgment: “Carpet Weavers” is a successful example of Turgut Zaim’s effort to reinterpret traditional life in Turkish art with a modern approach. In this artwork, Zaim presents a sense of order and rhythm to the viewer through both the arrangement of the composition and the placement of the figures. The piece exhibits strength in both aesthetic and cultural values and can be regarded as a tribute to the daily life of Anatolian people, particularly to women’s labor. This work is not only an artistic creation but also a cultural narrative offering insights into the social structure of its time. Zaim’s use of color, depiction of figures, and portrayal of space enhance the aesthetic qualities of the artwork while also

increasing its cultural and historical significance. In this context, Turgut Zaim's "Carpet Weavers" can be evaluated as an artistic reflection of traditional values and cultural identity.

Analysis of the Artwork "Nomads of Ürgüp" Using the Four-Step Criticism Model

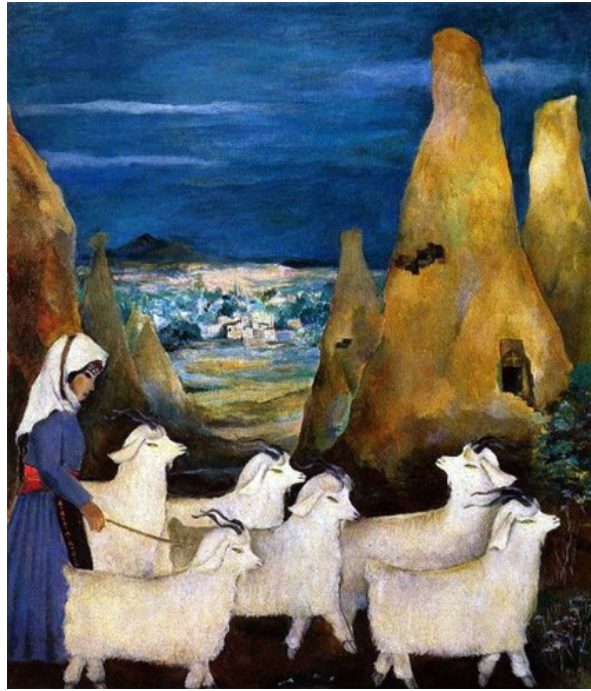


Figure 3. Turgut Zaim, Nomads of Ürgüp, Oil on Canvas.

Description: In the artwork "Nomads of Ürgüp" (Figure 3), the artist depicts a scene reflecting the rural life and nomadic culture of Anatolia. The painting features a female figure dressed in traditional clothing, accompanied by six white goats. The woman is guiding the goats with a stick, and in the background, fairy chimneys and a village settlement with typical Cappadocian architecture are prominently displayed. The sky, in dark blue tones, evokes a sense of nighttime or evening hours. The white color of the goats creates a striking contrast against the overall tones of the painting, adding dynamism to the scene. The fairy chimneys and characteristic rock formations of Cappadocia beside the figures emphasize the region's geographical features. The composition is symmetrical and balanced, with the orderly placement of the woman and the goats.

Analysis: In this artwork (Figure 3), Zaim emphasizes the rural life of Anatolia and the daily lives of nomadic communities. The interaction between the woman and the goats offers a sense of harmony, while the space occupied by the figures and their positions create a remarkable element of balance. The village settlement in the background can be interpreted as a stop for the nomadic lifestyle or as part of daily life. Turgut Zaim's use of color employs vibrant and rich tones to reflect the natural texture of the figures and the landscape. The dark blues of the sky and the yellows and browns of the earth are defining elements of the painting's atmosphere. With detailed brushwork and smooth transitions, Zaim achieves realism in both the figures and their surroundings. Additionally, each element in the painting illustrates the role of the female figure in daily life and her relationship with the environment.

Interpretation: The artwork "Nomads of Ürgüp" reflects Zaim's effort to celebrate the rural life and nomadic culture of Anatolia. The female figure, with her traditional clothing and goats, symbolizes the harmony of Anatolian women with nature and their productivity despite the harsh conditions of this geography. Cappadocia's unique landscape and fairy chimneys highlight the distinct identity of the region. While the white color of the goats can be associated with purity and innocence, the female figure is identified with patience and labor. The village settlement in the background may offer clues about the transition from a nomadic culture to a settled lifestyle. In this context, Turgut Zaim combines societal and geographical identities, employing both figurative and symbolic language. The painting expresses the transformation and continuity of the traditional Turkish way of life while presenting a romanticized interpretation of nomadic living.

Judgment: “Nomads of Ürgüp” is a significant work that reflects Turgut Zaim’s interest in Anatolia’s cultural heritage and his effort to celebrate this heritage through his art. The painting’s technically successful composition and use of symmetry demonstrate the artist’s mastery, while the use of colors and the positioning of the figures create a natural atmosphere for the viewer. The artwork not only holds aesthetic value but also serves as a cultural document. It effectively depicts the challenges of the nomadic lifestyle and its influence on the environment. Through the portrayal of the natural life narrative using the female figure and goats, Zaim imbues the artwork with social and cultural significance. In this regard, “Nomads of Ürgüp” carries artistic and cultural value as a representation of rural life in Anatolia.

Analysis of the Artwork “Nomads on the Plateau” Using the Four-Step Criticism Model



Figure 4. Turgut Zaim, Nomads on the Plateau, Oil on Canvas.

Description: In the artwork “Nomads on the Plateau” (Figure 4), Turgut Zaim depicts the daily lives and social structure of nomads on the plateau. The painting features three women dressed in traditional clothing, along with children and goats. One child sits beside a mother holding a baby, while another child, with a hand to their mouth, gazes into the distance. In the background, a vast plateau landscape filled with mountains, trees, and greenery is visible. Two white goats stand near the women, blending into the natural scenery as integral elements. The women’s clothing incorporates traditional Anatolian motifs and colors. The artwork is predominantly created with bright and vivid tones, emphasizing the vibrancy of nature and the dynamism of rural life.

Analysis: In this artwork, Turgut Zaim’s interest in the traditional lifestyle of nomads and his deep attachment to Anatolian culture take center stage. The arrangement of the figures brings a sense of order and rhythm to the scene. The varied positions and actions of the female figures depict the multifaceted nature of rural life and the roles of women within it. The patterns and colors in the women’s clothing symbolize traditional cultural identity and the effort to preserve it. The goats carry functional significance as part of the economic and social life of the nomads. The plateau landscape in the background, with its expansive perspective, adds depth to the scene and reflects the harmony between humans and their natural surroundings. The artist’s use of color is particularly striking; vibrant yellows, reds, and greens enhance the cheerful and lively atmosphere of the painting. Additionally, the calmness and naturalness in the facial expressions of the figures evoke a longing for the tranquility of rural life in the viewer.

Interpretation: The artwork “Nomads on the Plateau” (Figure 4) presents an aesthetic representation of rural life and nomadic culture by Turgut Zaim. The painting elevates the daily lives and societal roles of nomadic women on the plateau. The inclusion of women and children together emphasizes the importance of family structure and solidarity. The woman holding a pitcher can be seen as a symbol of water and fertility, while the woman holding a child in her arms symbolizes motherhood and protection. The third woman, seated on the ground and engaged in a task, represents productivity and labor. The goats are included as indicators of a natural lifestyle and the close relationship between

humans and nature. Zaim's artwork not only depicts a natural scene of life but also reflects the effort to preserve the social structure and cultural identity of Anatolia. Each figure in the painting symbolizes the harmony between nature and humanity as well as the rich cultural fabric of Anatolia.

Judgment: The artwork can be considered a product of Turgut Zaim's successful artistic approach to portraying the rural life of Anatolia and nomadic culture. The piece carries both aesthetic and cultural value. The balanced placement of the figures and the setting provides a natural and sincere atmosphere to the scene. Zaim's use of color creates a strong expression in both the figures and the landscape, successfully reflecting the vitality of natural life. The artwork is not merely an artistic creation but also serves as a document of rural life. For this reason, "Nomads on the Plateau" should be regarded as a significant part of Turgut Zaim's effort to immortalize Anatolian culture and traditional life through his art. The artist's ability to construct a cultural narrative through female figures and natural scenes renders this piece valuable both artistically and culturally.

Analysis of the Artwork "Nomad Village" Using the Four-Step Criticism Model

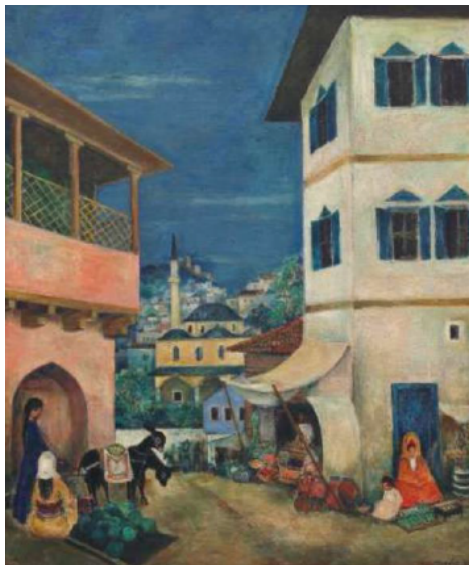


Figure 5. Turgut Zaim, Nomad Village, Oil on Canvas, 50.5x60 cm

Description: In the artwork "Nomad Village" (Figure 5), Turgut Zaim depicts a traditional village scene. The painting features two-story houses with typical Turkish village architecture and people engaged in their daily activities in the village square. On the right side of the painting, a woman dressed in red is seated on the ground with a child figure beside her. In the middle ground, another figure is seen carrying market goods with a donkey. The street between the houses symbolizes the social aspects of village life and the movement within the community. In the background, a mosque minaret and other village structures stand out, providing insights into the religious and social structure of the village. The sky is painted in a deep shade of blue, adding a nighttime or evening atmosphere to the scene. The walls of the houses are in light tones, with a balanced use of dark and light colors throughout. The composition achieves harmony and balance through the thoughtful placement of figures and architectural elements.

Analysis: Turgut Zaim's "Nomad Village" reflects the social and spatial structure of rural life and traditional village culture in Anatolia. The placement of the figures emphasizes the daily routines of village life and highlights the function of the village square as a social center. The women engaged in various daily activities underscore the role of women in rural society. The wooden details and architectural style of the houses reveal the structural characteristics of traditional village homes and the aesthetic sensibilities of village culture. The perspective allows the viewer to experience the scene at eye level, offering an intimate glimpse into village life. The use of color enhances the serene and peaceful atmosphere of the scene. The combination of blue, green, and earthy tones reflects the harmony between nature and human life. The mosque in the background signifies the importance of religious structures and cultural identity within the village. In this work, Zaim carefully renders architectural details and the interaction of figures, presenting the viewer with a multifaceted composition of village life.

Interpretation: This artwork reflects Turgut Zaim's aim to immortalize the daily rituals and social fabric of rural life through art. The village scene depicted in the painting represents the transition of nomads to village life and serves as a portrayal of settled living. The dominance of female figures in the scene highlights the productive and social roles of women in the rural societal structure. The marketplace and village square are depicted as essential spaces for trade and social interaction within the community. The central position of the mosque minaret emphasizes the significance of religion and traditional values in village life. In this regard, the artwork goes beyond simply depicting a village scene; it examines the structure, traditions, and way of life of a village community through an artistic lens. The use of colors and composition creates a natural atmosphere, celebrating the tranquility of village life. The overall mood of the painting conveys the intimacy and safety of village life while also emphasizing the simplicity and order inherent in this way of living.

Judgment: The artwork "Nomad Village" is a significant piece that demonstrates Turgut Zaim's ability to present rural life and village culture with an aesthetic language. The balance of composition, placement of figures, and architectural details introduce the viewer to the multilayered structure of village life. The artist's successful depiction of the relationship between the setting and the figures enhances the cultural and artistic value of the piece. The artwork brings together the traditional village lifestyle of Anatolia, its social structure, and the elements that define this structure. Zaim's use of color and the portrayal of figures provide the viewer with a sense of the natural flow of rural life and its unique order. In this regard, "Nomad Village" can be evaluated as a reflection of Zaim's effort to document traditional culture through artistic expression. The artist's aesthetic perspective on village life and his attention to detail further strengthen the artistic value of the work.

Analysis of the Artwork "Woman Spinning Wool" Using the Four-Step Criticism Model

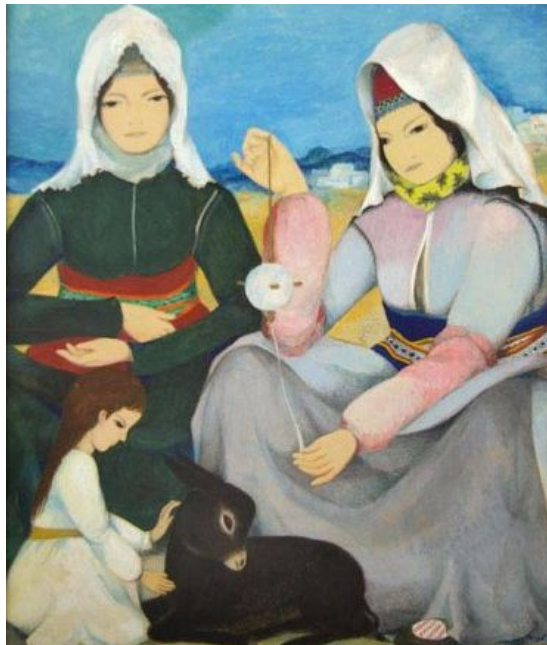


Figure 6. Turgut Zaim, Woman Spinning Wool, Oil on Canvas.

Description: In Turgut Zaim's "Woman Spinning Wool", two women dressed in traditional Anatolian clothing and a child are depicted. At the center of the composition, a woman is shown spinning a ball of wool, while another woman sits on the ground in a calm posture. The child figure is portrayed petting a black goat or donkey. The women wear white headscarves and dresses adorned with traditional motifs. One woman's clothing is in green tones and dark colors, while the other wears attire in light pink and blue tones. The facial expressions of the figures are depicted as serious and focused. In the background, a light blue sky and a vaguely depicted landscape are visible. The patterns and details on the women's clothing highlight the aesthetic value of traditional Turkish handicrafts and rural life.

Analysis: This artwork demonstrates Turgut Zaim's ability to artistically represent the traditional roles of Anatolian women and the daily rituals of rural life. The act of spinning wool by one of the women emphasizes the importance of the production process and women's labor. Wool spinning is a part of the daily tasks of women in Anatolia and one of

the primary production activities in communities engaged in agriculture and livestock. The seated positions of the women and their proximity to one another symbolize family unity and solidarity. The child figure petting the goat or donkey reflects the close relationship between humans and animals, portraying interaction with nature as an integral part of life. The use of color and the arrangement of the figures highlight both the aesthetic and symbolic aspects of the painting. The women's clothing, adorned with traditional motifs, reflects a sense of identity and belonging. The light blue tones of the sky add a tranquil and peaceful atmosphere to the artwork, while the focused expressions of the figures emphasize the seriousness of daily labor.

Interpretation: The artwork "Woman Spinning Wool" reflects Turgut Zaim's intention to highlight the productivity and labor-oriented roles of Anatolian women. The figure of the woman spinning wool symbolizes the continuity of traditional crafts and handiwork and the societal value of this labor. The woman's intense focus while spinning wool conveys a message about the meticulousness and care required for such work. The child figure represents the transmission of this labor and tradition to future generations, emphasizing the sustainability of cultural practices. The act of spinning wool, as a fundamental stage of production, underscores the significance of domestic work and crafts in societal life. The natural setting and elements in the painting celebrate the purity and simplicity of rural Anatolian life. The women's traditional clothing reflects their cultural identity and societal status. In this context, Turgut Zaim artistically portrays the significant roles women play in social life and their contributions to the rural economy.

Judgment: The artwork "Woman Spinning Wool" is a successful example of Turgut Zaim's effort to immortalize rural life and women's labor through an artistic approach. The painting is valuable both aesthetically and socially, as it elevates women's labor and offers insights into the societal structure. The arrangement of the figures and spatial composition provide the viewer with a sense of natural tranquility and inner peace. The depiction of the women and their facial expressions add an internal seriousness and focus to the painting. Turgut Zaim presents traditional Anatolian life and the role of women within it as both an artistic and cultural document. The harmony of colors and the placement of figures enhance the aesthetic quality of the artwork and strengthen the artist's approach to traditional life. In this context, "Woman Spinning Wool" carries both visual and cultural significance as an artistic expression of traditional life and labor.

Analysis of the Artwork "Carpet Weavers II" Using the Four-Step Criticism Model



Figure 7. Turgut Zaim, Carpet Weavers II, Gouache.

Description: Turgut Zaim's artwork "Carpet Weavers", created using gouache on canvas, reflects the daily life of traditional Anatolian women engaged in carpet weaving. The painting depicts a woman weaving on a traditional loom and another woman sitting beside her. The woman working at the loom is shown wearing a white headscarf, a dark-

colored top, and a light-colored skirt. The woman beside her is depicted in a blue dress and a white headscarf. The women's traditional Anatolian clothing reflects the regional essence and cultural heritage. In the foreground, a baby wearing a yellow sweater draws attention, sitting on the ground and playing with an object. On the right side, a large red water jug serves as a symbol of traditional life. The background features green-toned trees and a tent structure. The composition presents a scene where women's labor, traditional crafts, and family life intertwine seamlessly.

Analysis: In this painting, Turgut Zaim elevates the carpet-weaving process of Anatolian women into an artistic form. The placement of the figures brings the carpet-weaving activity to the forefront, while the woman and child figures nearby serve as symbols of the continuity of family life. The patterns on the women's clothing and the motifs on the carpet loom reflect Zaim's emphasis on traditional designs. The woman weaving is depicted as intensely focused on her task, indicating that carpet weaving is not merely a livelihood but also a cultural value. The woman sitting beside her, with her posture and attire, represents patience and tranquility, symbolizing a sense of waiting. The baby figure serves as a symbol of traditions being passed on to future generations. The tent in the background is a symbolic element pointing to nomadic culture and the challenges of a migratory lifestyle. In terms of color usage, Zaim balances dark and light tones effectively, allowing the scene to integrate both interior and exterior elements harmoniously.

Interpretation: In this artwork, Turgut Zaim exalts the productivity and cultural significance of Anatolian women through the art of carpet weaving. Carpet weaving has been a centuries-old tradition in Anatolia, particularly sustained by women. This painting approaches the weaving process as a social and cultural ritual, portraying women's labor and patience with an artistic sensibility. The woman sitting nearby and the child symbolize the continuity of family and society. Zaim interprets the act of weaving not merely as an economic activity but as a means of transmitting traditional values and identity. The child figure suggests the inheritance of these values by future generations, while the woman weaving is portrayed as an artisan shaping the collective memory of her community. The tent in the background can be seen as a reference to the deep-rooted history of nomadic culture and the Yörük way of life. The women's clothing and postures represent both seriousness and dedication to their work, as well as a strong connection to traditions.

Judgment: The artwork "Carpet Weavers II" is a significant part of Turgut Zaim's effort to celebrate traditional Anatolian culture and women's labor through artistic expression. The detailed depiction of the carpet-weaving process and the meticulous design of the women's clothing highlight the artist's emphasis on cultural values. By aesthetically reflecting the societal and cultural roles of women, Zaim underscores the historical importance of traditional crafts in art history. The placement of the figures, the harmony of colors, and the composition enhance the artistic value of the painting while successfully conveying its symbolic meanings. The loom and the woven motifs symbolize the continuity of both economic and cultural heritage. The tent and surrounding details in the background carry traces of traditional nomadic life. In this sense, "Carpet Weavers II" is not only an aesthetic work but also a narrative that immortalizes the productivity and societal values of Anatolian women through art.

Table 1. Analysis of Turgut Zaim's artworks using the Four-Step Criticism Model

Work Title	Description	Analysis	Interpretation	Judgment
Carpet Weavers I	A scene reflecting the traditional Turkish lifestyle is depicted. Artwork features two women engaged in the carpet-weaving process, accompanied by a child figure and various objects that stand out as part of composition.	The artwork reflects Zaim's effort to emphasize traditional Turkish culture and daily life. The composition is symmetrical and balanced. The women weaving carpets convey their social status through their clothing and jewelry.	It aims to celebrate the traditional lifestyle and cultural values of the Turkish people. The art of carpet weaving is highlighted as a symbol of women's labor and patience.	The artwork demonstrates a strong stance in terms of both aesthetic and cultural values. It can be regarded as a tribute to the daily life of Anatolian people, particularly to women's labor.
Nomads of Ürgüp	The scene depicts rural life and nomadic culture. A female figure dressed in traditional clothing is shown surrounded by six white goats. Fairy chimneys and a village settlement with Cappadocian architecture stand out in the background.	In the artwork, Zaim highlights the rural life of Anatolia and the daily lives of nomadic communities. The interaction between the woman and the goats offers a sense of harmony, while the positioning of the figures within the space creates a striking element of balance.	The female figure, with her traditional clothing and goats, symbolizes the harmony of Anatolian women with nature and their productivity despite the challenging conditions of this region.	It is a significant work that reflects Turgut Zaim's interest in Anatolia's cultural heritage and his effort to celebrate this heritage through his art.
Nomads on the Plateau	It depicts the daily lives and social structure of nomads on the plateau. Women dressed in traditional clothing, children, and goats are featured in the scene.	It highlights Zaim's interest in the traditional lifestyle of nomads and his deep commitment to Anatolian culture. Varied positions and actions of the female figures depict the multifaceted nature of rural life.	The artwork elevates the daily lives and societal roles of nomadic women on the plateau. The presence of women and children together emphasizes the importance of family structure and solidarity.	The artwork can be considered a product of Zaim's successful artistic approach to portraying rural life and nomadic culture.
Nomad Village	A traditional village scene is depicted. Painting features two-story houses with typical Turkish village architecture and people engaged in their daily activities in village square.	It reflects the social and spatial structure of rural life and traditional village culture in Anatolia.	The village scene in the painting represents the transition of nomads to village life and serves as a portrayal of a settled lifestyle.	The artwork is a significant piece that demonstrates Zaim's ability to present rural life and village culture with an aesthetic language.
Woman Spinning Wool	In the artwork "Woman Spinning Wool," two women dressed in traditional Anatolian clothing and a child are depicted. One woman is spinning wool, another is seated on the ground, and the child is portrayed petting a black goat.	The artwork demonstrates how the traditional roles of Anatolian women and the daily rituals of rural life are addressed through an artistic lens.	The figure of the woman spinning wool symbolizes the continuity of traditional crafts and handiwork, as well as the societal value of this labor.	The artwork "Woman Spinning Wool" is a successful example of Zaim's effort to immortalize rural life and women's labor through an artistic approach.
Carpet Weavers II	The artwork features a woman weaving a carpet and another woman sitting beside her. A baby figure is depicted sitting on the ground, playing with an object in its hands.	The artwork elevates the carpet-weaving process of Anatolian women into an artistic form. The patterns on the women's clothing reflect Zaim's emphasis on traditional motifs.	In this artwork, Turgut Zaim celebrates the productivity and cultural significance of Anatolian women through the art of carpet weaving.	The artwork is a significant part of the effort to celebrate traditional Anatolian culture and women's labor through an artistic lens.

Conclusion and Discussion

Edmund Feldman's Four-Step Criticism Model (description, analysis, interpretation, and evaluation) has been assessed as an effective method for uncovering the layers of meaning in Turgut Zaim's art. This model has enabled an in-depth analysis of the cultural and societal messages embedded in Zaim's works, going beyond their formal characteristics. In particular, Feldman's model has provided a multifaceted framework to understand how Zaim balanced traditional motifs with modern artistic approaches.

Various evaluations and interpretations of Turgut Zaim's art offer important insights into his unique artistic vision. As a painter who integrated local life in Anatolia and folkloric elements with a modern artistic perspective, Zaim holds a

distinctive place in Turkish painting. Researchers describe Zaim's approach as a "representative of local art" and emphasize his impact on Turkish art (Yazkaç, 2018). In this context, Zaim's use of color, composition of figures, and spatial arrangements stand out for their ability to present traditional and modern elements together (Erdem, 1995).

From another perspective, Zaim's stance against Western-style art further solidified his unique identity. While the Early Republican art scene often leaned toward adopting Western influences, Zaim opposed this trend by prioritizing local motifs (Tezcan Kaya, 2009). From this viewpoint, Zaim emerges as an advocate for Anatolian folklore and local values in modern Turkish painting. However, some critics find his approach limiting, arguing that his lack of influence from modernist movements hindered his artistic development (Burunsuz, 2024).

On the other hand, Turgut Zaim's participation in the *Yurt Gezileri* (Country Excursions) is regarded as a significant experience that shaped his art. These trips enabled the artist to closely observe Anatolia, allowing him to reflect local culture and rural life in his works. During this process, Zaim's paintings frequently depicted the daily life and folk culture of rural Anatolia with an aesthetic approach. According to Hanay, Zaim's observations during these trips led him to consciously focus on local themes, providing him the opportunity to elevate Anatolian people as artistic symbols (Yazkaç, 2018).

Turgut Zaim's art also bears traces of traditional miniature painting. As Tezcan Kaya observes, Zaim's works prominently feature characteristics of miniature art, such as the unique perspective, the arrangement of figures in space, and the emphasis on symmetry. These elements demonstrate how the artist incorporated local motifs into his works without abstracting them in the Western sense, instead processing them with traditional aesthetic values (Tezcan Kaya, 2009). This approach reveals that Zaim's works represent historical and cultural continuity, reinterpreting local motifs through a modern artistic language.

In light of these perspectives, Zaim's art is revealed to possess a multi-layered structure and a unique position within Turkish painting. In summary, Zaim's effort to integrate local values into a modern artistic understanding demonstrates the aesthetic and cultural depth of his work. His development of a unique style in opposition to Western art movements positions him as a pioneering artist who successfully combined local and modern elements in Turkish painting.

Recommendations

For Further Research

In this study, Turgut Zaim's artworks were analyzed using Edmund Feldman's Four-Step Criticism Model. For future studies, it is recommended to analyze Zaim's works by incorporating other art criticism methods alongside Feldman's model. In particular, approaches such as psychological, sociological, or feminist criticism could provide deeper insights into how Zaim depicted female figures and reflected social and cultural values. Additionally, themes of gender, identity, and modernization in Zaim's works could be explored more comprehensively. Studies focusing on these topics could shed light on the processes of cultural transition in Turkish art.

For Practitioners

Turgut Zaim's artworks often depict the rural life of Anatolia, nomadic culture, and traditional values through an artistic lens. For anthropologists, Zaim's paintings can be considered artistic interpretations of the cultural identity and lifestyles of Anatolian people. For anthropological studies, these works may be examined as visual documents carrying symbolic meanings related to nomadic culture and rural life.

Zaim's depictions of female figures and the social structure of rural life, when evaluated from a sociological perspective, provide rich insights into gender roles and the social dynamics of rural communities. Sociologists can analyze the representation of women's labor, productivity, and the rural life cycle in Zaim's works within the context of societal change and the preservation of traditional structures. In particular, examining how women are portrayed and their social roles can contribute to understanding the reflections of social structures in art.

Edmund Feldman's Four-Step Criticism Model is an effective method for structuring artistic evaluation and criticism processes. In this context, it is recommended that art educators use this model to develop students' artistic thinking and

critical analysis skills. Critiques conducted on Turgut Zaim's artworks can help students in the field of art education understand how to integrate local cultural elements with modern artistic techniques.

Acknowledgment

In this article, the artistic works of a highly significant artist such as Turgut Zaim were examined, and no ethical committee approval is required.

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Research Article

An examination of the state of Kosovan music education methodology in reaching universal standards

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Abstract

The research addresses the integration of music into piano teaching methodology for preschool and primary school children in Kosovo. Based on Mary Helen Richards' 'Education Through Music' (ETM) and Alf Gabrielsson's methodologies, this study emphasizes the significance of incorporating traditional Albanian music along with international elements into the teaching process. The study analyzes how the use of folk songs and recognized children's materials can enhance students' musical development, supported by empirical and theoretical evidence. Additionally, it highlights the importance of adapting materials to meet children's specific needs and integrating technology to foster the educational process. This research is prepared as a case study and document analysis, representing types of qualitative research. While describing the current state of music education in Kosovo, document analysis also identifies key aspects for setting international standards and developing a new curriculum, specifically in the context of piano education. The new approach in music education aims to preserve Albanian cultural heritage, providing a solid foundation for rich musical experiences in the future. The study concludes with recommendations for future research and teaching practices, which include developing educational materials and promoting international collaborations.

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Introduction

The growing interest in educational endeavors within the Republic of Kosovo, particularly in the field of music education, presents a significant opportunity to enhance the educational development of children. In this context, the necessity for a structured curriculum focusing on piano education, which incorporates Albanian national songs, dances, and melodies, becomes inevitable. Such a curriculum will facilitate the preparation of future teacher candidates at preschool and primary school levels, enabling them to acquire profound and comprehensive knowledge of music as a vital educational tool (Sylejmani, 2018). However, the music education curriculum should not be confined solely to the Albanian musical tradition. The integration of works by internationally recognized composers is essential, as it will enrich the educational experience and offer students a broader understanding of music. This combination will aid in the development of students' technical and interpretive skills, preparing them to address various challenges encountered in teaching. This research aims to address current issues related to the concept of music in Kosovo. It will explore the fundamental challenges of music education in Kosovo, examine symbolic materials applicable within the music education program, and analyze how to achieve a balance between traditional and foreign works (Muka, 2019).

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Photo 1. University of Pristina
Faculty of Arts (Web 1)



Photo 2. University of Peja
Faculty of Arts (Web 2)



Photo 3. Music School of Prizren
Lorenc Antoni (Web 3)

Key Characteristics of the New Piano Education Program

Features of the Piano Education Program

The development and implementation of a teaching program for piano education have emerged organically within the Faculty of Education, particularly in the Departments of Preschool and Primary Education Teaching. This need has been shaped by the demands related to the piano-playing abilities of future teacher candidates and the responsibilities they will encounter in the education of new generations (Hallam, 2006).

Needs of Teachers and Children

It is crucial that these candidates are able to interpret simple, easy, and familiar songs for children. This will provide them with the opportunity to learn and sing alongside the children, thus strengthening their bond. The "Learning by Ear" method will be applied as a proven approach that has demonstrated remarkable results in the development of musical skills; this is supported by the work of Shkalla et al. (2020).

Significance of the Program

The demand for a program like piano education has gained prominence due to the profound impact of music as an art form and the increasing professional-level piano-playing abilities of students. This will significantly enhance the professional confidence of future teacher candidates, which will, in turn, positively influence the dynamics of the teaching process (Hallam, 2006).

On the other hand, children will feel more secure, calmer, and more connected to music. Most importantly, they will develop a sustainable perspective in the art of music, contributing to the formation of their creative identity; this is validated by Muka (2021).

Selection of Music Pieces

The selection of music pieces is a critical component in music education and must ensure the suitability of materials by considering students' skill levels. The selection of music pieces is based on the general principles of internationally recognized music education pedagogy. These principles include transitioning from the known to the unknown, from the familiar to the unfamiliar, from the simple to the complex (Jensen, 2001).

Additionally, music pieces should reflect cultural and historical diversity, encourage emotional expression, and align with the teaching methods employed. They should contribute to achieving educational goals and foster greater engagement in the learning process by taking into account students' preferences (Hallam, 2006). These elements are essential in creating a rich and stimulating environment for musical development.

Popularity: To ensure broad acceptance, only songs with the following characteristics will be chosen: well-known, familiar, easy, and simple. By "well-known songs," we mean those that are widely recognized and easily identifiable, contributing to a "familiarity" that enables listeners to identify themselves with the song and others; this identification occurs through the lyrics or melody upon the first listening experience. This "familiarity" with the song does not imply a personal affinity between a specific individual and a particular song, nor does it suggest that the song is "easy" or "simple" (Baker, 2014).

A song may be well-known but not necessarily familiar! Familiarity with a song involves the ability of most people to sing it (in their individual style), whether through lyrics, melody, or even by whistling. This can be done by individuals of various profiles, ages, and skill levels, such as a 50-year-old economist with no musical background, a wrestler or boxer focused solely on competition, a 70-year-old fruit vendor considering ways to avoid spoilage, or a 19-year-old medical student interested in Facebook or tattoos (Julsin & Sloboda, 2001).

Easily Learnable Songs: A song may be "easy" to learn, but at times, it may not align ideologically or aesthetically with a certain level, its content might be inconsistent, or it might not be suitable for the primary school level within a specific age group. It should be noted that young students do not yet recognize musical concepts such as notes, pitch, intervals, or rests. Therefore, the education should adopt an "ear training" method, rather than a notation-based one (Young, 2013).

Additionally, a song that might be simple for teachers may be unattainable for young children. Future teachers must be aware of this, ensuring that song selection is appropriate when playing piano with children. Often, more complex songs will need to be simplified so that children can understand, enjoy, and sing them more easily (Young & McNaughton, 2016).

Pedagogical Approach

Following these steps requires careful, unhurried, and attentive work, using a highly pedagogical tactic with a "step-by-step" approach. Failure to adhere to these rules at each step will make the teaching process difficult, first for the instructors and then for the children. Young children may not know where to start or end a song and will fail to learn it properly. Conversely, this could foster aversion to song teaching, leading children to disengage from music due to the pedagogical errors of the teacher (Williams, 2004).

Teaching Through Play: Reversing the practice of piano teaching methods, specifically with teacher candidates who are students of the Faculty of Education working with children, would constitute both a professional mistake and a harmful situation for children. This is because the fundamental motto of children is "learning through play" and "playing to learn" (O'Connor & O'Mara, 2015).

A good pianist may often be a non-traditional pedagogue—one with limited pedagogical skills, rigid adherence to piano performance rules, and lacking evaluative sensitivity when comparing a piece with their students, due to a general lack of knowledge. This arises from the failure to adequately consider the pedagogical needs required for successful piano instruction (Ginsburg, 2007).

However, contrary to the above, a "less proficient pianist" can be a traditional, effective pedagogue—one with extensive piano knowledge (though not necessarily performance skills), who is adept at pedagogical tactics and considers the specific circumstances, emotional state, and economic conditions of individual students. Such a teacher not only has expertise in the piece or song but also displays genuine love, closeness, and success in working with children.

Teaching Techniques: At these teaching levels, a piano teacher does not necessarily have to be a concert pianist or a graduate pianist. It is sufficient for them to have a good understanding of the piano, to know piano performance techniques (such as posture, hand positioning, finger use—whether inside or outside the keys—, and managing distance and height on the piano). Most importantly, they must not forget that their primary task is to foster a "love" for the piano in their students. As pedagogues, it is our responsibility to teach and guide students in the fundamental concept of "sight-reading" (A.C. Lehmann, 1993). In short, all information is received by the human eye, processed in the brain, and only then do other organs (in this case, one or more fingers) receive "instructions" from the brain to press a specific key in a specific manner and hold it for as long as necessary. This procedure should never be overlooked, implying that the gaze should be directed towards the sheet music, not the keyboard—a common habit among beginners on this instrument.

Developing Self-Discipline: Through daily, consistent, and disciplined practice that is not overly brief, students aspiring to master piano will gain the ability to "penetrate" the essence of sound, achievable only through cognitive focus. At this level, they will be able to control the strength with which a specific finger strikes a particular key and begin to vary it according to need, sometimes softer, sometimes firmer. In this way, they will step into the world of musical

sounds, which will seem exceptionally beautiful, rare, and even enchanting to non-musicians. Naturally, at this level and during this learning process, it is premature to attempt applying concepts like Weber's laws (Weber, 1834; Fencher, 1860).

Aim of Study

The primary objective of this study is to establish pedagogical standards for curriculum development in piano education in Kosovo. This framework will take into account existing scientific research, the current situation in the country, urgent needs, and both weaknesses and strengths.

This program will be based on in-depth analyses of the current state of music education in the country, considering the demands and needs of both teachers and students. By integrating the best international practices and methods, the goal is to create an environment that promotes the development of musical skills and fosters a passion for music. This study aims to improve teachers' professional preparation and contribute to the advancement of music culture in Kosovo.

Method

This research is based on qualitative research methods, specifically case study and document analysis. While describing the current state of music education in Kosovo, significant aspects have been identified through document analysis, particularly concerning the establishment of international standards in piano education and the process of developing a new curriculum. This study examines the integration of Albanian music into the education of children in Kosovo, focusing on methods like Education Through Music (ETM).

Findings

Determining Students' Readiness Music teachers must be prepared for the challenges they will encounter when working with children, which includes the importance of piano accompaniment. Recognizing songs appropriate for preschool and elementary school children is essential to creating an effective learning environment. According to Bruner, it is crucial to understand that children perceive music in various ways, including auditory, verbal, kinesthetic, written, visual, and abstract methods. Therefore, teachers must have the ability to read and interpret musical notes to effectively teach songs to children. In the teaching process, using auditory methods, such as teaching songs without referring to notes, is important to help children develop their musical skills.

The readiness of students in Kosovo is a significant issue. If adequate importance is not given to preparing students for lessons, it may negatively impact the learning process. Bruner suggests that teaching practices should focus on activities that determine students' readiness, ensuring that they are prepared for lessons.

In the Kosovo education system, evaluating students' readiness has become increasingly important. However, current experiences indicate that there are still areas that need improvement. Most schools focus on meeting the set curriculum and often do not provide sufficient activities to help determine students' learning readiness (Haxhiu, 2011).

Nevertheless, some educational institutions have started implementing student-centered innovative practices, including formative assessments and teaching methods that promote student readiness. This will help provide a solid foundation for students to pursue further levels of education (Rrustemi & Kastrati, 2020).

Incorporating Classroom Management Skills Children are easily persuaded when teachers use their authority effectively. Teachers should foster a sense of familiarity by bringing children closer. If a teacher distances themselves from a child, the child may fear approaching the teacher, refraining from asking questions and becoming filled with uncertainties. Children should be given enough confidence to feel they are still practicing, realizing that if they make a mistake while singing, it means they have not yet learned the song (Fisher & Frey, 2014).

The teacher, being "smart-cunning," deliberately makes mistakes during the song-teaching process and then restarts the exercise with the children. This approach helps children gain confidence. In this way, the teacher encourages the child to practice more and to show high concentration while singing. Every student (future teacher) must understand that without the functionality of the Teacher-Child-Parent triangle, any type of teaching becomes extremely challenging (Epstein, 2011).

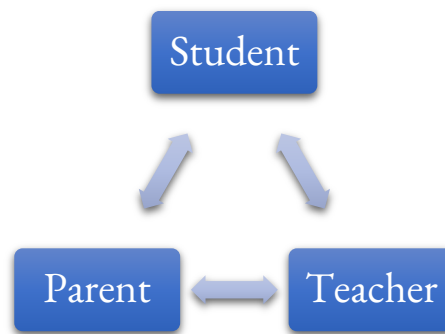


Figure 1. The Education Triangle. (Illustrates the relationships and interactions among the key factors in the educational process). (Bruner, 1996)

In this context, the central focus should be on the children; they should learn everything in the field of music "by ear." The teacher should be very concrete, provide minimal verbal explanations, and be practical and comprehensible to parents (Gordon, 2012). Excessive words cannot be retained for long by children at this level; therefore, we should avoid long 'big' verbal explanations (Orff, 1978). To provide 'intonational support' to children, teachers should be prepared to play simple, familiar, and accessible songs on the piano. To achieve this, books containing notations derived from well-known children's songs should be prepared. From these texts, future teacher candidates should first learn to play these songs melodically themselves and then teach them to children.

In the modern era of the 21st century, music education, whether as basic education or as a process of training future professional musicians, should be carried out professionally and using renowned methods. For example, the method of the famous Hungarian composer Zoltan Kodály can be cited (Kodály, 1974). When referring to Kodály, it should be clearly stated that the definitions he presents in his works are filled with "rich" colors and a variety of content. It is important for future teachers to follow this diversity, especially when working with children on intonational heights. Therefore, the teaching of melodies from well-known Albanian songs should be conducted through various and entertaining games, even supported by techniques of "transforming extremities into other organs." This is evident from the "Solfège" example presented by Kodály (Houlahan & Tacka, 2015).

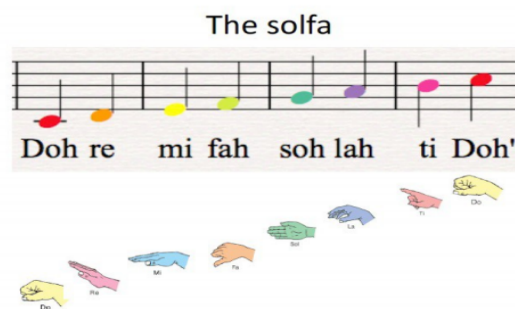


Figure 2. Kodály's Solfa (Solfège)

At this point, singing becomes easier because "it is followed and accompanied by a change in hand position," representing the ascent of notes toward a sequence, as if on a continuously rising string. In this context, Kodály adds an "H" to some note names, making pronunciation freer, closer to the sky, and more natural (McGowan, 2006).

At this stage, students need to clarify two things: depending on the need, teachers should combine their piano playing with hand movements so that children can follow the "hand height" (intonation); and the Solfa method serves merely as an additional alternative (not mandatory) to achieve the ultimate goal—teaching songs by singing them. In this case, students must learn the lyrics of the song in poetic form, making it easier to learn the melody (Houlahan & Tacka, 2008).

In our context, the working system with students overlaps with the frontal teaching of music education via the piano. Here, the teacher educates more than 30 students simultaneously. Individual training should be conducted with students to ensure that the education is beneficial and highly effective. This not only helps music teachers work more comfortably during the lesson but also keeps the interest and participation of the children, i.e., the students, at an

effective and satisfactory level. In this scenario, we need to plan and implement the triangular structure, only then deciding whether a student will undertake the task of working with children (Bennet, 2008). Bennet's triangle refers to the interaction between teachers, students, and lesson content as a teaching model, emphasizing the importance of the interplay of these three elements for an effective teaching process.

Teacher: Takes on the role of guiding and facilitating the process.

Student: Focuses on active participation and interaction.

Content: Represents the knowledge and skills to be acquired.

Bennet argues that effective teaching requires a balanced planning of these three components. In the context of music education, this necessitates the creation of an environment where teachers encourage students to experience active learning through music (Bennet, 2008).

Regarding teachers' behavior towards children, it should be noted that words like "no," "bad," "you did it wrong," or similar expressions should never be used under any circumstances. Children do not fully understand the concepts of negativity, denial, or error. If any teacher uses even one of these terms, they will never achieve the goal of educating children in music (Marzano, 2007).

If someone approaches children with expressions like "no" or "you did it wrong," we can observe extremely negative and belittling responses in their demeanor. When children hear such expressions, they immediately react by refusing to sing because they are afraid of making mistakes. If children indeed make mistakes while singing, the best, most effective, and non-hurtful approach from teachers should be encouraging, such as: "Very good, shall we try again? Can we do it a bit more carefully and slowly?" (Hattie & Timperley, 2007). This would be ideal not only for the child but even more so for the teacher. Establishing communication with children in this way would be an excellent approach for both teachers and children, leading to successful outcomes in working with children. Every music teacher should forget the word "mistake" and remove it from their vocabulary. This is a fundamental behavior rule in working with children and should be communicated to everyone aiming to teach at this level (Dweck, 2006).

ETM (Education Through Music) Method

As pedagogues, we must inform students about a highly successful method that is based on adaptation as a technique for specific conditions. It is known that adaptations are always possible, at all times and places. The renowned methodologist Mary Helen Richards embodies this approach (Richards, 1995).

Mary Helen Richards' influence on education in the modern era has become increasingly popular, reflecting her views from the outset. After graduating from Lincoln University in Nebraska, Mary Helen Richards moved with her family to a place called Portola Valley, disappointed by the general state of music education in California and particularly in Portola Valley. She soon began working at two primary schools in Portola Valley and Corte Madera, where her lessons and organized music activities made a significant impact. What is the Mary Helen Richards Method—ETM Method—and why should everyone implement it? (Richards, 1995).

According to this method, the introduction, identification, inclusion, and activation of music must be carried out very carefully, as teachers face a set of sequential, interconnected graphical elements used in various ways. This method involves creative, popular, and straightforward approaches that vary from one teacher to another. In all cases, these elements are incorporated into the vocalization process, transforming into sound symbols.

In 1969, based on ETM interests, the "Richards" Institute for Education and Research was established in Oakland, CA (Richard, 1970). Building on the core principles of Kodály's philosophy, ETM aims to achieve a developmental level in music literature through the use of local folk songs in the native language. Kodály extended ETM with another directive to Mary Helen Richards: "Adapt your songs and works to have an original character suitable for American and North American children." (Kodály, 1974). This principle can also be applicable in Kosovo's piano education.

Efforts immediately began to collect, process, and analyze songs to ensure their use and application are implemented as successfully as possible. Hundreds of students from North America participated in this collection, selection, and analysis process.

Currently, we have compiled and published a significant number of songs from Albanian folklore and other sources. It is necessary to select from these, include some well-known children's songs from our folklore, and adapt them into suitable piano melodies so that students can play them more easily, as Richards did.

Some traditional Albanian songs that can be adapted to the piano and are well-known among children include "Qingji i vogël" (Figure 1), a traditional Albanian song that often depicts village life and warm relationships between humans and nature. "Hapa Dollapa" (Figure 2) is a traditional song that reflects daily life and human emotions, emphasizing feelings of joy, love, and community.

Traditional songs are frequently included in music education materials for children in Albanian schools, with "Muzika për Fëmijë" (Rraci & Sylejmani, 2013) being one such example.

Qingji i vogël



Figure 1. Qingji i Vogël (Little Lamb)(The original song was composed by Ramush Kelmendi in 1967). (Muca, 1983). Measure 1-8



Qingji i Vogël | Këngë për Fëmijë | Burreci TV #kengeperfemije



Video 1. Qingji i Vogël (Web 4)

Happa dollapa

Part1 Andante Albanisa childrens song

Piano

f

mf

Figure 2. Happa Dollapa (Gate Melody)(The original song was composed by Ramush Kelmendi in 1966). (Muca, 1983).Measure 1-6



Video 2. Happa Dollapa (Web 5)

A New Approach in Music Education

The new approach significantly enhances educational efforts by building on the philosophy of play, effective interpersonal interactions, and musicality, thereby facilitating the initiation of practices in various settings. In these three aspects, all children should be included without discrimination.

With the spread of ETM (Education Through Music), its goals and scope will expand, increasing the demands for students to demonstrate their musical abilities, communication, movement, interactions, and other cognitive needs. Since then, comparative explorations in the U.S., along with studies in neurobiology and neuropsychology related to children's learning and well-being, have significantly validated this development and perspective.

Following these major achievements, ETM administrators and Helen Richards draw attention to music educators, classroom teachers, special education teachers, speech and language pathologists, professional therapists, pediatricians, neuroscientists, parents, church musicians, choir musicians, and all other essential elements needed in Kosovo by the Albanians. If, in this way, conditions for a new experiment called "Language Arts Through Music (LATM)" were

created in the U.S. (Houlahan & Tacka, 2008), why shouldn't the same be done in Kosovo? The 1971 experiment in the U.S. consisted of:

- Enhancing musical learning through a single song.
- Examining and analyzing the skills developed while singing play songs and learning musical elements.
- Providing classroom teachers with the opportunity to work with music, so they are not affected by risk and validity while achieving their goals.

To clarify, in our context (Kosovo), some principles of ETM applications are applicable, but not all. ETM (Education Through Music), which reached its highest level of implementation in the U.S. between 1969-1985, was based on the following principles (Richard, 1970):

The discovery of folkloric songs from North America (a total of about 150 songs) formed the core repertoire of ETM. These songs were included in this repertoire due to their simplicity, balance in form, flexibility, and resilience; they also attracted extraordinary success and attention from broad audiences due to their resilience against activities and frequent repetitions (not monotony).

- For ETM teachers, the priority was how language was adapted using antonyms-synonyms and its role in music teaching and performance.
- The inclusion of children in the ETM method can be summarized by a highly effective rule that relies on the presence of diversity in music education. The absence of musical experience before formal education, experiences of singing and instrument playing, findings and involvement of parents, students, and teachers, the need to personalize and socialize the learning experience, and the need to enhance pride in achievements are characteristics of every school and every student. These form the principles that ETM also operates and works on.
- Singing Every Day: Singing a simple piece of music in the classroom is a rare occurrence in many regions. The texts and contents of lessons conducted during those early years of education have created the impression that the focus of ETM is not—or was not—on the music curriculum; rather, arts, speech (language use), mathematics, and grammar skills could perhaps be taught more easily through music.



Figure 3. Summary of Mary Helen Richards' Song 'Let's Do It Again' (Web 6)

Building upon these facts about ETM, we should apply the same method and implementation path in practice, as we believe this method will yield significant results in the conditions of the Republic of Kosovo. Another important and interesting method is Edwin Gordon's approach (Gordon, 2012). This method has quite specific features that we can consistently address, but we will not do so at this stage of the study.

Musical and Educational Resources

This study addresses the integration of Albanian songs into piano teaching methodology, relating them to preschool and elementary school children. The selection of songs suitable for this age group should be limited to widely known and popular works. Music activities with children not only foster their creativity but also contribute to the development of their social skills (see Figure 4).



Figure 4. Children Playing Piano and Singing Albanian Music from Emin Duraku Elementary School

Note: Parental consent has been obtained for the children featured in this photo.

In Figure 4, the children are seen engaging in musical activities that contribute to the development of their social and creative skills (Kadiu, 2015). Although Albanian folk music is rich in terms of lullabies and children's songs, it has not been sufficiently transcribed and published (with musical scores). Compared to other cultures, Albanian songs are much richer (Bardhi, 2018).

We must rely on the knowledge of children, not solely on our own, as it is they who will teach the songs, not us or the students. Children find it easier to learn songs they already know; they lack the capacity to learn songs that adults (teachers or pedagogues) know (Bruner, 1996).

However, by considering certain popular songs published at different times, we can utilize these publications as much as possible, even if they are fewer compared to other European nations or the United States. A sufficient number of published works, with minor rearrangements or orchestral adjustments, can be made accessible to preschool and elementary-level students.

We should apply the triangular approach of the renowned Swedish professor Alf Gabrielsson, which addresses various aspects of music (Gabrielsson, 2011).

Gabrielsson associates music teaching broadly with practical experiences that are inherently linked to dictated experiences. To better understand the music education process, it is important to examine three fundamental elements: Practical Experience, Dictation Experience, and Reflection & Analysis (Gabrielsson, 2009).

Practical Experience: Practical activities like playing instruments and singing play a crucial role in the development of musical skills. Practical experience fosters creativity and collaboration while enhancing listening and coordination skills through activities such as playing melodies, improvising, and singing in groups.

Engaging in such activities establishes an emotional connection with music and enhances students' motivation. A supportive environment encourages the discovery of musical passion, while also contributing to the development of young artists' self-confidence and discipline (Hallam, 2010).

Dictation Experience: Theoretical education, instruction from teachers, and sheet music studies provide the necessary structure and direction for the learning process. This approach lays a strong foundation of knowledge, facilitating the transition to practical activities. Knowledge acquired through theory is crucial for the development of musical skills, as well as for preparing for challenges encountered in interpretation and creation (Bruscia, 2014).

Reflection and Analysis

The process of reflecting on learning experiences and analyzing performances contributes to a deeper understanding of music. Music education becomes more effective and fosters a holistic approach when these three elements (Practical Experience, Dictation Experience, Reflection, and Analysis) work harmoniously.

By consistently recording the age, gender, and educational level (or preschool) of children, we create a basic record of the knowledge and needs of these children. The test should be applied across as wide a geographic area as possible in many regions of Kosovo.

After a three-month field study, we will collect a sufficient number of songs. These songs will be selected by filtering out non-Albanian ones, with preference given to those most frequently sung by children. The songs will need to be linguistically refined, transcribed into sheet music (if not already transcribed), and rearranged for piano to suit children's levels. Then, these songs will be taught to our students, who will work with children.

Based on the previous explanations, we do not have the right to eliminate any text that includes folk songs, traditional music pieces, stylized songs, or children's songs. We aim to model songs such as "O bubreç," "O sa mirë, oh sa keq," "O maqoq çamarrok," "Macja le të lahet," and "Ç'u rrëzova, bum ç'u rrëzova" (Suli, 2008).

Songs like "O bubreç," "O sa mirë, oh sa keq," "O maqoq çamarrok," "Macja le të lahet," and "Ç'u rrëzova, bum ç'u rrëzova" form an essential part of the traditional repertoire of Albanian folk music. These songs serve as fundamental materials for studying Albanian culture and identity. They offer valuable opportunities for integrating music into children's educational processes, contributing to the preservation and promotion of cultural heritage. Additionally, they play a significant role in enhancing musical activities within the teaching process, strengthening the link between culture and education (Musliu, 2012).

Combinations of Tradition-Global Works

Generally, the most effective combination seems to be having 70% of the collected material as Albanian songs and 30% as English songs. Technological advancements have enabled children to learn, adopt, or speak English from a very young age, making the songs easier and more accessible (Murray, 2010).

There are hundreds of English songs for children, but the main challenge is selecting the most well-known ones. In this context, a useful resource is the work "A Treasure of English Nursery Rhymes - With Music," edited by L. E. (Ed) Walter (Walter, 1988). We can mention some song titles well-known among Kosovar children that they comfortably sing in English: "Cock-a-doodle-doo," "Jack and Jill," "Baa, Baa! Black Sheep," "Hickory, Dickory Dock," "Mary, Mary (quite contrary)," "Pussy-Cat, Pussy-Cat," "Little Jack Horner," etc. Moreover, these songs composed and adapted for children can be found with sheet music, and we only need to adapt them to our circumstances and teach them to the students, who will later teach them to children (Walter, 1988).

It is worth emphasizing that because Albanian has the consonants "TH" and "DH," children will find it much easier to learn these songs compared to languages like German or French. In summary, the combination of Albanian traditions with foreign-global works appears highly suitable and particularly favorable, especially given technological advancements (Gashi, 2014).

Of course, priority should be given to Albanian tradition and the existing song repertoire. Foreign works-songs aim to break monotony, create an attraction in singing and play, and help children adapt to modern times, always without forgetting the rich Albanian tradition. With this training, children will feel integrated into contemporary life while also preserving Albanian musical tradition. This complements them and prepares them more maturely for their future lives (Duli, 2018).

Certainly, we cannot limit ourselves to only Albanian and English songs. Songs from other cultures will also be considered. In this regard, YouTube can be a significant resource, offering various types of songs from all over the world.

Overall, we do not see an insurmountable barrier or difficulty in integrating the repertoire of traditional Albanian music with the traditions of other European and world cultures. On the contrary, these elements reinforce and enrich each other. Albanian songs can be incorporated into the global repertoire, and conversely, songs from global traditions can be learned and sung by Albanian children.

Conclusion

This study emphasizes the importance of music education and the necessity of effective classroom management in music teaching. Determining students' readiness is a fundamental element in this process. According to Bruner's suggestions, it is necessary to consider the diverse perceptual relationships of students, which plays a significant role in teaching strategies. Innovative approaches, such as Mary Helen Richards' ETM Method and Alf Gabrielsson's Method, encompass three important aspects of music education, holding the potential to bring significant changes to music education in Kosovo. By combining Albanian music with internationally recognized songs, this approach not only preserves cultural heritage but also provides children with opportunities to connect with modern music. This integrated methodology helps bridge two cultures and prepares children for a life rich in musical experiences (Çitaku & Gashi, 2019).

Special emphasis in this study is placed on the integration of Albanian music into piano teaching methodology for children in early age groups. Piano education should be a process that includes student-centered and innovative pedagogical approaches. The selection of materials and songs that align with universal standards is essential for providing effective and enjoyable teaching. This approach will lay a solid foundation for future musical experiences and help students establish a connection with different cultures through music (Kocani, 2018).

For successful music education implementation, teachers should adopt a student-centered approach, use appropriate materials, and engage in a continuous development process. These practices will enhance students' musical skills and make the role of music in education more evident. Establishing student records and conducting extensive testing are necessary steps to ensure that teaching materials are suitable for children's needs and levels (Shkurti, 2016).

In conclusion, music education should be a dynamic and harmonious process that effectively and enjoyably fosters children's artistic skills. This approach will prepare a strong foundation for future musical experiences, supporting the artistic development of students.

Recommendations

Recommendations for Future Research

In-depth Analysis of Teaching Methods: Research should be conducted to examine the effectiveness of various teaching methods, including both traditional and modern techniques, in the field of music education.

Development of Educational Materials: New and innovative piano teaching materials that are suitable for different age groups and incorporate both Albanian and international music elements should be created.

Integration of Technology: Research should explore the use of technology in teaching, such as music applications and online teaching, to enhance student engagement and motivation.

Comparative Studies: Comparative studies between different education systems should be conducted to identify best practices and derive lessons that can be applied in Kosovo.

Promotion of International Collaborations: International projects and exchange programs that enrich the experiences of both students and teachers in music education should be encouraged.

Evaluation of Social Development Impact: It is essential to examine the impact of music education on children's social and emotional development to better understand its benefits beyond musical skills.

Parental Involvement: Strategies should be developed to increase parental involvement in the teaching process, emphasizing the importance of family support in children's musical development.

Recommendations for Practitioners

Reading Relevant Materials: Music educators should be encouraged to read this article and other related articles that present effective pedagogical approaches.

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Research Article

Clay consistency in experimental art practices: instant dialogues with ceramic material

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Abstract

The main purpose of this study is to examine the use of ceramic material as a means of expression in experimental art practices, especially in process-based production approach, and to explain how the consistency differences of ceramic clay can be handled as the speech act of the material through personal practices. In line with this aim, a literature review was conducted to understand the interactions between ceramic material and experimental art. Although experimental art attracts considerable attention today, it has been determined that there is a lack of analyses in the literature on its relationship with ceramics and the role of ceramic clay in experimental art. In this context, it is aimed to contribute to the literature by explaining how ceramic clay facilitates the dynamic dialogue between the artist and the material with its unique properties and formal transformations. Within the scope of the research, qualitative research method was used and the artworks of Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora, who produced works suitable for the subject, were analysed. These analyses reveal how the texture, plasticity and the reactions of ceramic clay to physical interventions contribute to the formation of aesthetic results. Furthermore, the contribution of randomness, a fundamental element of experimental practice, to form through the interaction between artist and material is emphasised. In addition, how the consistency of ceramic clay can be handled in experimental art as the speech act of the material is explained through examples of personal works. As a result of the research, it is stated that ceramics is used not only as a tool in artistic practices, but also as an intellectual and sensory language. It is emphasised that ceramics plays an active role in the creative process and offers new possibilities to the artist. In doing so, it is emphasised that the understanding of ceramics in contemporary art should change and at the same time, material-based dialogue should be preferred more as a method to reach innovative artistic expressions.

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Introduction

Experimental art is a form of creation in which the artist goes beyond traditional ideas and approaches materials, techniques and production processes from a different perspective. Developing in the early 20th century, this movement is an approach in which art is not only used to produce an aesthetic result, but the process itself is recognized as an important part of art. One of the most important aspects of this movement is that the artist does not pursue a specific result and the interaction with the material is shaped as an instant, spontaneous dialogue. In this approach, where art does not serve a fixed purpose, the artist accepts encountering unknowns in the process of creation.

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The etymology of the word “experiment” leads us to the Latin verb “experiri” meaning to test or try and the related noun “experimentum”. The earliest recorded examples of the word “experimental” mean “having experience” or “based on experience”, and from here we can state that the French equivalent of the word “experiment” is “experience” (Attridge, 2018). In this context, it is seen that there is a strong relationship between “experimentation” and “experience” and that they are two important concepts especially for process art.

When the history of art is analyzed, it is observed that the conceptual aspect of the material is generally neglected in the art production process. Therefore, ‘material’ has generally been understood as a means of elevating form to the sublime realm of art (Herrmann, 2005). Today, however, especially in modern and contemporary art, the material itself can become the subject of the work. Accordingly, the material ceases to be a tool for the artist and turns into an art object that harbours its own meanings. The unique structural and physical properties of materials give them a unique expression and language. The process that an artist experiences while working with the material enables him/her to realize these properties and to develop his/her interaction with the language of the material. In this process, the artist not only recognizes the natural structural elements of the material, but also perceives the symbolic meanings and conceptual layers that this material carries. Therefore, the language of the material is not limited to technical or physical qualities; it is also shaped by cultural, symbolic and historical contexts. Using the material correctly, handling it in accordance with its language and emphasizing its plastic abilities are among the important elements that increase the artist’s power of expression. The artist establishes a dialogue with the material and this dialogue forms the aesthetic and intellectual depth of the work of art. When the structural possibilities of a material are combined with the sensory and intellectual experience of the artist, the work of art turns into a form that reflects both the world of meaning belonging to the material itself and the artist’s original point of view. Therefore, the artist’s relationship with the material is not only a matter of technical mastery, but also a process of developing an understanding of the conceptual dimensions of art (Uğur & Balyemez, 2023).

Within the scope of this study, the qualities of the material emphasized by Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora, artists who prefer ceramic material in their experimental art practice, are explained through examples of their artworks. On the other hand, how the viscosity differences of clay can be handled within the scope of experimental art practice is also included and expressed through personal artwork examples. In this study, in which qualitative research method is applied, the literature review and the artwork samples of the artists were analyzed and at the same time, artwork applications were made.

The role of ceramic material in experimental art

Undoubtedly, one of the few generalizations that can be made about contemporary art is that it is experimental. As academician Ross Gibson puts it, “*art tends to experiment with everything*” (Bennett, 2012, p.1). Experimentation can be established with material or time, with people, with the relationships between objects and tendencies. Experimentation emerges as a tendency, an impulse to question, transcend, and reinvent, which in turn influences certain exploratory processes or methods of artmaking. When we describe art as ‘experimental’, then, we are usually referring not to a formal testing procedure but to a tendency to test social boundaries and conventions; in other words, to the roots of contemporary art in the history of the avant-garde (Bennett, 2012). When considered in this context, it is clear why and how the relations established with production methods and materials have evolved in a different dimension for the artist in contemporary art. The aim here is to produce what is different and new instead of traditionalized art production. In line with this aim, the artist-material-process relations in experimental art have gained different meanings and what is a means and what is an end have been reconsidered.

The philosophy of indeterminism, which had an impact on the arts as a reflection of the developments in the fields of science and philosophy, especially in the 19th century, brought up concepts of unpredictability such as chance and coincidence (Avinal, 2023). In this context, one of the most important keywords for the art of the 1950s and 1960s was “experiment”. Experimentation or experimentation not only forms the basis of an art practice that involves randomness and uncertainty, but also expresses an orientation towards innovation. This innovative approach offers a new perspective on the relationship between art and society as an awakening and progress outside of traditional art practice.

One of the 20th century's most important artists, John Cage's experimental artworks or the birth and activities of the Fluxus movement make sense with this innovative approach and break with tradition. John Cage's research on experimental compositions at the New School for Social Research influenced many Fluxus artists such as Al Hansen, Allan Kaprow, George Brecht, Dick Higgins and Jackson Mac Low, and contributed to the development of new and experimental art forms. Cage's work is based on the factor of chance rather than a planned endeavor, and this experimentalism based on the unknown has influenced the artistic practices that emerged in the following periods. Cage's works emphasize process-oriented, random and unpredictable results (Dönmez, 2022).

The fact that the production process becomes a goal in experimental art strengthens the relationship between the concepts of "experiment" and "experience" in art. In the aesthetic understanding of the pragmatist philosopher John Dewey, 'experience' is a constructive concept. Experience is a concept that expresses the actual experience with a beginning and an end, which is realized through certain processes because of the interaction between subject and object (Dewey, 2005). In other words, it is possible to think of experience as an act that reveals the essence of existence and thus the essence of art. This process-oriented understanding of production in art brings new possibilities to art forms that others can benefit from instead of creating new forms. Kant called this 'exemplary originality' (Kant, 1974). In this discourse, it is not only what has not been done before, which can be spectacular art, but also what, once done, creates new opportunities for new forms of originality (Attridge, 2018). These foundations of experimental art have paved the way for a different dialogue between artists and materials. While in traditional art practices, artists usually try to completely control the material and determine the outcome of the work from the beginning, in experimental art this relationship is based on a much more organic and mutual interaction. By respecting the natural properties of the material, the artist tends to explore the possibilities offered by the material. In this context, the material becomes not just a tool but an active partner in the artist's creative process. The artist's intervention in the material is shaped in accordance with the nature of the material and the work of art emerges as a collaboration between the artist and the material.

The role of the material in this creative process is of great importance. The practice of experimental art allows the artist to rethink their expectations of the material and to transform their methods of working with its natural qualities. Artists recognize the structural properties of the material, its physical changes and even its deterioration as part of the creative process. This process reveals that art is not only an object shaped by the artist's intentions, but also an interaction in which the material plays an active role. In experimental art practice, the material functions as a language that embodies the artist's thoughts, feelings and even intuitions.

Martin Heidegger said the following about the importance of material in art: "*The objectivity of the work is clearly provided by the material of which it is composed. The material is the field and basis for artistic formalization*" (Heidegger, 2011, p.21). With this discourse, Heidegger explains that a work of art is not a mere object, what makes it a work is that it reveals its meaning hidden within itself. This meaning emerges from the nature of the material and the way the artist moulds it. When the material is shaped in the hands of the artist, it turns into a state that expresses an existence or a world. In Heidegger's conception of art, the material is the basis of the objectivity of the work because the material reveals its existence and meaning through the work of art.

According to Heidegger, material is what gives concreteness to the work of art and gives it an objective existence. For example, the fact that a sculpture is made of stone or metal allows the work to take shape due to the nature of that material. Properties such as the hardness, weight and texture of stone or metal give the work a certain identity, while at the same time shaping the meaning and existence of the work. Here, the material is not just a tool; it is a component that constitutes the essence of the work and gives it meaning. Another view that parallels Heidegger's discourse in which he glorifies the material is the contribution of the cultural meaning and representation that the material carries to the work of art. Academic and artist Ömer Emre Yavuz explains the contribution of the cultural representation of the material to the artwork with the following words:

The artist's choice of material is indirectly related to the artist's knowledge of the material that a certain material has been decided upon or imposed upon him in a certain society at a certain period. In any case, it can be said that the choice of material is directly related to the artist's orientation and that the artist's

orientation towards a particular material partially contributes to the meaning of the work of art. (Yavuz, 2021, p.32)

The material is not only a passive element in the production of the work of art, but also an actor actively participating in the process. The material, which has an impact on the artist's actions and the resulting work, shows that art is based not only on human relations but also on the interactions between humans and material beings. From this point of view, the material is not only a tool, but an integral part of the work, shaping its meaning, aesthetic value and impact. In his/her interaction with the material, the artist establishes a dynamic dialogue with its qualities, limits and potentialities, and from this process the work is born. Understanding the active role of material deepens the relationship between human and material and allows us to interpret works of art more comprehensively (Uğur, 2024). In this context, ceramics has become a preferred material in experimental art practice with its unique language. Experimental art representatives such as Gabriel Orozco, Funda Susamoğlu and Ömer Emre Yavuz have approached the plastic properties of ceramic clay, its transformation processes and its reactions to physical manipulations from a different perspective, focusing on the effects it creates on the form. This production process represents a conceptual relationship between the states of clay and the artist. By revealing the personal promise of clay, the artists use the formal diversities formed in these processes as aesthetic elements of art. Thus, in the hands of the artist, clay turns into a dynamic material with the potential to produce spontaneous and unexpected results in the creative process.



Figure 1. Gabriel Orozco, Untitled, 2011



Figure 2. Gabriel Orozco, Untitled, 2011

According to Orozco, ceramics are “*a history-laden material that bears the stamp of eternal memories of things*” (González-Virgen, 2003). With this statement, he clearly expresses that he is aware of the symbolic meanings and cultural representation of the material, while for his works that he completes the production process instantaneously:

There are works that take years to complete, but they are not as striking as a quick work that appears suddenly one day. Sudden realization is possible, but you must know how to pay attention to it and how to separate it from everything else, because it passes in an instant. (Boullosa & Orozco, 2007, p.71)

In order to emphasize the specific language of the material, Orozco produces forms with instantaneous movements. The traces of his fingers or the auxiliary tools he uses during shaping are often clearly visible on his forms. These forms are the representation of the moment, or in other words, the instantaneous dialogue with the clay.



Figure 3. Gabriel Orozco, *The Yielding Stone*, 1992

Orozco's *The Yielding Stone* (1992) presents a process-stamped representation of a place. The clay in the form of a ball rolls through the streets, taking the imprint of the obstacles on the roads, even accepting the pebbles and dust that stick to it. Thus, at the end of its tour, the ball is transformed into a form that bears the random stamps it encounters as it rolls over the urban surface. The place is imprinted on the limited surface of the form. Thus, the surface of the form has accepted the actual place within its own memory. The form, as a material ready to accept markings and deformations stamped from the outside, has become the form of external factors, as Orozco tells Benjamin Buchloh. (González-Virgen, 2003).

On the other hand, the process is at the forefront in the ceramic works of Turkish artist Funda Susamoğlu. The artist's works appear as an internal dialogue with the material. Susamoğlu's art centres on the themes of the uncertainty of the production process, unexpected results and constant transformation.

Funda Susamoğlu's work, which focuses on her creative process, is notable for developing a unique language that offers viewers the opportunity to see the world through her own eyes. She treats the creative process as an inner dialogue and expresses her thoughts about her new environment, individual experiences, conditions and emotions through her artworks. The artist focuses on the tensions and common interests between the 'process' and the 'act of creation'. In this context, she emphasises that there is a contradiction between the fluidity of the 'process' and the intention to create a final object. Susamoğlu defines the long research process as the interaction between the process and the final object and investigates how these two elements evolve. (Karabey, 2013, p.104)



Figure 4. *Left Hand of Darkness*, 2024



Figure 5. Funda Susamoğlu, *Four Feet*, 2024

The process of artistic production and the nature of this process are at the centre of the artist's work. While this situation brings the process itself, that is, the creative expression process, to the forefront in her works, it allows her to question how this process develops rather than the final object or work itself. This approach of Funda Susamoğlu reveals that the work of art is not only a result-oriented production process, but also the inner dynamics of this process and its relationship with artistic expression. The artist's ceramic works are not only aesthetic objects, but also the product of an experimental research that reveals the complex relationship between creativity and process. When the works are

examined formally, the textural traces on the forms made by the artist's hands are a document of the artist's contact with the material and an indication of the dialogue established in this way.

In the context of experimental art practice, Gabriel Orozco and Funda Susamoğlu's preferred process and material-oriented mode of creation offers the artist the opportunity to be in a continuous dialogue with the material. It is possible to see a similar understanding in the recent ceramic works of Turkish artist Ömer Emre Yavuz. The artist documents concepts such as stretching, crushing, sagging, squeezing and suffocation through his physical interventions in clay and the reactions of the material. The ceramic clay responds to the artist's interventions, utters its own speech act and the final form emerges. This is a clear indication of the dialogue between the material and the artist.



Figure 4. Ömer Emre Yavuz,
Untitled, 2023



Figure 5. Ömer Emre Yavuz,
Untitled, 2023



Figure 6. Ömer Emre Yavuz,
Untitled, 2023

Ömer Emre Yavuz makes each work unique with the consistency of ceramic clay at the moment of intervention, the applied force and the instantaneous deformations, and clearly reveals the speech act of the material. Another Mexican artist, Héctor Zamora, refers to the cultural representation conveyed by the form of the clay and allows the viewer to physically interact with the work.



Figure 7. Héctor Zamora, "Movimientos Emisores de
Existencia", 2019



Figure 8. Héctor Zamora, "Movimientos Emisores de
Existencia" Detail, 2019

It is seen that the use of ceramic vases in various cultures and the symbolic meanings carried by these objects have similar functions and forms in other geographies, such as the hydrias used in Ancient Greece. In particular, it is known that the tradition of carrying these vases on the head is present in many cultures and plays an important role in the daily life of women. Héctor Zamora's 'Movimientos Emisores de Existencia' (Movements that radiate existence) is an artistic performance in which women create new forms by crushing ceramic clay vases with their feet. This action offers a symbolic expression of liberation and power through the transformation of the solid structure of the vases by the women's bodily movements. One of the main characteristics of Zamora's work is that she leaves part of the artistic process to the participants, thus creating an open system that allows the work to develop organically. Although Zamora

gives specific instructions, it is seen that his works are shaped in line with the individual desires and energies of the participants, and are therefore open to multi-layered interpretations (Santoscoy, 2019).

Consistency of clay as the speech act of ceramics in experimental art practice

The production process with ceramic material involves direct contact with the material. Ceramic clay, due to its structure, responds and reacts to every touch and bears the traces of every intervention. The artist's touch inevitably appears on the working surface during the hand shaping phase. Every intervention to the texture of ceramic clay gives the artist's work a unique identity and this increases the expressive power of the material (Uğur & Balyemez, 2023). This feature of clay offers the artist a wide range of shaping opportunities, from the crudest forms to micro-scale textural surface creations. As the clay turns into an object in the hands of the artist, it finds form by reacting to the artist's movements with its instant viscosity. From its most fluid state to its most dried and hardened state, every moment and every viscosity turns into a different form.

The most fluid state of clay can be used with techniques such as pouring, spreading or splashing. While fluidity shapes the artist's manipulation of the material, gravity and the properties of the surface on which the clay is poured allow random results to emerge.

The soft consistency of the clay before the hardness of the skin allows the artist to make both controlled and random interventions. This consistency is soft enough for the clay to be shaped by hand and is a stage where it is suitable for adding textural details to its surface. At this consistency, artists scrape, carve and perform various surface treatments on the clay. Such processes create various textural layers on the surface of the ceramic and strengthen the artist's relationship with the material. At the hardest consistency, the clay takes on an almost stone-like form. At this point, the artist makes a more intense physical intervention to shape the clay. However, this consistency also means that the artist can intervene less with the material, as the hardness of the clay can make it difficult for the artist to work with it without disturbing the planned form. At this stage, even small changes in the clay during the firing process can affect the final form of the work. This is an indication that the natural structure of the clay does not always offer the artist absolute control.

Such differences in consistency determine how the artist approaches the work and how they collaborate with the material. The varying consistency of the clay creates unique textural and formal characteristics for each work, and this process becomes part of the free and dynamic nature of experimental art. From this perspective, exhibiting the effects created by the instantaneous consistency differences of clay in experimental art practice, where the process is the goal, is a preferable form of expression as the speech act of the material.

The 'Experimental 1-100' series, produced as an example of experimental art emphasising the speech act of clay within the scope of this study, is the representation of the moments of clay in the ceramic production process. It is an indicator of the relationship between the material and the artist. The series, which is planned to consist of a total of one hundred works, emphasises the material-specific textural effects created by the consistency of clay. By following the natural movements and structural changes of the clay, the artist establishes a dialogue with it instead of directing it. This dialogue reveals the originality of each work.



Figure 11. Experimental 1-100, Production process, 2024



Figure 12. Experimental 1-100, Production process, 2024

In the production process, the viscosity of the fluid ceramic clay was increased and a clay with a consistency thick enough to maintain its own form when poured on the plaster plate, but soft enough to change its form in case of any contact was prepared. When the clay is poured onto the plaster ground, the ‘moment’ is documented in the form of the clay without any intervention by the artist. The visual effect, which resembles a cream and makes you feel its softness, represents a stance against the inherent hard and cumbersome qualities of ceramics. From the viewer’s point of view, it reveals a desire to touch with this feature.



Figure 13. Experimental 1-100, View inside the kiln after firing, 2024

Each work in the Experimental 1-100 series consists of compositions that are produced in units, coloured with ceramic paints and then built up in layers. Reflecting the fluidity of the clay and its reactions to the artist’s movements, the works reveal the spontaneous textures and folds of the clay. The layers formed by different consistencies of clay show the result of an experiment with the states of the material. Each layer represents a different stage and moment of the clay. The preferred colours have the effect of strengthening the interaction with the viewer.

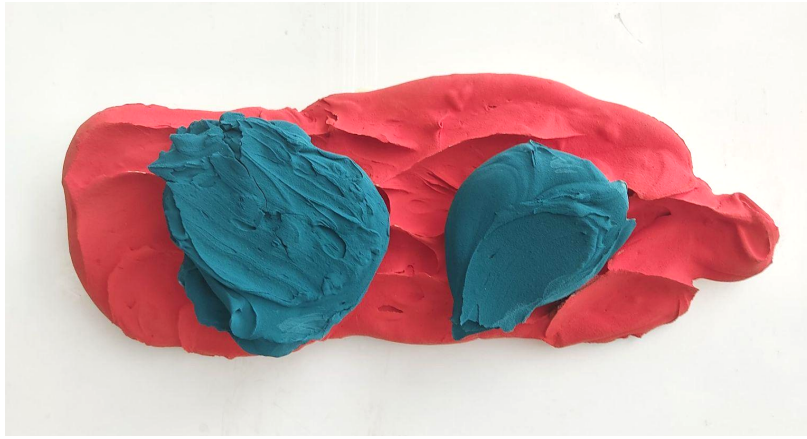


Figure 14. Experimental 5, 2024

In the Experimental 1-100 series, the materiality of the ceramic material is at the forefront rather than the conceptual story of the artist. As mentioned earlier, in contemporary art, the materiality of the works and the properties of the materials used often seem to be under-appreciated or not at all important. Art is now largely evaluated within a conceptual framework, and while this approach glorifies art as an idea, it does not emphasise the physical qualities and materials of the works. This has led to a phenomenon defined as the loss of materiality in art. The message conveyed by the artist is defined in a way that is less and less dependent on its material. Despite this tendency in contemporary art, the importance of materiality and the form of expression are reconsidered especially in experimental art. Although there are approaches that claim the opposite, materiality continues to be at the basis of art.



Figure 15. Experimental 6, 2024



Figure 16. Experimental 4, 2024

Materials are the elements from which things are made. Materials have different properties. They can be smooth or rough, hard or soft, heavy or light, fragile or durable. Artists choose these materials because of their specific properties. The same material can be used in very different ways and produce very different results. As stated here, materials play an important role in the process of art creation. Materials are not only tools, but also essential components of composition and symbolic expression. Contemporary art is often considered in a conceptual framework beyond the physical. This creates the perception that art is an abstract form, like a thought. However, the history of art has been intertwined with objects. Even performance art, events or actions are based on materials loaded with symbolic contexts and values. Objects have always been vehicles for carrying and transmitting meanings and emotions.

Conclusion and Discussion

This study examines the role of ceramic materials in experimental art practice and examines the aesthetic and conceptual consequences of the dynamic relationship between the artist and the material. The findings of the study show that ceramic materials go beyond being merely a tool and function as an active participant in the creative process. The process-oriented approach underlying experimental art allows the artist to establish a dialogue without intervening in the natural structure of the material and to include randomness in the creative process. The plastic structure of clay responds to the artist's immediate interventions, enabling the emergence of original forms and unexpected results.

The works of artists Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora demonstrate how ceramic material transforms into a language of expression through randomness and transformation processes. Orozco's unexpected surface traces obtained with a mud ball rolling on the street, Ömer Emre Yavuz's physical interventions in the material, and Funda Susamoğlu's process-oriented production method emphasise the importance of the collaborative dialogue that artists establish with the material. At this point, the ceramic material emerges not only as a tool under the control of the artist, but also as an actor that triggers creativity. On the other hand, Héctor Zamora's work is an example of experimental art, which is conceptually shaped on the basis of the cultural meaning of the material, but where random results emerge with the performance.

John Dewey is an important figure who defends the relationship between art and experience, and in his book 'Art as Experience' (2005) he emphasises that art is based on experience as a life practice. On the other hand, thinkers who argue the opposite of this view claim that art is independent of experience by emphasising its autonomy, pure aesthetic values or formal structure. At the beginning of the 20th century, Clive Bell, one of the thinkers who can be seen as the opposite of Dewey's philosophy, argued that the essence of art is "formalism", in other words, he stated that the basis of art is aesthetic forms (forms) rather than experience (Bell, 2005). According to Bell, what makes a work of art valuable is the aesthetic forms it contains and the autonomous structure of art. This contradicts Dewey's emphasis on experiential and contextual. Like Bell, Clement Greenberg is another thinker who argues against Dewey's philosophy of experience. In his defence of modernist art, Greenberg, like Clive Bell, emphasises the autonomy of art. According to him, art should go beyond experience or contextual references and focus on its own formal characteristics (Greenberg, 1997). These thinkers advocate a more formalist and autonomist philosophy of art that opposes Dewey's understanding of art based on experience.

On the other hand, Sol LeWitt, one of the representatives of Conceptual art, wrote in his essay "Paragraphs on Conceptual Art" (1967): "In art, the idea or concept is the most important part of the work of art... all planning and decision-making is done in advance and the implementation of the idea is secondary. The idea becomes a machine that makes art (LeWitt, 1967, p.12)." With this discourse of LeWitt, he completely destroys the meaning and importance of the process in art production. While the fact that the basic philosophy of experimental art is built on uncertainties means that it contradicts Sol LeWitt's discourse, the findings obtained in this study support Dewey's philosophy and reveal that process and experience are indispensable elements of experimental art.

In today's world where art is increasingly evaluated within a conceptual framework, it is clear that the necessity of re-emphasizing the aesthetic and intellectual importance of the material is necessary. This organic relationship between the artist and the material shows that in experimental art practice, process and coincidence contribute to artistic production. In accordance with the spirit of experimental art, the unexpected results offered by the material direct the artist's creativity while increasing both the aesthetic and conceptual depth of the work. In this context, the dialogue established between the artist and the material is strengthened by the speech act of the material.

As a result, the use of ceramic material in experimental art practice encourages artists to respect the material, collaborate with it and transform the process into a creative pursuit. This study reveals that ceramic material contributes to both the practical and theoretical dimensions of contemporary art and opens up new areas of expression for artists. Strengthening the dialogue based on the material in experimental art practices and the artist's focus on the process and establishing an organic relationship with the material allow for the emergence of original and innovative works.

Recommendations

Within the scope of this research, the role of ceramic material in experimental art practice has been analysed. In future studies, the following suggestions are offered to contribute by expanding this topic:

Recommendations for Researchers

The application of digital production technologies (3D printing, CNC machines, etc.) with ceramic material can lead to innovative results in experimental art practices. On the other hand, the effects of cultural factors on artistic production can be analysed by investigating the effects of historical and symbolic uses of ceramic material in different cultures on experimental art. Further studies on these subjects are recommended.

Recommendations for Applicants

Developing new techniques in the production of a traditional material such as ceramics by going beyond the known shaping techniques can provide experimental artists with a creative freedom. Randomness, one of the basic elements of experimental art, should be accepted as part of the process and uncontrolled results should be considered as part of artistic production. By understanding the language of ceramic material well and collaborating with it, new forms can be created both physically and conceptually. Focusing on the process rather than the result in artistic creation will help to achieve unexpected forms. The dialogue that practitioners establish with the material throughout the process should be kept in the foreground.

Limitations of the Study

In the study, the works of four selected artists were analysed by focusing only on ceramic material. The insufficient number of sources related to the topic in the literature has emerged as a challenging factor.

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Research Article

Adapting colourstrings songs to Turkish with pentathlon principles¹

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Abstract

Based on the Zoltán Kodály philosophy, the Colourstrings approach is an instrumental teaching method designed to enhance the enjoyment of students in violin education through activities such as singing, playing, and storytelling, as featured in the introductory book *Violin A*. This study aims to explore how the songs in the Colourstrings method can be effectively incorporated into instrumental education and how Turkish lyrics can be adapted for these songs. It is hypothesized that this adaptation would contribute to the wider adoption of the method by violin educators in Türkiye, thereby increasing its impact on music education in the country. This research specifically focuses on adapting the songs in the *Violin A* method-used in the initial stages of violin education within the Colourstrings approach-into Turkish, following Peter Low's Pentathlon Principles. These principles include Singability, Sense, Naturalness, Rhythm, and Rhyme, which guide the creation of lyrics that adhere to the rules of prosody. In this study, five selected songs from the *Violin A* method-Look Lamb Look, Swallows in the Sunshine, Harry Hare, Hey Beetle, and The Wicked Magpie-were systematically analyzed and tabulated. The content of these songs was adapted into Turkish lyrics following the Pentathlon Principles, aiming to make the Colourstrings approach more relevant and accessible for Turkish music education.

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Introduction

Children's songs serve as essential tools that facilitate the easy transmission of the desired behaviors to students throughout the music education process (Özparlak & Sonsel, 2020; Sonsel, 2019). Children's songs function to improve students' musical hearing abilities, contribute to their personality and language development, convey the rules of society and our national values to the students, and allow them to make music cooperatively (Çevik & Güven, 2011; Göher, 2006). There are studies indicating that school songs are utilized when transferring knowledge in different fields and in shaping student behavior. In his 2024 study, Kurtlu examined the teachability of literary devices through song lyrics in Turkish language classes and obtained positive results (Kurtlu, 2024). Okay (2011) who emphasized the importance of singing in his study, stated that as far as the similarities between the song and linguistic structures are concerned, starting from the types of works related to the song-like playing in order to be familiar with the instrument would make positive contributions to the player. Previous studies revealed that many techniques in vocal music corresponded to the instrumental music. While many themes such as articulation, vibrato, form, musical sentence and language are crucially significant in vocal music, this is true in instrumental music as well (Bernhard, 2014; Okay, 2011). The term Cantabile,

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which is frequently encountered in instrument education, stems from the word *Cantare*, which means a song or singing a song. *Cantabile* is a musical term in which a playing style similar to the human voice is adopted in instrumental music and is generally defined as playing with a full exposition like singing (Okay, 2011; Say, 2010). From this perspective, the use of songs in instrumental education is particularly significant. Songs play an equally important role in this context as they transition from familiar melodies to unfamiliar ones, facilitating the learning process.

The Colourstrings approach, originally developed for violin education, is a music teaching method that was developed, based on Kodály's philosophy, for preschool children by Géza Szilvay and his brother Csaba Szilvay in 1971 (Çoban & Soykunt, 2021; Καρανδινός, 2014; Ruokonen, 2018; Sanzone, 2017; Voima, 2009). It is clear that this approach, which facilitates and makes it fun to read notes by using colors and symbols in early-age violin education, has enabled the students to succeed in the right-hand and left-hand techniques, in the ability to read notes, in playing in chamber music, in the issues of improvisation and transpose in the violin learning process (Καρανδινός, 2014; Sanzone, 2017). Activities such as singing, playing, and storytelling, featured in the Violin A book developed for the beginner stage within the Colourstrings approach to violin education, help students enjoy the learning process (Voima, 2009).

The Colourstrings approach, which makes use of colors and symbols, both positively contributes to students' more permanent learning by internalizing music with the songs included in the method, as well as their being able to read music easily and enjoyably. From this perspective, identifying the songs used in the Colourstrings approach within instrumental training methods and writing Turkish lyrics for these songs are expected to enhance the effectiveness of this approach in music education in Türkiye. Children's songs are grouped under four titles in Türkiye. These are adaptation, imitation, folk songs and contemporary Turkish school songs (Sun, 2006, p. 110). The melodies of foreign countries and the songs for which lyrics are written in our mother tongue are called adaptation songs (Göher, 2006). The songs taught in music education in our country are predominantly adaptation songs taken from German, French, English, Italian, etc. melodies and then lyrics are written in Turkish (Sun, 2006). Even though there is no criterion for measuring or assessing the music translated into a different language, scientists of translation have generated generalizable common points without ignoring the possibility of emerging different aesthetic perceptions (cited in Yılmaz & Ceylan, 2022, p. 276). There are contemporary translation theories that can enlighten us in determining the quality of translations. Examples of these include target-oriented theory, skopos theory, and relevance theory (Ece, 2007). In order to identify the relevance of the songs adapted relevantly, Peter Low's Pentathlon Principles, which have been created by emphasizing five main items, can be utilized.

Peter Low's pentathlon principles are (1) Singability, (2) Sense, (3) Naturalness, (4) Rhythm, and (5) Rhyme (Rhyme/fit) (Low, 2005, p. 191). Singability is a principle in which it is aimed to perform a comfortable singing in the lyrics of the new song, as in the lyrics of the previous song and the similarity of the musical accents in the newly created song with the first song is taken into account. Another principle that should be considered when dealing with the comfortable singing of song lyrics is the principle of sense. It is crucially significant to write lyrics and melodies close to the meaning of the first (original) song in an attempt to give the same message or feeling to the other party. Naturalness puts emphasis on the naturalness of the vocal range and word order of the song. In this particular section, stereotypes, inverted word order, substitution of accents, broken rhythms and inappropriate solutions should be avoided. In addition to all these, it is believed that the number of syllables of the song should not be changed in the rhythm principle. The basic aim here is to write new lyrics depending on the number of syllables. More syllables can be obtained in some crucial cases by dividing the prolonged sounds, or fewer syllables can be obtained by lengthening the repeated notes on the same sound. Therefore, a healthier adaptation occurs in terms of rhythm without distorting the melody of the first song. Finally, regarding the rhyme principle, Peter Low stated, "Yes, I'm going to rhyme slightly. However, I will seek some flexibility" (Low, 2005, pp. 192-199).

Even though the principle that Low attaches the greatest importance to is singability, the challenges encountered in music translation are generally related to the criteria of melody, rhythm, emphasis, etc. (Low, 2005; Yılmaz & Ceylan, 2022). In an attempt to achieve harmony between the melody and the lyrics, the end of the syllables of the words in the song is examined. If the syllable ends with a vowel, it is called an open syllable, and if it ends with a consonant, it is called

a closed syllable. This rhythmic movement, which helps us decide how long we should extend the syllable, is called prosody (Okay, 2011). This study aimed to adapt the songs from the Violin A method, used at the beginner level of violin education within the Colourstrings Approach-one of the newer approaches in Türkiye music education-into Turkish, following Peter Low's Pentathlon Principles.

Method

Within the context of the study, the songs present in the Violin A method prepared in line the Colourstrings approach were identified, the contents of these songs were tabulated, Turkish lyrics were written in accordance with the rules of prosody and rhythmically within the framework of Peter Low's pentathlon principles. During the period in which the songs were identified and noted, the method of Géza Szilvay's "Violin ABC Book A" and the books by Géza Szilvay, Tuulia Hyreske and Angela Ailes' "Singing Rascals (La - Pentatonic)" were utilized. The songs illustrated with colors, symbols and lyrics in the Violin A method are included in the "Singing Rascals (La - Pentatonic)" book with their notes and lyrics. The songs selected from the first book of violin teaching methods, *Violin A*, are identical to those included in the preschool music education books of the Colourstrings Approach. The songs taught within the scope of music education are also encountered during the instrument learning process. The primary aim is to enable children to easily apply melodies, already familiar to their ears, on the instrument they are learning. It is anticipated that the use of Turkish lyrics while performing these familiar melodies on the violin will enhance the effectiveness and dissemination of the method among students learning the violin with this approach in Turkey.

During the process of translating the selected songs into Turkish, minor rhythmic modifications were made to the first song to ensure compliance with the principles of singability and sense. The second song was translated according to these same principles, and since no rhythmic changes were necessary, the principles of naturalness and rhythm were also maintained. The third song was translated with a focus on singability, which consequently preserved naturalness and rhythm; however, slight alterations in sense were noted, and the rhyme principle was not observed. In the fourth song, adjustments to sense were made to avoid any changes to the rhythm. Although the fifth song remained consistent with its original animal theme, minor modifications were introduced to ensure singability. However, in this case, the rhyme principle took precedence, resulting in a compromise on the rhythm principle.

Results

In this study, five songs present in the Violin A method of the Colourstrings approach were adapted into Turkish according to the Peter Low's pentathlon principles. The principles and prosody/rhythmic compatibility of these songs translated into Turkish are available in the results. The names of the Turkishized songs, the books they are included in, the page they are on, the number of measures and the sound widths are presented in Table 1.

Table 1. Characteristics of the songs included in the Colourstrings Violin A method

Name of the song	The books it is included in	The page number	The meter number	The sound ambitus
Look Lamb Look	Violin A	54 and 55	2/4	Sol ¹ - mi ¹
	Singing Rascals -Pentatonic	2		
Swallows in the Sunshine	Violin A	56 and 57	2/4	La ¹ - sol ¹
	Singing Rascals -La	2		
Harry Hare	Violin A	60 and 61	2/4	La ¹ - mi ¹
	Singing Rascals -Pentatonic	4		
Hey Beetle	Violin A	64 and 65	2/4	Sol ¹ - do ¹
	Singing Rascals -Pentatonic	6		
The Wicked Magpie	Violin A	68 and 69	2/4	Do ² - sol ¹
	Singing Rascals -La	6		

Table 1 comprehensively illustrates on which page the songs Look Lamb Look, Swallows in the Sunshine, Harry Hare, Hey Beetle, and The Wicked Magpie present in the Colourstrings Violin A method are included in the Singing Rascals - Pentatonic and Singing Rascals - La books, their meter numbers and sound ambitus. It was found that most of these songs were written in the pentatonic order, all songs were written with 2/4-meter number, and the sound ambitus were mostly in the Do²- Sol range.

The first song titled “Look Lamb Look” in the Colourstrings Violin A method is illustrated in Figure 1.

Figure 1. The song “Look Lamb Look” in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of sol - mi, was played by the students with different techniques within the method. The same song is also included in the books in the preschool music education of the Colourstrings approach. Figure 2 contains the visual of the song “Look Lamb Look” in the Singing Rascals - Pentatonic book used in preschool music education.

Figure 2. The song “Look Lamb Look” included in the Singing Rascals - Pentatonic book (Szilvay et al., 2020a)

The song in Figure 2 is taught to the students in the pre-school music education process as part of the Colourstrings approach. The same song is practiced with different techniques and methods for the students who commence their violin education. The original lyrics of this song and its Turkish lyrics are presented in Table 2.

Table 2. Lyrics of the song Look Lamb Look

Original Lyrics of the Song (In English)	Turkishized Lyrics
Look lamb look.	Bak kuzu bak
See my pretty kite fly, with the swallows so high.	Yukarıya bak Tepelere haydi
Look lamb look.	Bak kuzu bak

When Table 2 is examined, it is clear that the lyrics were compatible with the principle of singability, one of Peter Low's pentathlon principles, since the lyrics of the Turkishized song were as easy to read as the lyrics of the original song; since the lyrics in the original were written based on the animal theme, it was compatible for the principle of sense; and the principle of naturalness was achieved since the accent places of the Turkishized song did not differ considerably and the sound width did not change.

Nevertheless, in order for the Turkishized song to be similar in meaning to the original song, the elongated sounds (quarter notes) were converted into shorter sounds (octal notes) and there was an increase in the number of syllables; therefore, it did not comply with the rhythm principle. Finally, the Turkishized song was written in a certain rhyme pattern.

When the song titled "Look Lamb Look" was Turkishized, it was aimed to be compatible with the prosodic open syllable and closed syllable rules, taking into account the Peter Low's pentathlon principles as well as the prosody rules. The Turkish lyrics of the song "Look Lamb Look" and the representation of the lyrical notes in terms of prosody/rhythmic harmony are illustrated in Figure 3.

BAK KUZU BAK

Söz: Elif Aydın

so mi

Bak ku - zu bak Yu - ka - rı - ya bak bak

— . . — — —

5

Te - pe - le - re hay - di Bak ku - zu bak

. . . . — — — . . —

Figure 3. Turkish lyrical notes of the song Look Lamb Look

Considering the Figure 3, it is evident that long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

The second song of the Violin A method is "Swallows in the Sunshine" and is illustrated in Figure 4.

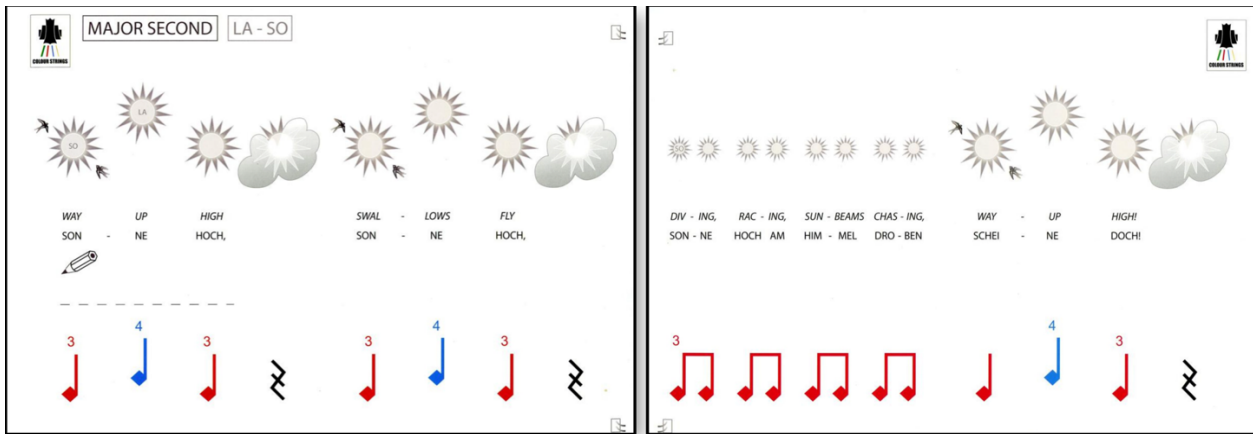


Figure 4. The song titled “Swallows in the Sunshine” present in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of la - sol, was played by the students with different techniques within the method. The same song is also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 5 illustrates the representation of the song titled “Swallows in the Sunshine” in the book Singing Rascals - La.

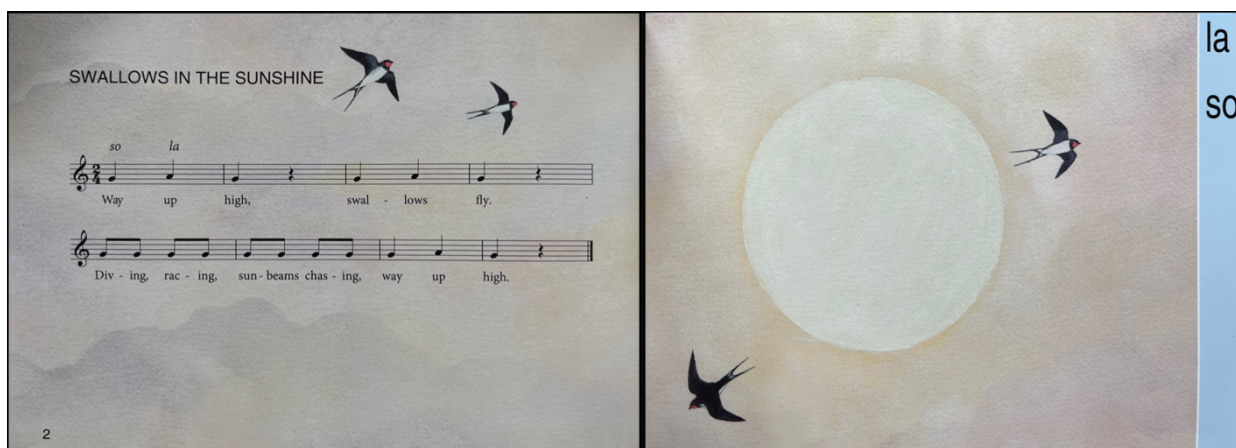


Figure 5. The song titled “Swallows in the Sunshine” available in the book Singing Rascals - La (Szilvay et al., 2020)

The original and Turkish lyrics of the song “Swallows in the Sunshine” are presented in Table 3.

Table 3. Lyrics of the song Swallows in the Sunshine

Original Lyrics of the Song (In English)	Turkishized Lyrics
Way up high, swallows fly.	Kırlangıç (Swallow) Kırlangıç
Diving, racing, sunbeams chasing, way up high.	Yukarıya tepelere Uç, uç, uç

Table 3 illustrates that the Turkish lyrics of the Swallows in the Sunshine song were compatible with the Peter Low’s singability principle, the theme of the Turkishized song was similar to the lyrics in the first song, in line with the principle of sense, and the principle of naturalness was achieved since the accent places of the Turkishized song did not differ a great deal and the sound width did not change. It is clear that the original song and the Turkishized song were compatible with the rhythm principle because they were exactly the same rhythmically. Nevertheless, the Turkishized song did not comply with the rhyme rule in terms of the words created to ensure its compliance with the other principles.

While Turkishizing the song “Swallows in the Sunshine”, it was aimed to comply with the rules of open syllable and closed syllable in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. Figure 6 illustrates the Turkish lyrics of the song “Swallows in the Sunshine” and the representation of the lyrics in terms of prosody/rhythmic harmony.

KIRLANGIÇ

Söz: Elif Aydın

so la

Kır - lan - gıç kır - lan - gıç

5

Yu - ka - rı - ya te - pe - le - re uç uç uç

Figure 6. Turkish lyrical notes for the Swallows in the Sunshine song

As far as Figure 6 is concerned, it is evident that the long sounds were written in closed syllables and short sounds were written in open syllables. It is possible to interpret that it was highly compatible with the Peter Low's rhythm principle, as there was no rhythmic difference with the original song.

Figure 7 illustrates the third song of the Violin A method, "Harry Hare".

MAJOR SECOND and MINOR THIRD LA-SO-MI

HAR - RY HARE IS IN A HUR - RY, FULL OF CARE AND FULL OF WOR - RY.
HA - SE HANS RENNT SCHNELL SO SCHNEL - LE LUS - TIG Ü - BER STEIN UND SCHWEL - LE

HAR - RY HARE IS LATE FOR TEA. WHAT A NAUGH - TY HARE IS HE!
RENNT SCHON Ü - BER'S GLAT - TE EIS. EL, WIE IST DER SCHNEE SO WEIß!

Figure 7. The song titled "Harry Hare" included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included La-mi sounds, was played by the students with different techniques within the method. The same song is also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 8 illustrates the representation of the song "Harry Hare" in the book *Singing Rascals - Pentatonic*.

HARRY HARE

so la mi

Har-ry Hare is in a hur-ry, full of care and full of wor-ry.

Har-ry Hare is late for tea. What a naugh-ty hare is hel

la
so
mi

Figure 8. The song "Harry Hare" include in the *Singing Rascals - Pentatonic* book (Szilvay et al., 2020a)

Table 4 illustrates the original and Turkishized lyrics of the song “Harry Hare”.

Table 4. Lyrics of the song “Harry Hare”

Original Lyrics of the Song (In English)	Turkishized Lyrics
Harry Hare is in a hurry, full of care and full of worry.	Patileri mini Endişeli aceleci
Harry Hare is late for tea.	Bana neşe veriyor
What a naughty hare is he!	Sevgi dolu köpeğim

When Table 4 is examined, it is obvious that the Turkish lyrics of the song “Harry Hare” were compatible with the Peter Low’s singability principle, the theme of the Turkishized song was similar to the theme in the first song and comply with the principle of sense; however, while the animal mentioned in the original song was a rabbit, it was a dog in the Turkishized song. It is noticeable that the song complied with the principle of naturalness due to the fact that the accent places did not differ considerably and there was no change in sound width, and it complied with the rhythm principle since the original song and the Turkishized song were exactly the same rhythmically. Nevertheless, the Turkishized song did not comply with the rhyme rule in terms of the words created to ensure its compliance with the other principles.

While Turkishizing the song “Harry Hare”, it was aimed to comply with the open syllable and closed syllable rules in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles.

Figure 9 illustrates the Turkish lyrics of the song “Harry Hare” and the representation of the lyrics in terms of prosody/rhythmic harmony.

SEVGİ DOLU KÖPEĞİM

Söz: Elif Aydın

so la mi

Pa - ti - le - ri mi ni mi ni, En - di - şe - li a - ce - le - ci,

5

Ba - na ne - şe ve - ri - yor Sev - gi do - lu - kö - pe - ğim

Figure 9. Turkishized lyrical notes of the song “Harry Hare”

When Figure 9 is examined, it is clear that long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

Figure 10 illustrates the fourth song of the Violin A method, “Hey Beetle”.

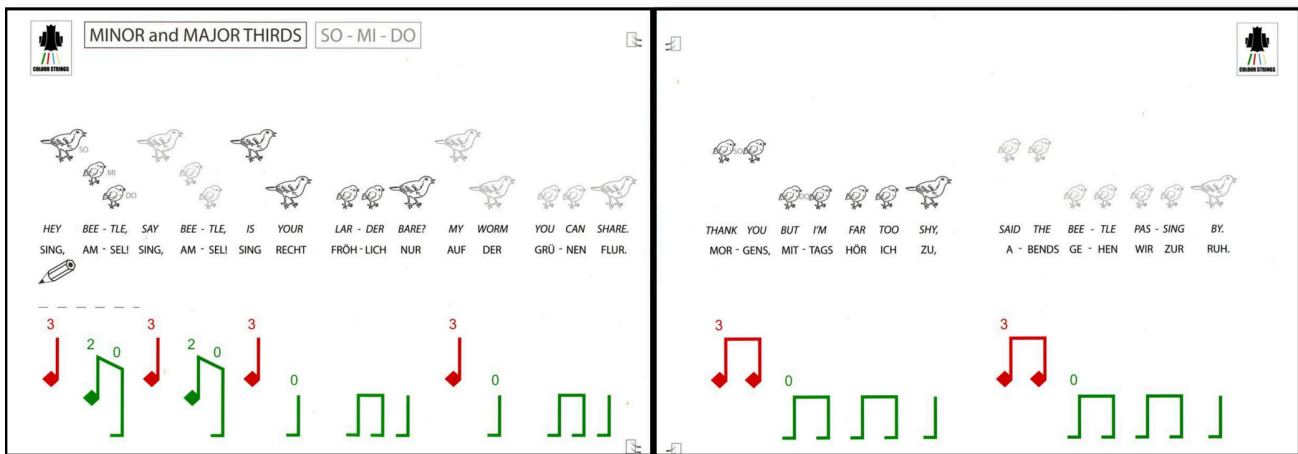


Figure 10. The song “Hey Beetle” included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included the sounds of sol - do, was played by the students with different techniques within the method. The same song was also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 11 illustrates the representation of the song “Hey Beetle” in the book *Singing Rascals - Pentatonic*.



Figure 11. The song “Hey Beetle” included in the *Singing Rascals - Pentatonic* book (Szilvay et al., 2020a)

Table 5 illustrates the original and Turkishized lyrics of the song “Hey Beetle”.

Table 5. Lyrics of the song “Hey Beetle”

Original Lyrics of the Song (In English)	Turkishized Lyrics
Hey beetle,	Hey arı, hey arı
say beetle, is your larder bare?	Koş gel yanıma
My worm you can share.	Sen, ben gidelim
“Thank you but I’m far too shy,”	Sarı güle bakalım
said the beetle passing by.	Polenini alalım

When Table 5 is examined, it is obvious that since the lyrics of the Turkishized song were read as comfortably as the lyrics of the original song, it was compatible with the Peter Low’s pentathlon principles in terms of the principle of singability; the word “Hey” was used in a way that was compatible with the principle of sense, despite the fact the animal in the original of the song was an insect, it was changed to a bee in the Turkishized song; the Turkishized song complied with the principle of naturalness since the accent places did not show much difference and the sound width did not change; the original song and the Turkishized song were exactly the same as the rhythm principle.

While Turkishizing the song “Hey Beetle”, it was aimed to comply with the rules of open syllable and closed syllable in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. The Turkish lyrics of the song “Hey Beetle” and the representation of the words in terms of prosody/rhythmic harmony are presented in Figure 12.

HEY ARI

Söz: Elif Aydın

so mi do

Hey ar - ri hey a - ri koş gel ya - nı - ma sen ben

6

gi - de - lim sa - rı gü - le - ba - ka - lım po - le - ni - ni a - la - lım

Figure 12. Lyrical notes of the song “Hey Beetle”

Considering the Figure 12, it is obvious that the long sounds were written in closed syllables and short sounds were written in open syllables. It is possible to say that writing them in this way positively contributed to the easy readability of the song and augmented its compliance with the principle of singibility, which Peter Low found the most important.

The fifth song of the Violin A method, “The Wicked Magpie” is illustrated in Figure 13.

MAJOR SECOND - MINOR and MAJOR THIRDS LA - SO - MI - DO

LA SO MI DO

HES A VE - RY NAUGH - TY MAG - PIE. ALL HIS MAG-PIE FRIENDS ARE VE-RY NAUGH-TY TOO.
AUF DER STAN - GE SIT - ZEN AL - LE SIE-BEN EL-STERN SIT-ZEN DORT GANZ DICHT AN DICHT.

LA SO MI DO

SOME-TIMES THEY GO STEAL-ING, SOME-TIMES THEY GO STEAL-ING. NAUGH-TY MAG-PIE WHAT ARE WE TO DO?
SIE - BEN EL - STERN KRÄ - HEN, WOL - LEN SIL - BER STEH - LEN. EINS, ZWEI, DREI, SCHON SIND SIE AL-LE WEGI!

Figure 13. The song “The Wicked Magpie” included in the Colourstrings Violin A method (Szilvay, 2022)

This song, which included do’sol sounds, was played by the student with different techniques within the method. The same song was also included in the books prepared for pre-school music education of the Colourstrings approach. Figure 14 illustrates the representation of the song “The Wicked Magpie” in the book *Singing Rascals - La*.

Figure 14. The song “The Wicked Magpie” included in the book *Singing Rascals - La* (Szilvay et al., 2020)

Table 6 illustrates the original and Turkishized lyrics of the song “The Wicked Magpie”.

Table 6. Lyrics of the song “The Wicked Magpie”

Original Lyrics of the Song (In English)	Turkishized Lyrics
He’s a very wicked magpie.	Sen çok haylaz bir tavşansın
All his magpie friends are very wicked too.	Ovalara, tepelere kaçarsın
Sometimes they go stealing,	Ovadaki avcı, seni yakalarsa
Sometimes they go stealing.	Hepimizi çok üzersin
Wicked magpie what are we to do?	

In Table 6, it is clear that since the Turkishized song was easy to read, it was compatible with the Peter Low’s singability principle. Based on the lyrics in the original song, within the scope of the principle of sense, the animal theme in the Turkish translation was complied with. While the animal mentioned in the original of the song was a magpie, it was changed to a rabbit in the Turkishized song. It is apparent that the principle of naturalness was complied with since the accent places of the Turkishized song did not differ considerably and the sound width did not change. In order for the Turkishized song to comply with the principle of naturalness, rhythmic variation was used; therefore, compliance with the rhythm principle failed to be achieved. Finally, it is clear that the Turkishized song was compatible with the rhyme principle due to the similarity in the last syllables.

While Turkishizing the song “The Wicked Magpie”, it was aimed comply with the open syllable and closed syllable rules in terms of prosodic, considering the prosody rules as well as the Peter Low’s pentathlon principles. Figure 15 illustrates the Turkish lyrics of the song “The Wicked Magpie” and the representation of the words in terms of prosody/rhythmic harmony.

HAYLAZ TAVŞAN

Söz: Elif Aydın

so la mi

Sen çok hay - laz bir tav - şan - sın O - va - la - ra

6

te - pe - le - re ka - çar - sın O - va - da - ki av - cı

10

se - ni ya - ka - lar - sa He - pi - mi - zi çok ü - zer - sin

Figure 15. Turkish lyrical notes of the song Wicked Magpie

As far as Figure 15 is concerned, it is apparent that the long sounds were written in closed syllables and short sounds were written in open syllables. Writing them this way can be interpreted as a contribution to the easy readability of the song and enhancing its compliance with the principle of singability, which Peter Low considered the most important.

Discussion and Conclusion

Children's songs taught within the scope of music education positively contribute to the ability to easily teach the skills aimed to be acquired by the students. Furthermore, the use of songs supports the instrument learning process of the students since they proceed from the familiar melodies to the unfamiliar ones. It is clear that the use of songs in instrument training was noticeable and it was stated in many sources in the relevant literature that singing before instrument training was effective in the instrument learning process of the students and positively contributed to this process (Boshkoff, 1991; Houlahan & Tacka, 2008).

Furthermore, it is considered significant to utilize songs in the mother tongue in instrument training. In the thesis of Aydın (2023) in which she studied the applicability of the Colourstrings approach in Türkiye, it was reported that the participants suggested that the songs included in the methods should be Turkishized, with the idea that it would expand and facilitate the use of the method. As far as this suggestion is concerned, it was aimed to Turkishize the songs in the Colourstrings approach so that they can be taught more easily in the process of violin education in Türkiye. In this sense, the children's songs in the "Violin A" book were Turkishized within the framework of Peter Low's pentathlon principles and prosody rules. When the relevant literature is reviewed, it is clear that the songs were translated into Turkish or that there were various studies conducted on Turkishized songs (Odacıoğlu, 2018; Öndeş, 2019; Yaman, 2021; Yılmaz & Ceylan; 2022).

As far as the results are concerned, it was concluded that all the Turkishized songs complied with the principle of singability, which Peter Low considered the most important. Similarly, it is evident that all the Turkishized songs

complied with the principle of naturalness, due to the fact that the sound width of the Turkishized songs did not change and that they were written with due attention to the prosody rules. In order to comply with the principle of sense, the lyrics of the same theme as the original song were preferred; however, the animal species within the theme differed. Along these lines, it is evident that most of the Turkishized songs were compatible with the principle of sense. Besides, the songs that were deemed to be compatible with the rhythm principle, it was concluded that the rhythms were transformed in some songs in order to comply with the principle of sense and naturalness in the Turkishized songs, and therefore some songs did not comply with the rhythm principle. It is evident that majority of the songs were compatible with the rhyme principle; however, some of the songs that were not translated into Turkish were Turkishized without considering the rhyme scheme in order to comply with the other principles.

Similarly, Nordfjellmark's 2020 study examined the songs of a music group translated from English to Norwegian using Peter Low's principles. The findings revealed analysis results indicating that the Pentathlon principles could be applied (Nordfjellmark, 2020).

Recommendations

In line with the results of this study, it is recommended that;

- Studies can be implemented in an attempt to Turkishize the other songs used in the Colourstrings approach
- The Turkishized songs can be used in the education processes in terms of popularizing the Colorstrings approach in our country
- Furthermore, Turkish songs can also be included within the educational processes due to the adaptation of this approach to the target culture.

Limitations of Study

The Colourstrings approach, inspired by the music teaching philosophy of Hungarian composer, musicologist, and music educator Zoltán Kodály, is a method focused on instrumental education. In addition to books adapted for viola, double bass, guitar, piano, and flute, the Colourstrings approach also includes music books designed for early childhood use before beginning formal instrumental training. The songs featured in these early childhood music education books are later incorporated into the books used during the process of learning an instrument. This study is limited to the songs used in the Violin A, the introductory book for violin training, and the Singing Rascals - La and Singing Rascals - Pentatonic methods, which are employed in early childhood music education.

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Research Article

Examining the instructional strengths of Turkish music cello training methods

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Abstract

The performance of Turkish music on the cello has developed with the unique styles of artists and has been transmitted to future generations through the meşk system. Since there is no specific method or applied approach written specifically for Turkish music, education has been entirely based on the Western system up to the present day. To outline the current state of cello education and to view the shortcomings in this field from a broader perspective, it is important to evaluate Turkish music cello education in terms of aspects such as method, curriculum, resources, and a common language in education. This study aims to examine the methods used in Turkish music cello education in terms of their use of music pedagogical methods. Since the study was conducted by analyzing the sources available in the literature through the document analysis technique, it is a study in line with the qualitative research method. During the research process, five methods related to Turkish music were identified. The accessible methods include Barış Demirci's book "Turkish Music Scales for Cello", Levent Değirmencioğlu and Hacı Mehmet Andaç's book "Cello Education in Turkish Music", Sıtkı Bahadır Tutu's book "40 Makamsal Etudes for Cello", Taner Topaloğlu's book "Anatolian Melodies with Thumb Technique in Cello Education", and Mehmet Can Çiftçi'başı's book "Turkish Folk Melodies Album for Cello." The content analysis of these books was conducted, and their scope and content analyses were summarized and presented in tables. Through the analyses, it was observed that two of the books are based on the tempered system, while the other books are methods aimed at teaching the fundamental makam and usul of Turkish music through etudes and schematic representation approaches, targeting intermediate levels. In addition to the methods, a review of these written on cello education in the literature concluded that the main issues in Turkish music cello education are curriculum, applied methods, resource and method deficiencies, content inadequacies in methods, the working environment in educational institutions, insufficient lesson hours, and lack of materials. To solve these issues and to elevate cello education to a better level, solution suggestions have been presented.

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Introduction

Among the traditional methods used in instrument teaching from past to present, the meşk system has been a method where makam, usul, and pieces are taught to students through listening, observing, and imitation within the master-apprentice relationship. This method has helped students develop their hearing, learn the repertoire, and enhance their musical sensitivity. Additionally, methods such as solfège, theory and practice, group lessons, the use of technology, workshops, seminars, concerts, music camps, and master performances have been utilized to achieve educational goals.

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The selection of methods in teaching Turkish music depends on factors such as the student's age, level, learning style, and goals. The most effective method is to use and harmonize different approaches, providing the student with comprehensive gains. In teaching Turkish music, the primary aim is to actively engage the student in the process and support their musical development. By using various methods and tools, it is possible to create a learning environment suitable for each student. Alongside the methods used in instrument teaching, there has arisen a need to write methods to systematize and standardize the taught knowledge and techniques, to establish a common language, and to present these scientifically. "The first instrument methods in Ottoman/Turkish music, in the Western sense of virtuosity, emerged in the early 20th century. As the concept of virtuosity began to be integrated into Ottoman/Turkish music, the number of compositions written for instruments used in this music increased, and in parallel with these developments, instrument methods started to be written" (Kaptan, 2022, p. 98).

The strength of a teaching method is associated with concepts such as its effectiveness, depth, learner-centeredness, flexibility, applicability, and efficiency. A teaching method's strength can be evaluated based on these aspects. Among the instruments used in Turkish music, the cello, which is of Western origin in its current form, has started to be included in Turkish music ensembles. It is known that the teaching of this instrument has been carried out not through methodological approaches as in Western music but rather through the *meşk* system. "The cello, which began to be used in Turkish music with the establishment of Mızika-yı Hümayun in the 19th century, was first included in ensembles by Tanbûri Cemil Bey" (Tutu, 2001, p. 24). "Although the cello serves as the tenor instrument in the violin family, it has generally been used in Turkish music to provide bass richness. Therefore, and due to technical limitations in playing, the cello did not play as active a role as other instruments in past performances" (Değirmencioglu, 2006, p. 7).

The performance of Turkish music on the cello has developed through individual creativity and its transmission to future generations via the *meşk* system. Institutionally, its teaching was first included in 1936 in the composition department of the Ankara State Theater, followed by Istanbul Technical University in 1976 and Ege University State Conservatory in 1990. An examination of the processes of Turkish music cello education, which has continued for many years, reveals that traditional Turkish music repertoire, both instrumental and vocal works, has been used as sources. When we analyze the curricula of institutions providing Turkish music cello education, it is observed that resources used at the beginner level are predominantly Western-based. However, the reliance on the same resources for two vastly different systems—Western and Turkish music, which differ significantly in terms of sound systems and performance characteristics—restricts Turkish music education and performance practices.

Today's studies on Turkish music cello education rely on the recordings of prominent performers, theses, and scientific articles that concretize technical and stylistic features. Most of these studies cover intermediate and advanced levels. For beginner-level studies, it is observed that many are based on Western sources or presented in conjunction with them. This study is important for evaluating and addressing the deficiencies in Turkish music cello education from the perspectives of methods, curriculum, resources, and materials. By compiling the written methods and theses in the field, analyzing their content, and highlighting their contributions or areas needing improvement, this research aims to guide educators currently working or planning to work in this area. By identifying contributions and shortcomings, the study also provides suggestions to enhance cello education and elevate it to a better level. This research aims to examine the methods used in Turkish music cello education in terms of their application of music pedagogical methods.

Problem of Study

The main research problem is:

- What are the characteristics of the developed Turkish music cello education methods?

Sub-problems

- What are the objectives, covered levels, teaching methods, and contributions to the field of the method "*Turkish Music Scales for Cello*"?
- What are the objectives, covered levels, teaching methods, and contributions to the field of the method "*40 Makamsal Etudes for Cello*"?
- What are the objectives, covered levels, teaching methods, and contributions to the field of the method "*Cello Education in Turkish Music*"?
- What are the objectives, covered levels, teaching methods, and contributions to the field of the method "*Turkish Folk Melodies Album for Cello*"?

- What are the objectives, covered levels, teaching methods, and contributions to the field of the method "Anatolian Melodies with Thumb Technique in Cello Education"?
- What are the descriptive characteristics of theses written in the field of cello education in Turkey? Here is the direct translation of the provided text:

Method


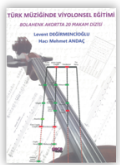



Research Model

This study is in line with the qualitative research method as it was conducted using the document analysis technique, where data was obtained by examining existing sources in the literature. "Document analysis involves finding, reading, taking notes, and evaluating sources aimed at a specific goal. In other words, document analysis is a series of processes carried out during the analysis and evaluation of printed and electronic elements" (Yıldırım & Şimşek, 2021). In our research, content analysis was conducted on the methods written for Turkish music education, and theses written in the field of cello education/teaching were presented as a compilation study to identify deficiencies in the field and offer solutions.

Documents

In our research, only methods containing Turkish music content were analyzed to examine methods written for use in Turkish music cello education (Table 1).

Table 1. Books/methods examined within the scope of the research

Method/Book	Author	Publishing Date	Cover
Türk Müziği Dizileri	Barış Demirci	2013	
Türk Müziği Viyolonsel Eğitimi	Levent Değirmencioğlu-Hacı Mehmet Andaç	2021	
Viyolonsel İçin 40 Makamsal Etüt	Sıtkı Bahadır Tutu	2014	
Viyolonsel Eğitiminde Başparmak Tekniği ile Anadolu Ezgileri	Taner Topaloğlu	2022	
Viyolonsel İçin Türk Halk Ezgileri Albümü	Mehmet Can Çiftçi	2021	

Data Collection and Analysis

In our study: scientific studies written about Turkish Music cello education and performance were reviewed, sources, methods, and curricula used in performance and theory were investigated, a form was created for the analysis of the

printed methods used, content analysis was conducted on the methods written in the field based on criteria such as the level covered, system used, general music information, information about the organology and history of the cello, information on cello and bow hold, theoretical knowledge of Turkish music, *usul* knowledge, scale exercises, etudes, and the number of sample pieces, and the contributions of these methods to the field were revealed.

The analysis of the methods was compared with a created table, strengths and weaknesses were identified, and suggestions were made for both improving the existing methods and providing a framework for newly written methods. The challenges encountered in the specific context of Turkish Music cello education and teaching, primarily due to the lack of methods and the approach to the process, were highlighted. Through this study, a broader perspective on the deficiencies in the field was provided by compiling theses specifically written about Turkish Music cello education, and solutions were proposed for the problems encountered in the education/teaching process.

Findings and Discussion

In this section of our research, the analysis of the methods was carried out, their contributions to the field were revealed, and in light of this information, the deficiencies in the field were identified. To gather all the issues in the field and evaluate them from a broader perspective, the academic studies conducted were presented in the form of a compilation study.

The Book of Turkish Music Scales for Cello

This method aims to introduce the scales related to Turkish Music *makam*, ensuring that the scales are performed on the cello with different *usul* and playing techniques. It is a method that can be used by those who have completed the beginner level on the cello.

The content of the method includes:

- Definitions related to the *makam* and scales used in Turkish music,
- Definitions of the *koma* values used in Turkish music,
- The names and positions of the pitches shown in the treble clef used in the notation of Turkish music,
- Information about bow divisions and techniques,
- Scales and etudes.

The scales in the method are first explained in writing in terms of the nature of the *makam*, its tonic, dominant, key signature, *yedeni*, ascending and descending (*seyr*), and scales specific to Turkish Music. The scales are shown in the treble clef as fourths and fifths within the Arel-Ezgi-Uzdilek sound system.

DO KARARLI DİZİLER

ÇÂRGÂH MAKAMI

Makamın Niteliği: Basit makamdır.
 Duruşu: Çârgâh veya Kaba Çârgâh (Do) perdesidir.
 Seyri: Çârgâh veya Kaba Çârgâh (Do) perdesi kullanılmıştır.
 Dizisi: Çârgâh veya Kaba Çârgâh (Do) perdesi üzerindeki bir Çârgâh beşlisi, 5. derece üzerinde bir çârgâh dörtlüsünün eklenmesinden meydana gelmiştir.

Genelkesel Türk Müziği Çârgâh Makamı Dizisi

Çârgâh: Râst veya Çerdâniye (Sol) perdesidir.
 Donanma: Çârgâh dizisi, tabii bir dizedir. Sesler, herhangi bir değiştirme işareti ile değiştirilmemiştir.
 Bu sebeple donanma hiçbir sey yazılmaz.
 Yedeni: Si (Büselik veya Kaba Büselik) perdesidir (Özkan, 2006, s. 118).

Çârgâh Tampere Dizisi

Figure 1. Example of makam (Demirci, 2013)

Turkish Music scales are classified according to their tonal centers as follows:

Scales with Do as the tonal center: Çargâh Makam,

Scales with Re as the tonal center: Sultâni Yegâh and Şedd-i Arabân Makam,

Scales with Mi as the tonal center: Sûz-i Dil Makam,

Scales with Fa as the tonal center: Acem Aşîrân Makam,

Scales with Fa sharp as the tonal center: Eviç and Evcâra Makam,

Scales with Sol as the tonal center: Mâhur, Râst, Nikriz, Basit Sûzinak, Nihavend, Hicazkâr, Kürdîlihicâzkar, and Neveser Makam,

Scales with La as the tonal center: Uşşak, Hüseyî, Kürdî, Bûselik, Karcığar, Hicâz, Zîrgüleli Hicâz, and Sabâ Makam,

Scales with Si as the tonal center: Segâh and Hüzam Makam.

The scales are presented by classifying them based on their tonal centers, and the *koma* notes within the scales are transcribed into their closest tempered equivalents.

In the writing of the scales, the bass clef was used, and the scales were diversified into one-octave and two-octave versions with quarter, eighth, and sixteenth note values, forming etudes. These scales were later written in Turkish Music *usûls* and diversified with various playing techniques.

Figure 2. Etude example (Demirci, 2013)

This method, which covers intermediate and advanced levels, contributes to the field by introducing Turkish music scales and enabling the performance of Turkish music in a polyphonic manner.

The Book of 40 Makamsal Etudes for Cello

This method aims to meet the technical needs of individuals at different levels in cello education, enhance their skills in performing traditional pitches, *usûls*, and *makams*, and improve their expressive power.

The content of the method includes:

- Explanations about etudes, string numbers, and bow divisions,
- A Makam Index,
- A Usûl Index,
- Etudes.

The etudes are written in *makams* such as Rast, Segâh, Nihâvend, Mâhur, Acemaşîran, Kürdî, Bûselik, Uşşak, Beyâti, Hüseyî, the Hicâz family, Karcığar, Sabâ, Şevkefzâ, Muhayyerkürdî, Hüzam, Sultanîyegâh, Ferahfezâ, Evcârâ, and

Kürdîlihicâzkâr, and in *usûls* such as Nim Sofyan, Semâi, Sofyan, Türk Aksağı, Yürük Semâi, Sengin Semâi, Devr-i Hindî, Devr-i Tûrân, Müsemmen, Düyek, Aksak, Oynak, Ağır Aksak, Aksak Semâi, and Curcuna.

At the beginning of the etudes written for these *makams*, the scales belonging to the respective *makams* are presented to efficiently utilize the sound range of the cello and establish melodic continuity, exceeding two octaves. Each etude is written in both bass and treble clefs to clarify which region of the sound range the performance will be conducted in and to contribute to the ability of individuals trained in Western music to read the treble clef and transpose.

Figure 3. Etude example (Tutu, 2014)

Figure 4. Etude example (Tutu, 2014)

These etudes, which cover intermediate and advanced levels on the cello, require not only the necessary technical and theoretical knowledge on the cello but also an understanding of *makam*, pitch (*perde*), and *usûl* in Turkish music. The approach of incorporating the logic of Turkish music pitches, *makams*, and *usûls* into the individual contributes to the field by providing an understanding of the melodic flow (*seyir*) logic within the written etudes.

The Book of Cello Education in Turkish Music

This method was created to address the four-tone transposition issues encountered by individuals with a Western music background learning Turkish music, to determine the sound range to be used in the performance of Turkish music works, to create a schematic method for positioning the *makam* scales on the fingerboard, and to teach Turkish *makam* music through short melodic flows of related *makams*.

The content of the method includes:

- The 20 most frequently used *makams* according to TRT statistics,
- Schematic visuals of *makam* scales for cello,
- Explanations and visuals regarding *makam* scales,
- Examples of melodic flows (*seyir*) belonging to the *makams*.

The 20 *makam* scales included in the method are presented schematically to show their positions on the cello in accordance with the Arel-Ezgi-Uzdilek sound system. The theoretical explanations and visuals of the *makams* are directly adapted from İsmail Hakkı Özkan's book "*Türk Müsikişi Nazariyatı ve Usûlleri-Kudüm Velveleleri*." Since the scales alone are insufficient for teaching the *makams*, the melodic flows specific to the *makams* are presented in a way that aligns with the Turkish music sound system.

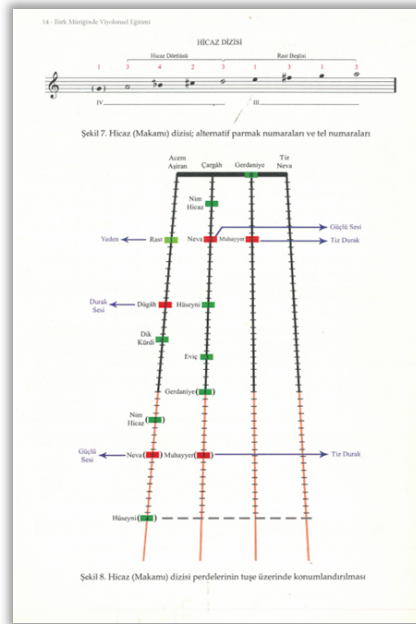


Figure 4. Example of schematic representation (Değirmencioğlu & Andaç, 2021)



Figure 5. Example of left hand position (Değirmencioğlu, 2006)

Levent Değirmencioğlu & Hacı Mehmet Andaç - 17

Hicaz (Makamı) Dizisi Seyir Örneği

Sofyan Levent DEĞİRMENCİOĞLU

Figure 6. Example of seyir (Değirmencioğlu, 2006)

This method, which covers intermediate and advanced levels on the cello, contributes to the field by teaching frequently used *makams* and *usûls* in Turkish music, addressing the challenges faced by Western-based students during their transition to Turkish music education, providing visual support for positioning *makams* on the fingerboard, and explaining Turkish music without relying on the tempered system.

The Book of Turkish Folk Melodies for Cello

This method aims to equip individuals with basic-level technical skills and competencies in cello education while imparting knowledge of *makam* and rhythms in Turkish music. Furthermore, it is expected that individuals will establish a connection with their culture through folk songs, emotionally integrate with their instruments, and develop their memory, performance, and interpretation skills.

The content of the method includes:

- Explanations about the use of the book,
- Scales belonging to the *makams* Çargâh, Kürdî, Beyâtî Şiraz, Segâh, Rast, Mahur, Acemaşîran, Nihavend, Hicâz, Eviç, and Nikriz, which encompass the folk songs in the book,
- Folk songs from various regions of Türkiye.

Viyolonsel İçin Türk Halk Ezgileri Albümü

Kıtapdaki Eserler Ait Makam Dizilerinin Tampere Sistemdeki Gösterimleri

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Figure 8. Scale studies (Çiftçibaş, 2021)

Bilmem Şu Feleşin

Dizi: Çarğah Yöresi: Orta Anadolu
Uyarlama: Mehmet Can Çiftçibaşı

♩=100

mf 4. parmağı basılı tutun.

Lamda da Şişesiz Yanmaz mı

Dizi: Segâh Yöresi: Gaziantep
Uyarlama: Mehmet Can Çiftçibaşı

♩=120

mf 3. parmağı basılı tutun.

Figure 9. Example of a piece (Çiftçibaşı, 2021)

In this method, which covers the intermediate level, folk songs are included after the presentation of the scales belonging to the relevant *makams*, but no etudes or exercises that could be considered instructional are provided. Therefore, it is regarded as an album.

It is thought that this book, where folk songs from various regions are written in the tempered system and presented as an album, contributes to the field by allowing individuals who continue their cello education within a Western framework to recognize and perform folk songs from their own culture and by introducing our folk songs to the Western world.

The Took of Anatolian Melodies with Thumb Technique in Cello Education

For individuals who experience difficulty in learning the thumb technique in cello education, etudes have been created based on familiar melodies, adhering to teaching principles such as "from known to unknown" and "from local to universal." The aim is to make the learning of this challenging technique easier and more effective.

The content of the method includes:

- Explanations about the use of the book,
- Visual-supported explanations of the positions to be used in the book,
- Basic exercises for positions,
- *Makamsal* exercises for positions,
- Arranged folk songs for positions,
- Information about the folk songs in the book.

BİRİNCİ KONUMA YÖNELİK TEMEL ALIŞTIRMALAR

Figure 10. Example of exercise (Topaloğlu, 2022)

BİRİNCİ KONUMA YÖNELİK DÜZENLENMİŞ TÜRKÜLER

Daldalan
Hüseyinî (Mi Karar) İki Viyolonsel İçin Düzenleme
Taner TOPALOĞLU

Figure 11. Example of Folk Song (Topaloğlu, 2022)

In this technique, called the "Pus position," four different positions are introduced through exercises, and 14 folk songs in *Hüseyinî* and *Kürdî makams* selected from the Turkish Folk Music repertoire of the Turkish Radio and Television Corporation are presented for the practiced positions.

In this method, which covers intermediate and advanced levels, the exercises and folk songs are written in the tempered system. It is considered that the method contributes to the field by enabling individuals continuing their cello education within a Western framework to acquire the thumb technique, recognize folk songs from our regions, and perform them polyphonically.

The scope and content analyses of the methods are presented below in tabular form.

Table 2. Analysis of Turkish music cello teaching method books (1)

Methods	Book 1	Book 2	Book 3	Book 4	Book 5
Covered Level	Intermediate/Advanced	Intermediate	Advanced	Advanced	Intermediate
System Used	Turkish Music	Turkish Music	Turkish Music	Tempered	Tempered
General Music Information	+	-	-	-	-
Information About the Organology of the Cello	-	-	-	-	-
History of the Cell	-	-	-	-	-
Information on Cello and Bow Holding	-	-	-	-	-
Theoretical Knowledge of Turkish Music	+	+	-	-	-
Usûl Information	-	-	-	-	-
Scale Studies	+	-	+	-	+
Etudes/Exercises	+	+	+	+	-
Example Pieces	-	-	-	+	+
Number of Etudes	25	21	40	9	0
Number of Pieces	0	0	0	13	21
Makam	1 Çargâh Etude 1 Sultani Yegâh Etude 1 Şedd-i Arabân Etude 1 Sûz-i Dil Etude 1 Acem Aşîrân Etude 1 Evîç Etude 1 Evcâra Etude 1 Mahûr Etude 1 Rast Etude 1 Nikriz Etude 1 Basit Sûzinak Etude 1 Nihavend Etude 1 Hicâzkâr Etude 1 Kürdîlîhicâzkâr Etude 1 Neveser Etude 1 Uşşâk Etude 1 Hüseyîni Etude 1 Büselîk Etude 1 Karçıgar Etude 1 Hicâz Etude 1 Zîrgüleli Hicâz Etude 1 Saba Etude 1 Segâh Etude 1 Hûzzâm Etude	1 Hicâz Etude 1 Humâyûn Etude 1 Nihâvend Etude 1 Hûzzâm Etude 1 Kürdîlîhicâzkâr Etude 1 Rast Etude 1 Uşşâk Etude 1 Hüseyîni Etude 1 Muhayyerkürdî Etude 1 Mâhur Etude 1 Hicâzkâr Etude 1 Segâh Etude 1 Karçıgar Etude 1 Basit Sûzinak Etude 1 Acem Kürdî Etude 1 Acemaşîran Etude 1 Muhayyer Etude 1 Büselîk Etude 1 Nikriz Etude 1 Beyatî Etude	5 Rast Etude 2 Segâh Etude 3 Nihavend Etude 1 Mahur Etude 1 Kürdîlîhicâzkâr Etude 1 Rast Etude 2 Büselîk Etude 5 Uşşâk Etude 1 Beyâtî Etude 2 Hüseyîni Etude 5 Hicâz Etude 2 Karçıgar Etude 2 Sâbâ Etude 1 Şevkefzâ Etude 1 Muhayyerkürdî Etude 2 Hûzzâm Etude 1 Sultânîyegâh Etude 1 Ferahfezâ Etude 1 Evcâra Etude 1 Kürdîlîhicâzkâr Etude	10 Hüseyîni Pieces 6 Hüseyîni Etude 3 Kürdî Pieces 3 Kürdî Etude 1 Acemaşîran Etude 1 Kürdî Etude 2 Büselîk Etude 5 Uşşâk Etude 1 Beyâtî Etude 2 Hüseyîni Etude 5 Hicâz Etude 2 Karçıgar Etude 2 Sâbâ Etude 1 Şevkefzâ Etude 1 Muhayyerkürdî Etude 2 Hûzzâm Etude 1 Sultânîyegâh Etude 1 Ferahfezâ Etude 1 Evcâra Etude 1 Kürdîlîhicâzkâr Etude	9 Çargâh E Pieces 8 Segâh Pieces 6 Kürdî Pieces 2 Mahûr Pieces 2 Acemaşîran Pieces 4 Evîç Pieces 2 Nihavend Pieces 14 Hicâz Pieces 2 Nikriz Pieces
Usûl	Up to 12 Beats	Up to 10 Beats	Up to 10 Beats	Up to 10 Beats	Up to 12 Beats

Book 1: Viyolonsel İçin Türk Müziği Dizileri **Book 2:** Türk Müziğinde Viyolonsel Eğitimi **Book 3:** Viyolonsel İçin 40 Makamsal Etüt **Book 4:** Viyolonsel Eğitiminde Başparmak Tekniği İle Anadolu Ezgileri **Book 5:** Viyolonsel İçin Türk Halk Ezgileri Albümü + Includes - Does Not Include

The scope and contents of the methods are summarized in the table 1 provided above. Accordingly, it is observed that the existing methods cover intermediate and advanced levels, there is no beginner method, and since cello education starts on a Western basis, the content, scope, and system used by the methods cannot be attributed to a specific source. Even the methods written specifically for the Turkish music system differ in terms of theoretical knowledge, and the number of *makams* and *usûls* used in intermediate and advanced-level methods is insufficient for the targeted level. It is also observed that the information and explanations provided about the *makams* and *usûls* in the methods are inadequate. It is believed that methods developed or created considering these criteria will elevate Turkish music cello education to a better level and address the need for a method that teaches Turkish music without relying on the tempered system.

Theses on Cello Education/Teaching in Türkiye

Thesis 1. Cello Education in Music Education Departments of Faculties of Education in Türkiye

In this doctoral thesis, the general state of cello education in the music education departments of Türkiye's faculties of education (Gazi, MU Atatürk EF, Dokuz Eylül University Buca EF, Uludağ University, Selçuk University, Karadeniz Technical University, İnönü University, Atatürk University Kazım Karabekir EF, Abant İzzet Baysal University, Niğde University, Anadolu GSL) was investigated through interviews, surveys, and source scanning methods conducted with 14 faculty members, 3rd- and 4th-year undergraduate students, 8 faculty members conducting teaching practice, 10 heads of main art branches of instrument education, and 10 heads of music education departments. The current state during the 1996–1997 academic year was revealed, showing that only 7% of teaching staff included works of

contemporary Turkish music in cello education, while 29% of instructors utilized Turkish-language resources. A significant deficiency noted was the lack of traditional and contemporary Turkish music works in the cello music repertoire (Demirbatır, 1998).

Thesis 2. A study on the views of violoncello teachers and students aimed at violoncello education in anatolia fine arts high school in Turkey

In this master's thesis, teacher and student opinions on cello education in music departments of Anatolian Fine Arts High Schools (Ankara, Balıkesir, Eskişehir, Isparta, Kayseri, Kırıkkale, Malatya, Samsun, Sinop, Uşak, Van) were gathered through surveys and source scanning. The findings highlighted insufficient lesson hours, a lack of sufficient and qualified cellos in schools, an inadequate environment and equipment for practice, a lack of full-time cello instructors, and that 45.45% of teachers never used Turkish music scales in their lessons (Özgün, 2006).

Thesis 3. A research about the violoncello education and playing systems in Turkish classical music

This master's thesis aimed to identify and evaluate practices related to Traditional Turkish Classical Music (TTCM) cello teaching and performance in Türkiye. The study revealed that TTCM cello instructors and performers heavily utilized Western cello methods, instrumental pieces, and vocal pieces from TTCM, as well as specific etudes prepared for TTCM cello education. It concluded that no written method exists for TTCM cello education, theoretical knowledge is not separately addressed in TTCM cello lessons, and creating a method incorporating the experiences of Western music cello education could make TTCM cello teaching more systematic and organized (Değirmencioğlu, 2006).

Thesis 4. Research of the place significance and usage patterns of Turkish Music in Cello Studies at Musical Teaching departments of Education Faculties

This doctoral thesis tested the use of makamsal etudes and exercises in cello education courses at Selçuk University's Music Education Department. Findings revealed that 33.33% of students found makamsal etudes and exercises harder to decipher compared to tonal system works, 50% enjoyed playing them, 58% were more easily motivated while playing them, 16% included makamsal etudes and works in their repertoire, and 25% believed they contributed to the cello education process (Kaya, 2010).

Thesis 5. Introducing a systematic approach to modal violoncello teaching method

This doctoral thesis aimed to develop a systematic, scientific teaching method to address the problem of method deficiency in makamsal cello education and determine its impact on student success. A teaching method was developed, a lesson plan was created based on this method, and it was applied to an experimental group. The results showed positive improvements in students' solfege reading, accurate performance of *koma* pitches, and correct rhythm and intonation (Değirmencioğlu, 2011).

Thesis 6. The Seyr-i Nâtik created in the 15th century used in Turkish music from the makams assessment of the availability of cello teaching

This doctoral thesis developed a new model for the cello using 50 pieces, each 16 measures long, in the Aksak Semâi *usûl*, considered a study and exercise resource for Turkish musical instruments. Expert opinions indicated that the Seyr-i Nâtik example positively impacted cello students in terms of performance, interpretation, and knowledge of *makam*. The 50 *makams* provided a sufficient resource for cello study, reflected the style of classical Turkish music combined with international cello performance techniques, and had 89.33% usability in education (Karaca, 2016).

Thesis 7. The evaluation of Turkish pieces' place and necessity in violoncello training applied in education faculty fine arts education department's music education programs

This master's thesis investigated the necessity and sufficiency of cello works containing Turkish motifs in cello education, based on the opinions of cello instructors and students. Survey data showed that most students were not adequately aware of Turkish music elements in cello works, most instructors had insufficient access to works composed with Turkish music motifs, and both instructors and students faced challenges due to technical and makamsal structures and the unsuitability of the works for their levels (Özer, 2017).

Thesis 8. A study on the use of Kangal and local folk songs in violoncello education

In this master's thesis, based on the lack of folk music examples in cello education, Kangal and its region's folk songs were arranged in the tempered system to be performed using cello playing techniques. It was concluded that the arranged folk songs are suitable for the content of lessons based on the respective levels and periods (Eroğlu, 2018).

Thesis 9. The assessment of books used based on the curriculum of fine arts high schools cello course in terms of their Turkish music learning outcomes

In this master's thesis, Fine Arts High School cello teaching books were examined and teacher and student opinions were collected to evaluate the books used in the Fine Arts High School cello course curriculum in terms of Turkish music outcomes. It was concluded that teachers found the order of the *makam* process suitable in the books written in the tempered system, preferred the tempered sound system when teaching *makams*, used the bass clef in the teaching of Turkish music pieces, and thought that the issues in performing Turkish music pieces with both right and left hands stemmed from the lack of sufficient etudes and their incompatibility with traditional patterns. Additionally, students had difficulty transposing Turkish music pieces, and the curriculum and teaching books were generally found inadequate for the teaching process of Turkish music (Bilir, 2018).

Thesis 10. A study on the use of Kütahya folk songs for violoncello education

In this master's thesis, to test the usability of folk songs from the Kütahya region in cello education, the folk songs were analyzed in terms of *makam*, structure, and technique. Difficulties were identified, such as rhythmic patterns and the abundance of small note values, as well as *koma* sounds. Positions, finger numbers, ties, and nuances were rewritten and adapted for the cello (İşler, 2019).

Thesis 11. Problems and solution proposals at the beginning level in Turkish music violoncello education

In this master's thesis, a source review and survey were conducted to evaluate the challenges faced by beginner students during basic cello education and to assess the outcomes of Turkish music cello education. It was found that there is a necessity to use Turkish works and the need to present these methods effectively during the education process. The study highlighted the widespread use of Western music methods as a significant issue. Despite the abundance of *makams* and works attributed to Tanburi Cemil Bey, it was concluded that there is insufficient care and inclusion of these in the education process (Sulukaya, 2019).

Thesis 12. Adaptation of bow techniques used in cello education to Turkish music and its evaluation

In this doctoral thesis, bow techniques used in cello were adapted to Turkish music melodies and added to the literature. Bow techniques were adapted to selected folk dances from the TRT Turkish Folk Music repertoire and applied to an experimental group consisting of Gazi University Education Faculty Fine Arts Department students during the 2018-2019 spring semester. The study concluded that the experimental group showed positive contributions in terms of knowing and applying these bow techniques, as well as acquiring knowledge about *makam* scales (Çınardal, 2020).

Thesis 13. An investigation on the evaluation of undergraduate level of Turkish music cello education programs and trainer's views

This proficiency in art thesis aimed to evaluate Turkish music cello education and educator opinions in conservatories providing Turkish music education. In addition, the study aimed to identify bow and left-hand techniques for pieces to be performed in exams in Turkish music cello teaching. Data from surveys and interviews revealed that educators agreed on the objectives, course content, and primary and supplementary resources for cello education. It was concluded that Turkish music theoretical and practical outcomes align with program outputs in the 8-semester teaching plan. The study also emphasized the necessity of writing more methods specifically for Turkish music cello education, creating a repertoire suitable for the instrument's physical and technical features, and incorporating improvisations by prominent performers like Tanburi Cemil Bey into education (Kılıç, 2020).

Thesis 14. Evaluation of cello education in teacher training institutions in line with the views of instructors and students

This master's thesis evaluated cello education in the Marmara region based on the opinions of faculty members and students. It was found that students mainly faced issues with bow techniques, left-hand intonation, and the *pus* technique. Additionally, insufficient practice was attributed to a lack of motivation, the size and transport difficulties of the cello, and the heavy workload of other courses. Most resources used by instructors for methods, pieces, and exercises were Western-based. One instructor suggested that Turkish music pieces should not be played due to the negative effects of *koma* sounds on positions, intonation, and tonal perception, but cited examples of Turkish works that could be played, such as Şinasi Çilden's "Anatolian Melodies for Two Cellos" and arranged folk songs (Kale, 2021).

Thesis 15. Violoncello education in Turkish maqam music: Etudes for beginner level

This master's thesis highlighted the lack of beginner methods in conservatory, fine arts high school, and private music course curricula. Etudes and exercises were created based on simple *makams* to parallel education. As a result, students achieved the level to perform basic works written in simple *makams* (Sığırtmaç, 2022).

Thesis 16. The opinions of academic musicians on teaching technics and methods used in violoncello education of 8-11 age children

This master's thesis explored teaching methods and resources for beginner cello education for 8-11-year-olds through faculty opinions. The interviews revealed that the Suzuki method was predominantly used, with methods adapted to individual student capacities, supported by solfege, rhythmic studies, and technology. It was concluded that beginner methods were solely Western-based (Azad, 2023).

Thesis 17. Higher education institutions that provide Turkish music education and faculty's opinions on traditional cello education in these institutions

In this master's thesis, faculty opinions on curricula, written resources, and clefs used in cello education in 12 higher education institutions providing Turkish music education were collected. Ten instructors emphasized the necessity of teaching Turkish music using the treble clef, while 11 suggested starting with Western-based cello education for the first two semesters before transitioning to Turkish music. Instructors noted the absence of written methods for Turkish music cello education and highlighted the lack of updated resources specific to Turkish music as of 2023 (Ayhan, 2023).

Thesis 18. A study on arrangement of Turkish folk music and children's songs in cello education

This master's thesis focused on arranging Turkish folk music and children's songs to help beginner cello students start more effectively. Folk songs familiar to students were arranged with specific positions, bows, and finger numbers to minimize difficulties at the beginner level. The study found that the arrangements included intervals such as thirds, fifths, and sixths for children's songs, and fourths to ninths for folk music pieces. Performance techniques such as *détaché*, *legato*, *pizzicato*, *arco*, and *staccato* were emphasized, aligning with the objectives of fine arts high school cello curricula (Karadurmuş, 2024).

Thesis 19. A comparative analysis of cello education in Turkey in the context of western music and Turkish music

This doctoral thesis aims to provide general information about Turkish and Western music, outline their history, technical and theoretical aspects, differences, and reasons for these differences, as well as the curriculum documentation of the institutions where these two fields are applied. The research concludes that the two fields are culturally and artistically very distinct and foreign to each other. Specifically, for Turkish music: it is recommended to continue using the treble clef for all instruments and human voices due to its traditional use; the late start of the written tradition has hindered the development of notation compared to Western music, highlighting the need for further work in this area; and the existence of multiple alternative notation systems without a consensus creates challenges in overcoming notation issues. For Western music: the problem of transposition can be resolved by using different clefs, and the lack of traditional Turkish music pieces or knowledge in classical Western music education curricula results in those trained in

classical Western music having no knowledge of traditional Turkish music, whereas those trained in traditional Turkish music possess at least basic knowledge of classical Western music (Ünver, 2024).

Conclusion

Method of Turkish Music Scales for Cello

This method, specifically written for Turkish music scales for cello, covers intermediate and advanced levels. It benefits individuals who have completed their cello education based on the Western system by introducing Turkish music scales and basic *usûls*. However, the arrangement of scales according to the tempered system and their presentation based on the Arel-Ezgi-Uzdilek system limit the learning to the schematic understanding of scales. The method does not address *koma* sounds or the melodic characteristics of *makams*, thereby failing to fully convey the theory and practice of Turkish music. The method serves individuals continuing their cello education based on the Western system and who wish to perform Turkish music melodies polyphonically in the tempered system.

Method of 40 Makamsal Etudes for Cello

This method offers studies for performers at different levels to gain mastery in Turkish music, especially in scales, *usûls*, and *makams*. Considering the lack of beginner-level methods in Turkish music cello education, the study concludes that individuals starting their education with the Western system can understand the fundamental differences between Turkish and Western music through examples of the same etudes presented within two different systems. The etudes, written with consideration of the melodic characteristics of *makams*, are instructional. However, the limitation of *usûls* to those with up to 10 beats and the need for improvement in the structuring of these *usûls* in the etudes are noted to facilitate better understanding.

Method of Cello Education in Turkish Music

The method addresses the problem of transposition encountered by individuals who begin cello with a Western foundation and later wish to perform Turkish music. It clarifies this issue and identifies the sound range to be used in Turkish music performances. Additionally, the method creates a schematic approach by positioning the *makam* scales on the fingerboard, enabling the realization of Turkish music performance. The method concludes that arranging the *makams* without considering details like their tonic or key signature can create difficulties during the learning phase. For understanding this intermediate and advanced-level method, knowledge of Turkish music theory, especially the names of pitches, is necessary. While presenting pitches with visually supported diagrams facilitates understanding their positions, auditory support is essential to achieve accurate pressure on the fingerboard.

Method of Turkish Folk Melodies Album for Cello

It has been concluded that this book, aimed at the intermediate level, was written in the tempered system and presented as an album to introduce folk songs from our culture to individuals. However, it does not provide any information about Turkish music education.

Method of Anatolian Melodies with Thumb Technique in Cello Education

It has been concluded that etudes were developed for individuals experiencing difficulty with the thumb technique in Turkish music, following a progression from the known to the unknown and using melodies assumed to be familiar to their ears. This approach aims to make the *pus* technique more learnable. This method, addressing intermediate and advanced levels, includes 14 folk songs in the Hüseyinî and Kürdî *makams*. While it carries the title of Turkish music, it was written specifically within the tempered system and only utilized melodies and pieces from Turkish music, thus lacking instructional value about Turkish music itself.

Analysis of Theses on Cello Education in Türkiye

Upon examining academic research, one of the main issues specific to Turkish music is the curriculum. Theses examining the curricula of institutions providing cello education reveal that there is no written, consistent curriculum shared among all institutions. Other issues include insufficient lesson hours, a lack of Turkish music theory and practice in course content, the absence of Turkish music etudes, pieces, composers, and performers in lessons, insufficient

theoretical knowledge, etudes, and works related to Turkish music in textbooks, and a reliance on the tempered system that does not fully reflect Turkish music or achieve desired outcomes.

Moreover, due to the late start of the written tradition and the underdevelopment of notation compared to Western music, a methodology on the path to creating a "school" has not yet been developed. While many academic studies could serve as methods, they remain academic works without being structured and presented as methods. The issues encountered in the proposed teaching materials and written methods include a lack of a common language, the reliance on the tempered system in many of the etudes and models created, the absence of a teaching method when forming the methods, and the disregard for criteria such as level, age, and technique.

When examining the written methods, the lack of a beginner-level method emerges as a major issue. Starting with Western-based books at the beginner level and transitioning to Turkish music after reaching a certain level creates problems due to the significant differences between the two music systems. The inability of *koma* sounds in Turkish makam music to correspond in the tempered system, differences in clefs, and the four-note discrepancy between the two systems make this transition process extremely difficult, even hindering the establishment of a system for Turkish music education.

It has been concluded that there is a necessity to create a beginner-level method, design methods with consideration for level criteria, convert academic studies into methods with some effort and care, and emphasize the importance of using a common language in method creation.

Recommendations

- Establishing a written curriculum and a monitoring system for learning outcomes in institutions providing cello education, forming a committee composed of educators and officials responsible for curriculum development and supervision,
- Increasing the lesson hours allocated for cello classes in educational institutions, ensuring adequate facilities and materials for cello practice, and allocating necessary budgets for this purpose,
- Writing a comprehensive beginner-level method to avoid starting Turkish music cello education with Western-based methods,
- Writing beginner, intermediate, and advanced methods or a series of methods that incorporate positions, intervals, basic *makams*, and fundamental *usûls* according to the modal system and requirements of Turkish music in cello education,
- Avoiding confusion by ensuring that cello methods written specifically for Turkish music are not based on the tempered system but instead reflect the theory and performance of Turkish music,
- Creating methods that cater to all ages, considering criteria such as age, level, and technique,
- Employing a common language, technique, and method in the creation of methods,
- Including not only *makam* scales but also the melodic characteristics of *makams* and exercises to develop pitch control in methods,
- Incorporating basic to compound *makams*, small to large rhythmic *usûls*, and various instrumental and vocal forms in the methods while considering the students' level,
- Including interpretative elements in methods to enhance style and expression, drawing on the performances of established figures to create various exercises with a shared language,
- Using the treble clef commonly used in Turkish music sound systems and compositions, ensuring education is conducted with the treble clef,
- Transforming academic studies in education, teaching methods, and methods into teaching materials rather than leaving them as theses and articles,
- Organizing symposia, workshops, and training sessions among cello educators, instructors, and teaching staff in educational institutions to share knowledge and develop a common ground.

Limitations of Study

This research is limited to methods specifically written for Turkish music cello education and academic studies providing information about methods, curricula, sources, and teaching processes in cello education. All cello methods with the term "Turkish Music" were included in this study. Five books written in this field were accessible.

Biodata of Author



Gülcan Elibol was born in 1998 in the Meram district of Konya. Between 2012 and 2015, she received awards in both ensemble and solo performance categories at the "Youth Centers Inter-Turkish Music Competition." In 2016, she graduated from Konya Çimento Fine Arts High School. She completed her undergraduate studies in 2020 in the Music Teaching Department at Necmettin Erbakan University's Ahmet Keleşoğlu Faculty of Education. In February 2023, she completed her master's degree in the Department of Turkish Music at the Social Sciences Institute of Necmettin Erbakan University. She is currently pursuing her doctoral studies in the Department of Turkish Music at the same university's State Conservatory.



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Research Article

The Auteur Theory in cinema: a comparative analysis of global and Turkish film directors

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Abstract

Cinema has always been a profound mirror reflecting the cultural, social, and political landscapes of its origin. Turkish cinema, with its rich narrative traditions and visual aesthetics, stands as a testament to this dynamic interplay. It is not merely a medium of storytelling but a vibrant canvas where history, identity, and creativity converge. In this context, the auteur theory emerges as a powerful lens through which the evolution of Turkish cinema can be explored, offering a deeper understanding of the personal signatures and creative visions that shape its most iconic works. Turkish cinema has evolved within historical, cultural, and political contexts, carving out a distinctive identity that merits closer examination. Evaluating directors as auteurs provides a robust framework for understanding this identity, emphasizing the personal vision and creative signature that distinguish their works. The auteur theory, a concept rooted in global cinema, has gained renewed prominence in Turkish cinema studies, offering a contemporary lens for exploring the evolution of its narrative and aesthetic traditions. In recent years, the academic focus on auteur theory has increased significantly, shedding light on how Turkish directors compare with their global counterparts. Directors such as Yılmaz Güney, Nuri Bilge Ceylan, and Ferzan Özpetek embody this concept through their unique cinematic languages. Güney's socially charged realism, Ceylan's minimalist aesthetic, and Özpetek's intercultural narratives collectively illustrate the richness of auteur-driven creativity within Turkish cinema. By analyzing these directors, this study positions Turkish cinema within a broader global discourse, highlighting both its contributions and points of divergence. This study aims to explore the thematic depth, stylistic approaches, and cultural narratives of Turkish auteur directors, situating their work within an international framework. By bridging local and global cinematic practices, it highlights the artistic contributions of Turkish cinema and its alignment with global traditions, enhancing its recognition on the international stage.

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Introduction

In recent years, Turkish cinema has gained significant attention for its growth and increasing popularity. This rise is mirrored by Turkey's position as the third-largest exporter of TV series globally, with Turkish series watched by 750 million people worldwide (Hürriyet, 2024). Film directors play a key role in the success of Turkish cinema, especially through their auteur personas (Demir, 2022), intercultural storytelling (Çetin-Özkan, 2014), and dramaturgical approaches (Bağcı-Yanat, 2022), which have become popular topics in academic research.

The return of Auteur Theory (Sarris, 1962) as an important concept in the film industry is another noteworthy trend. Ferzan Özpetek, for example, blends Turkish and Mediterranean cultures in his films like *Hamam* and *Facing Windows* (*La Finestra di Fronte*), focusing on human relationships and challenging social norms (McGovern, 2010).

Nuri Bilge Ceylan's *Winter Sleep* explores personal and societal issues with deep emotional storytelling. As Donadio (2014) points out, Ceylan's films "turn these personal stories into some sort of a grand narrative that hints at the whereabouts of the country." Similarly, Yılmaz Güney's *Yol*, which won the Palme d'Or at Cannes, highlights the socially conscious realism in Turkish cinema (Canby, 1982).

This growing interest allows for a comparison between Turkish directors and globally recognized auteurs, providing insights into what makes Turkish cinema successful. This study focuses on the personal and cultural contexts of Turkish auteur directors and analyzes their similarities and differences with global examples. The findings aim to contribute to a better understanding of Turkish cinema's success and its position in the global film industry.

Auteur Theory

The auteur theory is an approach that defines the director as the primary creator of a film, embedding their artistic signature into every aspect of the work. Introduced by François Truffaut in his 1954 essay, *A Certain Tendency of the French Cinema* in *Cahiers du Cinéma*, the theory posits that a director's personal vision forms a consistent aesthetic and thematic framework across their films.

In this context, auteur theory regards the director not merely as a technical executor but as the author of a film. The director's artistic vision plays a decisive role in shaping the visual narrative, editing style, and thematic structure of a film. Thus, cinema transcends its status as an industrial product to become a medium for individual and artistic expression. By emphasizing recurring themes, a unique cinematic language, and artistic coherence, auteur theory underscores how directors leave a personal imprint on their works.

While auteur theory recognizes directors as the authors of their films, it asserts that not every director can achieve the status of an auteur. However, particularly in Hollywood, where originality has become a marketable value, the term has expanded in use, sometimes diluting its meaning (Hill-Parks, 2010: 1).

This study aims to relate auteur theory to global cinema practices by exploring how directors adopt and reflect this theoretical framework within various socio-cultural contexts. The research specifically focuses on how auteur theory evolves in the context of cultural diversity and universal themes, using examples from Turkish and global cinema.

To this end, the study examines the filmographies of directors such as Yılmaz Güney (Turkiye) and Quentin Tarantino (USA), Nuri Bilge Ceylan (Turkiye) and Andrei Tarkovsky (Russia), and Ferzan Özpetek (Turkiye/Italy) and Pedro Almodóvar (Spain). These directors' works are analyzed through the core principles of auteur theory, including personal vision, thematic consistency, and aesthetic language. For instance, Yılmaz Güney's narratives rooted in social realism are compared with Quentin Tarantino's postmodern and genre-defying storytelling, while Nuri Bilge Ceylan's minimalist and philosophical approach parallels Tarkovsky's metaphysical themes. Similarly, Ferzan Özpetek's exploration of identity and belonging is juxtaposed with Pedro Almodóvar's colorful and melodramatic style.

Creative Directing Theory: Fundamental Concepts and Approaches

Creative directing theory holds a significant place in film criticism and academic literature. Introduced by American film critic Andrew Sarris, this theory asserts that the director is the central figure in the creation of a film. According to Sarris, a director's "signature" encompasses distinctive features that shape a film's style and meaning, positioning the director as an auteur (Sarris, 1962).

Sarris emphasizes that the auteur's role is pivotal in defining both the form and content of a film. The concept of the auteur, a cornerstone of creative directing theory, gained broader acceptance with the French New Wave movement and became a key framework for identifying directors with consistent stylistic and thematic coherence (Özden, 2000). Özden highlights the importance of the auteur concept in understanding how directors leave personal marks on their cinematic works. Creative directing theory thus offers a critical framework for analyzing the unique signatures directors imprint on their films.

Through this theory, film critics can better understand a film's creative essence and cinematic identity. It also

facilitates an examination of how directors evolve over their careers and consistently address recurring themes. The theory underscores the director's ability to shape a film's artistic vision, making it a vital tool for understanding cinema's history and cultural significance.

The theory also elevates the director as the primary creative force in filmmaking, adhering to the belief that "great directors make great films" (Wanderer, 2015). The concept of auteur cinema aligns with the notion of directorial agency, emphasizing the director's unique perspective and creative expression (Grant, 2019). These views reinforce the fundamental principles of creative directing theory, spotlighting the director's role in determining a film's quality and creative identity.

In this context, auteur cinema is tied to the director's personal style and thematic continuity, offering insights into the creative process. The framework provided by creative directing theory remains indispensable for understanding how films are crafted and evaluating the impact of directors on cinematic art.

By incorporating the auteur concept, creative directing theory presents a valuable perspective in film criticism, allowing a deeper exploration of the creativity and cinematic effects underpinning a film. The auteur represents an artist who leaves a personal stamp on their work, distinguished by unique characters, narrative style, worldview, and approach to life (Demir, 2022: 32).

The auteur concept acts as a mirror, allowing directors to reflect their personal vision and worldview in their films, while simultaneously shaping the film's identity. A director's cinematic imprints become evident in a film's aesthetic and thematic structure, clearly identifying the auteur's "signature." Global cinema offers countless examples of films shaped by the auteur concept within the framework of creative directing theory.

However, research findings indicate that the auteur theory faces challenges in contemporary cinema. Commercialization, product placement, and economic pressures restrict directors' creative control, complicating the realization of an auteur vision (Mohr, 2021: 7). Particularly in major film industries like Hollywood, the final form of a film is influenced not only by the director's artistic vision but also by industrial, cultural, and economic dynamics. This occasionally results in the director's artistic authority being shared or questioned.

Additionally, bureaucratic policies are noted to affect production processes in creative sectors (Terman, 2014: 708), while local and regional policies impact the transnational activities of migrants (Sánchez-Montijano, 2022: 1). These analyses suggest a similar dynamic in the film industry: directors' artistic freedom can be constrained or directed by economic and political pressures. In this context, commercialization and external interventions in the film industry emerge as key factors impacting the auteur identity and the artistic integrity of films (Mohr, 2021: 7).

Thus, while auteur theory emphasizes the director's creative role, it becomes evident that this role interacts with economic, political, and cultural factors in contemporary cinema.

Diverging Perspectives on Creative Directing

Within the framework of creative directing theory, there have been long-standing differences of opinion between those who accept auteur theory and those who approach it with skepticism. Proponents argue that the director's artistic signature is a defining element that permeates all aspects of a film's structure. In contrast, critics contend that this view is rooted in a romanticized and apolitical perspective.

One of the most prominent figures of the French New Wave, Jean-Luc Godard, is among the directors who have distanced themselves from the auteur concept. Shifting toward political cinema, Godard emphasized the need to move away from the traditional understanding of auteur theory. He stated:

"If we want to make a politically correct film, we must unite with those we consider politically correct... with the oppressed, with those who resist oppression. We must enter their service, and as we teach, we must also learn from them. We should stop making films. We must not cling to the auteur concept as it has been addressed so far. There is betrayal and clear revisionism in this approach. The auteur concept is entirely reactionary." (Coşkun, 2017: 226).

Godard's critique represents a significant challenge to the auteur theory's claim that the director is the sole creator of a film. His perspective underscores the collective nature of the filmmaking process and highlights the impact of political and social contexts on creative production.

The French New Wave Movement and Auteur Theory

Under the leadership of André Bazin, *Cahiers du Cinéma* laid the foundation for auteur theory by emphasizing two critical distinctions:

The rejection of theatrical aesthetics,

The examination and evaluation of films through a conscious and unique method based on the director's vision.

At this juncture, François Truffaut introduced the most impactful perspective. Opposing the tradition of commercial cinema, Truffaut championed art cinema and asserted that an auteur director should write their own screenplay. He argued that imitating American films was a hallmark of commercial cinema and called for screenwriters to be more creative (Uğur, 2017: 231).

The French New Wave movement is recognized as a period when auteur theory took concrete form. Leading figures of this movement include François Truffaut, Jean-Luc Godard, Éric Rohmer, Jacques Rivette, and Claude Chabrol. Auteur directors guided various elements in their films—ranging from scriptwriting to editing, from visual aesthetics to character depth—through their personal visions, leaving a unique signature on their works.

Auteur Directors in World Cinema

In world cinema, we encounter numerous directors who embody the auteur approach and leave a strong personal imprint on their works. These directors reflect their unique perspectives by incorporating elements such as the use of color, poetic narration, and melancholy, transforming their films into extensions of their identities. For example:

Quentin Tarantino: Known for his postmodern narrative structures and inter-genre experimentation.

Alfred Hitchcock: Established his auteur identity with techniques that manipulate the audience, earning him the title of master of suspense.

Akira Kurosawa: Made a mark in cinematic history with his ability to bring Japanese culture to an international narrative, combining visual aesthetics with deep character explorations.

Andrei Tarkovsky: Created unparalleled poeticism in his films by exploring themes of time, metaphysics, and spirituality.

These directors have become leading figures of auteur theory, using cinema not only as a storytelling medium but also as a personal and artistic form of expression.

Creative Directing in Turkish Cinema: A Look from the Past to the Present

While many auteur directors have emerged in world cinema, examples that align with the auteur theory are also evident in Turkish cinema. These directors have left their personal imprints on their works, crafting distinctive styles.

“The emergence of auteur cinema in Turkish cinema remains a subject of debate; however, it is widely agreed that Metin Erksan was the first auteur director. Erksan’s perspective, viewing the director as an artist who creates the film as a work of art, aligns with the core principles of auteur theory. According to Halit Refiğ, both Metin Erksan and Lütfü Ö. Akad, who combined aesthetic consistency with original ideas during the same period, are considered the first auteur directors in Turkish cinema” (Yılmaz, 2020: 645).

The blending of art with local culture and its adaptation to cinema led to the adoption of the auteur concept in Türkiye, drawing parallels with the national cinema movement. However, societal events such as political tensions, ideological divisions, and military coups altered perceptions of auteur theory over time. During these transformative periods, films focusing on personal themes gained prominence. Nevertheless, some directors within the framework of Turkish auteur cinema continued to uphold a socially realist approach. There were also instances where the influence of popular culture led to deviations from the auteur model (Çalayır, 2022: 179).

In Turkish cinema, directors such as Yılmaz Güney, Nuri Bilge Ceylan, and Ferzan Özpetek, alongside Metin Erksan, Lütfü Ö. Akad, and Şerif Gören, are recognized as prominent auteur directors. These filmmakers not only established artistic identities in cinema but also made lasting contributions to Turkish film history by embedding their unique styles into their works.

Creative Directing in Global and Turkish Cinema: Historical and Technological Transformations

The emergence of cinema as an art form in the early 20th century coincided with global societal upheavals, bringing significant transformations across all fields of art, including cinema. Turkish cinema, influenced by these historical processes, underwent key evolutionary phases and began developing its unique cinematic language.

During the 1950s, amidst the Cold War, Türkiye, under the Democratic Party's rule, fostered close ties with the West. While promoting freedom, the administration also exhibited authoritarian tendencies. After the 1960 coup, the 1961 Constitution ushered in a more liberal environment, amplifying the voice of social opposition. This period saw Turkish cinema rapidly adapting to Western technological advances while grappling with the challenge of establishing its own cinematic language. Early productions were driven by commercial motives, but censorship often curtailed the creation of critical works (Keklik, 2023: 408).

The 1960s marked a renewal and era of social realism for Turkish cinema. Previously taboo subjects were boldly explored, with films adopting a more thoughtful and profound approach to realism, diversity, and social issues. Works such as *Beyond the Nights* (1960), *Hungry Lives* (1962), *The Revenge of the Snakes* (1962), and *Those Who Awaken in the Dark* (1964) exemplify this transformation, highlighting national concerns and social values.

Technological advancements have allowed both Turkish and global auteur directors to express their creativity more freely. The advent of digital cinema, in particular, provided directors with greater flexibility and independence to realize their artistic visions. Digital cameras and editing software have made auteur directors' personal styles and artistic signatures increasingly discernible.

The late 1980s marked the onset of the digital revolution in cinema, which began replacing traditional film processes. This shift reinvigorated the industry, introducing technical innovations and conveniences that rekindled audience interest. The 1990s became a transitional period where digital and analog cinema coexisted, and postmodern narratives gained prominence. Independent directors harnessed new technologies, significantly altering cinematic language.

By the 2000s, the proliferation of the internet brought transformative changes to the cinema industry. Instant access to information and the rise of online platforms transformed homes into personal film libraries, reshaping discussions on cinema in terms of accessibility and diversity (Atamacaoğlu, 2021: 98–99). These platforms increased the visibility of independent productions, offering auteur directors a broader canvas for expression.

In Turkish cinema, directors such as Metin Erksan, Lütfi Ö. Akad, Yılmaz Güney, Nuri Bilge Ceylan, and Ferzan Özpetek emerged as pivotal auteurs during this transformative journey. Metin Erksan blended social realism with artistry, while Nuri Bilge Ceylan crafted a unique language through minimalist and philosophical narratives. Yılmaz Güney portrayed the struggles of the oppressed with a political tone, and Ferzan Özpetek bridged cultural divides, addressing themes of identity and belonging.

In conclusion, global and Turkish cinema have embraced and evolved the auteur theory amidst historical and technological transformations. Turkish cinema, navigating from social realism to the digital era, has skillfully balanced national issues and universal themes, creating a distinctive cinematic identity. The personal visions of auteur directors have been instrumental in shaping this journey, ensuring their lasting influence on the art of cinema.

Importance of the Research

Auteurism has shifted the focus of cinema away from the prejudices of high art and literary elitism, drawing attention to the films themselves and the director's stylistic signature as reflected in *mise-en-scène*. This approach emphasizes the "how" (style, technique) over the "what" (story, theme), revealing that style carries personal, ideological, and even metaphysical resonance. Additionally, it has facilitated the acceptance of films within literary departments and contributed to the academic legitimacy of cinema studies (Stam, 2017: 92).

This study approaches cinema research from the perspective of auteur theory, analyzing how directors' artistic visions shape a cinematic language and evaluating this language within cultural contexts. The significance of this research lies in its comparative analysis of Turkish and global cinema, positioning Turkish cinema within the framework of auteur theory's universal principles.

The study aims to analyze the social, cultural, and political elements addressed in directors' films, demonstrating how cinematic language balances local aesthetic sensibilities with universal themes. In doing so, it offers new perspectives on

how cinema has evolved as a medium of personal expression. Furthermore, it critically examines the extent to which auteur theory has been embraced in Turkish cinema and evaluates the limitations imposed by production conditions, social dynamics, and cultural structures on the application of this theory.

Problem of Study

This article examines how directors are influenced by their cultural contexts and how these influences are reflected in their films. Through a comparative perspective, the study explores the themes chosen by both Turkish and international directors, offering an in-depth analysis of narrative techniques. Within the framework of auteur theory, it investigates how directors develop personal styles and cinematic languages and how these elements demonstrate consistency and continuity throughout their filmographies. The interaction between cultural diversity and universal themes in cinema, as well as its role in the creative processes of directors, is analyzed in detail.

The research is guided by the following questions:

- How do directors' cultural and social contexts influence their films, and how do these reflections contribute to the broader cinematic language?
- What thematic and narrative similarities and differences exist in the works of Turkish and international directors?
- How do directors from different cultural backgrounds address universal themes and integrate them with local aesthetic sensibilities?
- How can the works of Turkish directors such as Yılmaz Güney, Nuri Bilge Ceylan, and Ferzan Özpetek be compared with those of prominent global filmmakers like Quentin Tarantino (USA), Andrei Tarkovsky (Russia), and Pedro Almodóvar (Spain), and what insights do these comparisons offer about the art of cinema?

This study aims to analyze the contributions of creative directing and auteur theory to the art of cinema. It focuses on how directors' artistic visions shape the filmmaking process and leave a lasting impact on cinema history. Special attention is given to how social, cultural, and political contexts influence the themes, characters, and visual narratives presented in their films.

Through this comprehensive analysis, the primary objective is to understand how the universal language of cinema is expressed through the unique styles of individual directors. Comparative studies of directors such as Yılmaz Güney (Türkiye) and Quentin Tarantino (USA), Nuri Bilge Ceylan (Türkiye) and Andrei Tarkovsky (Russia), and Ferzan Özpetek (Türkiye /Italy) and Pedro Almodóvar (Spain) reveal the reflections of creative directing and auteur theory in both Turkish and global cinema.

This research provides cinema scholars and enthusiasts with the opportunity to evaluate the works of these directors more deeply, offering a broader perspective on the richness their artistic visions contribute to cinematic language.

Method

Research Model

This study is based on the comparative analysis method, a qualitative research approach (Yin, 2014: 3). Qualitative research examines perceptions and phenomena in their natural environments holistically through techniques such as observation, interviews, and document analysis. Case studies often produce a broad and detailed dataset. Including problem statements, sub-problems, summaries of sections, and the use of tables and graphs in the research report helps the reader understand the data more easily (Şimşek & Yıldırım, 2009). A qualitative case study provides a detailed and comprehensive analysis of associated phenomena, such as programs, institutions, individuals, processes, or social elements (Merriam, 2013: 5).

The comparative analysis method is effective for examining data produced in different contexts in depth and identifying similarities and differences between them (Ragin, 1987). Ragin notes that establishing causal relationships in comparative research involves complex processes beyond statistical models (Aydın & Hanağası, 2017: 77). This comparative approach is particularly useful in subjective and context-specific fields, such as cultural and artistic

productions (Denzin & Lincoln, 2011). As a model enabling the examination of complex social structures with multiple variables of potential importance, case studies are frequently preferred in qualitative research methods (Merriam, 2009, cited in Leymun, 2017: 379).

Thomas (2011) states that case studies with common points require systematic typologies based on classification by subject, object, purpose, approach, and process (Thomas, 2011, cited in Ergün, 2023: 138). Ensuring reliability in research necessitates careful management and reporting of the entire interview process. Additionally, categories should be tabulated, and transcripts of interview records must be fully completed (Silverman, 2013, cited in Arslan, 2022: 402).

In conclusion, the comparative analysis method and case study model used in this study have provided an effective structure for examining the aesthetic and thematic elements in directors' works and formed the foundation of the research (Yıldırım & Şimşek, 2016, cited in Kırıl, 2020: 186).

The research model includes the following components:

Case Study: The research is designed to examine how selected auteur directors create a cinematic language within cultural, social, and historical contexts. In this regard, the films of directors chosen from both Turkish and global cinema were analyzed in detail.

Comparative Analysis: The selected directors' works were compared thematically and narratively to reveal the reflections of auteur theory in Turkish and global cinema.

Qualitative Film Analysis: The films were examined in terms of themes, characters, visual storytelling, and narrative techniques, with a detailed evaluation of the directors' personal styles.

Visual Analysis: Visual materials such as film posters and scene compositions were analyzed to uncover how cultural elements enrich the cinematic language.

Documents

This study analyzes the works of directors such as Yılmaz Güney, Nuri Bilge Ceylan, Ferzan Özpetek, Quentin Tarantino, Andrei Tarkovsky, and Pedro Almodóvar within the framework of auteur theory. Below are the films analyzed for each director, their technical specifications, and the reasons for their selection:

Table 1. Auteur directors and their films

Director	Film Title	Year	IMDb Rating	Genre	Key Themes	Unique Features	Rationale for Selection
Yılmaz Güney	Yol	1982	8.1	Drama	Oppression, societal struggles	Realistic depiction of post-coup Türkiye; minimalist storytelling	Showcases socio-political critique, reflecting Güney's auteur approach.
Quentin Tarantino	Pulp Fiction	1994	8.9	Crime, Drama	Crime, morality, interconnected lives	Non-linear narrative, sharp dialogue, pop culture references	Exemplifies Tarantino's postmodern style and innovative narrative techniques.
Quentin Tarantino	Death Proof	2007	7.0	Thriller	Revenge, feminism, exploitation genres	Homage to grindhouse cinema with retro visuals and stylized violence	Highlights genre blending and Tarantino's auteur signature.
Robert Rodriguez	Planet Terror	2007	7.0	Horror	Survival, parody of zombie tropes	Over-the-top action, vibrant aesthetics inspired by 1970s exploitation films	Offers a grindhouse tribute, complementing Tarantino's cinematic ethos.
Andrei Tarkovsky	Solaris	1972	8.1	Sci-Fi, Drama	Existentialism, memory, relationships	Poetic cinematography, philosophical depth, long takes	Demonstrates Tarkovsky's unique ability to combine metaphysical themes with visual mastery.
Andrei Tarkovsky	Ivan's Childhood	1962	8.1	War, Drama	Innocence, war's psychological toll	Focused mise-en-scène, symbolic use of nature and light	Early example of Tarkovsky's auteur style, balancing emotional storytelling with visual symbolism.
Nuri Bilge Ceylan	Ahlat Ağacı (The Wild Pear Tree)	2018	8.2	Drama	Identity, existentialism	Slow-paced, character-driven narrative; Tarkovskian influence	Reflects Ceylan's minimalist approach, exploring personal and societal conflicts in Turkish context.
Ferzan Özpetek	Hamam	1997	7.1	Drama	Self-discovery, cultural integration	Fusion of Turkish traditions with Italian sensibilities; emotionally charged storytelling	Represents Özpetek's cultural synthesis and emotional depth, integrating auteur principles.
Pedro Almodóvar	Talk to Her	2002	8.0	Drama	Relationships, empathy, unconventional love	Vivid colors, intimate framing, nuanced exploration of human emotions	Captures Almodóvar's ability to balance empathy and bold thematic exploration.
Pedro Almodóvar	Volver	2006	7.9	Drama	Family, resilience, Spanish traditions	Strong female characters, vibrant cinematography, cultural authenticity	Highlights Almodóvar's engagement with Spanish culture and dynamic storytelling.

Ethics

This research has prioritized adherence to ethical principles. Confidentiality and anonymity have been strictly observed, and data has been obtained solely from publicly available sources. In line with academic integrity, all information and findings have been attributed to relevant sources, and data has been utilized exclusively for research purposes. Neutrality has been maintained throughout all stages of the research, and the findings have been transparently reported. Ethical approval has been obtained where necessary.

Findings

This section presents the results of the analysis of films examined in the study and the positions of the directors within the framework of auteur theory. The findings are categorized under themes such as film content, visual aesthetics, narrative techniques, and cultural reflections. The data aim to evaluate the creative approaches of auteur directors in global and Turkish cinema and their contributions to cinematic language from a comparative perspective. These findings not only address the central questions of the research but also shed light on the significance of the directors' unique styles within the art of cinema.

Analysis of Yılmaz Güney within the framework of Auteur Theory

An examination of Turkish cinema reveals that historical events have had varying impacts on the development of cinematic art. Türkiye's cinematic history reflects a rich and long legacy shaped by the social and political dynamics of different periods. During the Cold War in the 1950s, Türkiye, under the Democratic Party's rule, fostered close relations with the United States. Although the rhetoric emphasized freedom, the administration gradually became more authoritarian. After the 1960 coup, the adoption of the 1961 Constitution strengthened opposition voices.

During this era, Turkish cinema quickly adapted to Western technologies; however, developing a distinctive cinematic language took time. Early film productions were predominantly driven by commercial concerns under private companies. Moreover, censorship mechanisms significantly limited the number of critical films, restricting the scope of creative expression (Keklik, 2023: 408).



Figure1. Yılmaz Güney

The post-1960 era is regarded as a time of renewal and social realism for Turkish cinema. Previously taboo subjects were boldly addressed, realism and diversity were embraced, and social issues were examined with greater depth. This period brought the country's societal challenges and values to the silver screen. Films such as *Geceyi Aşanlar* (1960), *Aç Hayatlar* (1962), *Yılanların Öcü* (1962), *Şehirdeki Yabancı* (1962), *Göçmen Kuşlar* (1964), *Şafak Bekçileri* (1963), *Otobüs Yolcuları* (1961), and *Karanlıkta Uyananlar* (1964) are among the significant works of this transformative era.

Yılmaz Güney emerged as a central figure in Turkish cinema from 1960 to 1980. This period was marked by political upheavals, including the 27 May 1960 Military Intervention, the 12 March Memorandum, and the 12 September 1980 Coup. Güney's films portrayed the suffering of peasants, the oppressed, and individuals under social and political pressure, grounded in a realist perspective shaped by a broad socio-political backdrop (Koyuncu, 2017: 201).

Born in Adana in 1937, Güney moved to Istanbul for university and met prominent filmmaker Atıf Yılmaz, who became a key influence on his career. During this time, Güney gained attention for his stories and began his cinematic journey with Yılmaz's support (www.avrupasinemasi.com, 2011).

Influenced by the social realism movement, Güney focused on societal issues, placing the struggles of lower-income

groups at the core of his cinema. Although he depicted various characters and settings throughout his career, his central theme consistently revolved around expressing the hardships endured by the poor. Examples include:

Umut (Hope): A coachman's struggles.

Ağıt (Lament): The lives of smugglers.

Sancı (Worry): The plight of agricultural workers.

Arkadaş (Friends): The lives of three prisoners.

Sürü (The Herd): A nomadic family's journey.

Düşman (The Enemy): A low-wage worker's experiences.

Yol (The Road): The lives of five recently released prisoners.

Duvar (The Wall): The plight of the poor in prison (Uysal, 2011: 7).

Güney's films not only depicted individual suffering but also exposed the inequalities shaped by societal dynamics, making significant contributions to the political and artistic evolution of Turkish cinema. His cinema represents both social realism and a strong auteur signature, underlining his influence as a pioneer of socially conscious filmmaking.

Analysis of Quentin Tarantino within the framework of Auteur Theory

Born on March 27, 1963, in Knoxville, Tennessee, Quentin Jerome Tarantino is an American film director, screenwriter, producer, and actor. Renowned for his innovative approach to cinema, Tarantino is celebrated for his original narrative style and masterful use of popular culture references. His films are distinguished by the aesthetic depiction of violence, cultural allusions, and character-driven dialogues, earning him a unique place in the world of cinema (Sözer, 2024).

Since the 1980s, postmodernism has introduced new meanings and approaches in cinema. During this period, the concept of the anti-hero, which challenges traditional character archetypes, gained prominence. As one of the leading directors of postmodern cinema, Tarantino has dismantled conventional storytelling patterns to create his own distinct cinematic language. His films are characterized by nostalgic references, ironic perspectives, and a tendency to present reality from unconventional angles (Salman, 2020: 2887).



Figure2. Quentin Tarantino

Quentin Tarantino has brought originality and innovation to American cinema. He frequently disrupts linear storytelling, employing large temporal jumps and an elliptical narrative style that deliberately omits certain plot elements. This approach reflects a significant influence from the French New Wave movement (Abay, Yüce, 2019: 43).

Tarantino's films also stand out for their collage/montage techniques. Drawing inspiration not only from American culture but also from global cultural histories, he merges diverse motifs, images, and narrative elements to create a unique cinematic language. For instance, in the Kill Bill series, Tarantino explores themes of revenge by drawing heavily from Japanese samurai culture. He dresses Uma Thurman's Western character in Bruce Lee's iconic yellow-and-black costume, symbolizing a cultural fusion. Thurman's character juxtaposes maternal instincts with the skills of a martial artist trained in the Shaolin tradition, offering a powerful contrast. Additionally, Tarantino integrates motifs from the Western genre, crafting a distinctive narrative structure. In this way, he synthesizes historical and cultural elements creatively to develop a contemporary cinematic language (Koçak, 2012: 74).

Yılmaz Güney (Türkiye) vs. Quentin Tarantino (USA): a comparative analysis

Yılmaz Güney's *Yol* (1982) and Quentin Tarantino's *Pulp Fiction* (1994) stand out in the cinematic world for their unconventional storytelling and innovative editing techniques. Both films disrupt traditional narrative structures by employing non-linear timelines, offering audiences fragmented storylines.

In *Yol*, Güney portrays social realism, focusing on class struggles and the oppressed lives of individuals, whereas *Pulp Fiction* emphasizes violence, pop culture references, and irony. Both directors effectively use their unique cinematic languages to narrate human stories through unconventional narrative frameworks.

Güney's films carry profound social and political messages, acting as a voice for marginalized groups, while Tarantino's works showcase postmodern narrative techniques and character-driven dialogues with a distinct aesthetic. Together, these filmmakers have contributed groundbreaking narrative techniques to cinema, leaving an indelible mark on film history within the framework of auteur theory.

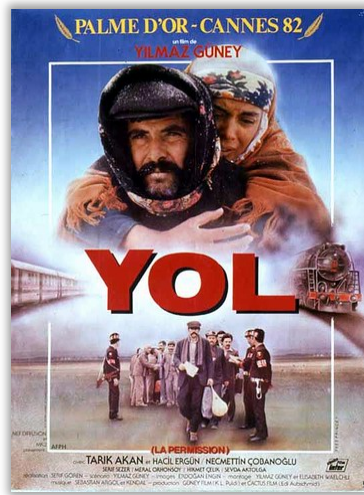


Figure 3. Yılmaz Güney, *Yol* (The Road), 1981

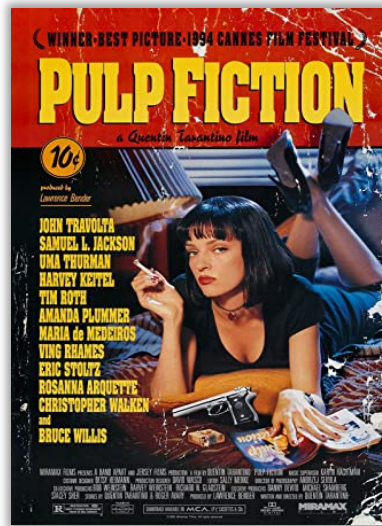


Figure 4. Quentin Tarantino, *Pulp Fiction*, 1994

Yılmaz Güney and Quentin Tarantino are distinguished directors who emphasize character depth and the power of dialogue, drawing audiences into their narratives and creating unique cinematic atmospheres. In this regard, both directors align with the core principles of auteur theory, showcasing their distinctive artistic visions.

Yılmaz Güney, a pivotal figure in Turkish cinema, crafted a unique cinematic language addressing social and political issues. Alongside influential figures such as Ömer Lütfi Akad, Atıf Yılmaz, Halit Refiğ, and Metin Erksan, Güney stands as one of the rare Turkish directors influenced by auteur theory. Particularly with *Umut*, Güney marked a turning point in Turkish cinema, moving beyond his early "Ugly King" persona to adopt a documentary-like narrative style that deeply explores human and environmental relationships (Varol, 2016: 68). His films center on social realism, vividly portraying

the struggles of marginalized communities through a compelling cinematic language.

Similarly, Quentin Tarantino is recognized as an auteur director. His original style and mastery of cinematic elements set him apart in the world of independent cinema. What makes Tarantino exceptional is his ability to elevate 1970s B-movies and grindhouse genres, infusing them with aesthetic sophistication and dark humor to bring these styles to broader acclaim. His collaboration with Robert Rodriguez on *Death Proof* and *Planet Terror* in 2007 serves as a tribute to the grindhouse genre. These films not only revive the themes and narrative styles of the 1970s but also replicate the era's visual aesthetics, such as scratch effects, credits, and trailers, recreating a nostalgic cinematic atmosphere (Yilmazok, 2016: 185).

Both Yılmaz Güney and Quentin Tarantino are celebrated as auteur directors for their distinctive narrative styles and thematic approaches. While Güney brings the struggles of the oppressed to the screen through social realism and a documentary-like style, Tarantino offers an innovative perspective on violence, blending it with aesthetic storytelling and revitalizing genre cinema through his pop culture-infused approach. Despite their differing cultural backgrounds, both directors exemplify creative filmmaking, producing deeply impactful works that resonate across audiences and film history.



Figure 5. Quentin Tarantino, *Death Proof*, 2007



Figure 6. Robert Rodriguez, *Planet Terror*, 2007

Yılmaz Güney and Quentin Tarantino have left profound marks not only on their respective national cinemas but also on the global stage of auteur filmmaking through their innovative narrative techniques and distinctive approaches. Both directors have presented unforgettable works to cinephiles, enriching the art of cinema with their creative visions.

Yılmaz Güney (Türkiye) - Quentin Tarantino (USA) Similarities

Exceptional stories and editing techniques

Yılmaz Güney's *Yol* (1982) and Quentin Tarantino's *Pulp Fiction* (1994) break traditional narrative structures, offering original and unexpected stories. Both films are notable for their non-linear timelines, innovative narrative techniques, and skillful blending of elements such as violence, humor, and drama.

Character depth and dialogues

While Güney's films tackle the struggles of the oppressed and explore social and political issues, Tarantino's works highlight pop culture references and stylized violence. Both directors use dialogues as a critical tool to deepen their stories and captivate their audiences.

Immersive atmosphere

Güney and Tarantino excel at creating unique atmospheres that draw audiences fully into their stories. This immersion is achieved through elements such as music, visual composition, and compelling performances. Despite their differing visual styles, both directors aim to establish emotional and intellectual connections with their audiences.

Yılmaz Güney (Türkiye) - Quentin Tarantino (USA) differences

Themes

Yılmaz Güney's films focus on political and social issues, depicting the struggles of the oppressed. In contrast, Tarantino's films are characterized by their pop culture references and themes of stylized violence.

Tone

Güney's cinema often carries a dark and melancholic tone, emphasizing social realism and presenting audiences with striking depictions of societal truths. Tarantino's films, on the other hand, employ irony and dark humor, achieving a more entertaining and aesthetically driven tone.

Cultural background

Güney's works are deeply rooted in Turkish traditions and social dynamics, with strong traces of local culture and class conflicts. Tarantino's films are heavily influenced by American pop culture and 1970s B-movies. These references are among the elements that make his cinema globally distinctive.

Yılmaz Güney and Quentin Tarantino are auteur directors who uniquely reflect their personal visions in their films. Güney's socially realistic approach and documentary-like narrative style have left a lasting impact on Turkish cinema. Meanwhile, Tarantino has revitalized American and global cinema with his postmodern narrative techniques and cultural references. The films of both directors highlight the significance and influence of auteur theory in the art of cinema. They demonstrate how two great directors from different geographies and cultural backgrounds converge in their narrative power. These works serve as valuable resources for understanding how cinema evolves as an art form and how individual creativity enriches cinematic language.

Below is a comparative table of Yılmaz Güney and Quentin Tarantino, showcasing their cinematic approaches, similarities, and differences.

Table 2. A comparative analysis of Yılmaz Güney and Quentin Tarantino within the framework of auteur theory

Comparison Criteria	Yılmaz Güney (Türkiye)	Quentin Tarantino (USA)
Themes	Social and political issues, struggles of the oppressed.	Popular culture, stylized violence, antiheroes.
Narrative Style	Documentary-like, realistic, straightforward storytelling.	Postmodern, non-linear, and ironic narrative style.
Tone	Dark, dramatic, and melancholic.	Black humor, irony, entertaining, and stylized.
Characters	Oppressed individuals, peasants, workers, and those in class struggles.	Antiheroes and characters from the criminal underworld.
Cinematic Techniques	Realistic, simple camera use, long takes.	Collage/montage techniques, aesthetic violence, rapid cuts.
Use of Time	Linear storytelling and events progressing in real-time.	Non-linear narrative, temporal jumps.
Social Context	Reflects Türkiye's political and social dynamics.	Draws from American popular culture and B-movie genres.
Originality	Social realism, focus on human-environment relationships.	Postmodern approach, blending cultural references.
Prominent Films	Hope (1970), The Herd (1978), The Road (1982), The Wall (1983).	Pulp Fiction (1994), Kill Bill (2003-2004), Inglourious Basterds (2009).
Impact	A pioneer in Turkish cinema and social realism.	Leader in independent American cinema and postmodern movement.
Message to the Audience	Social critique and giving voice to the oppressed.	Entertainment, cultural commentary, and reinterpreting genre cinema.

This table provides a comparative overview of Yılmaz Güney's and Quentin Tarantino's cinematic approaches and creative directorial styles. While Güney's works focus on social realism and political cinema, Tarantino's films stand out for their incorporation of popular culture elements and postmodern techniques, establishing a distinctive cinematic language. Both directors demonstrate strong parallels in character depth, atmosphere creation, and storytelling but exhibit notable differences in cultural backgrounds and thematic focuses.

Analysis of Nuri Bilge Ceylan within the Framework of Auteur Theory

Born on January 26, 1959, in Istanbul's Bakırköy district, Nuri Bilge Ceylan deepened his interest in cinema during his university years. His passion for photography grew through his exploration of the school library and music archives. The elective cinema courses taught by Üstün Barışta and his involvement in cinema club activities further nurtured this interest. In 1993, he began shooting his short film *Koza* using old films provided by TRT. In 1995, *Koza* was screened at the Cannes Film Festival, becoming the first Turkish short film to compete at Cannes (www.nuribilgeceylan.com, 2024).



Figure 7. Nuri Bilge Ceylan

Nuri Bilge Ceylan often cites authors such as Dostoevsky and Chekhov, as well as filmmakers like Tarkovsky and Bergman, as significant influences on his work. These inspirations are evident in his films, especially his early works, which focus on the relationship between humans and nature while employing a minimalist cinematic approach. Ceylan's films eschew exaggerated dramatic elements and technical complexities, offering a simple yet profound narrative style (Bağcı, Yanat, 2022: 192).

Sakınmaz and Özçınar (2020: 349) describe Ceylan's cinema as follows: "Ceylan's films explore modern urban life through the lens of alienation and loneliness. The characters in his films, ironically, resort to solitude as a solution to their inability to form meaningful and lasting social or sexual relationships." This exploration of the complexities of modern life and the individual's inner world forms a recurring and compelling theme in Ceylan's body of work. As noted by Donadio (2014), Ceylan's films "turn these personal stories into some sort of a grand narrative that hints something about the whereabouts of the country," showcasing his ability to merge personal narratives with broader societal contexts.

Recognized as one of the leading auteur directors of Turkish cinema, Nuri Bilge Ceylan captivates audiences with his unique narrative style, in-depth character analyses, and exceptional visual aesthetics. His films provide both an intellectual and emotional cinematic experience, delving into themes such as alienation and existential voids shaped by modern life, while masterfully focusing on the individual's inner world.

Analysis of Andrei Tarkovsky according to Auteur Theory

Born on April 4, 1932, in Russia, Andrei Tarkovsky passed away in 1986 at the age of 54. Beyond cinema, Tarkovsky showed a deep interest in music, Orientalism, and Arabic. As the son of the renowned Russian poet Arseny Tarkovsky, Andrei Tarkovsky directed only seven films between 1962 and 1986, yet he left an indelible mark on the history of cinema. Drawing inspiration from poetry and religious texts, Tarkovsky introduced audiences to the concept of "poetic cinema," establishing himself as one of the most influential figures in world cinema with his unique style (Gezgin, 2023: 154).

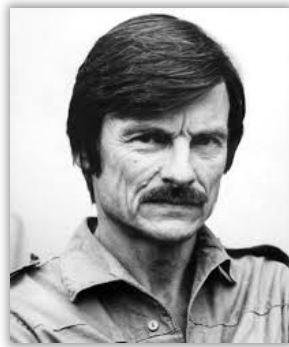


Figure 8. Andrei Tarkovsky

Analysis of Andrei Tarkovsky according to Auteur Theory

Several core concepts shaped Tarkovsky's personality and art. Firstly, the Oedipus Complex and its impact on the inner world of the individual were prominent themes in his work. Secondly, his deep connection with religion played a central role in both his life and films. Thirdly, Tarkovsky's philosophy aligned with ideas from the Frankfurt School. Lastly, he adopted an anti-positivist approach, questioning historical progress and the alienation of individuals from nature and themselves. Tarkovsky's life and art were deeply intertwined, as his films frequently explored themes such as childhood, war, faith, longing, exile, and death (Keskin & Sağır, 2021: 1391).

Tarkovsky's works rejected Soviet cinema norms by focusing on the spiritual depth of individuals. His films prioritized religious and spiritual themes, not as political statements but as an effort to understand the inner world of the individual. While these themes could be interpreted as a reaction to Soviet-era religious policies, Tarkovsky concentrated more on existential struggles than political outcomes (Siddiqi, 2021: 31).

Tarkovsky's films, though varied in content, share common stylistic and thematic elements. His use of long takes and meticulously crafted mise-en-scène are hallmarks of his cinema. Themes such as anti-war sentiment, the origins and

purpose of art, and faith are prevalent, enriched by autobiographical elements that add depth to his works (Tunç, 2020).

Tarkovsky's contribution to cinema transcends visual aesthetic experiences; his films take viewers on an intellectual and emotional journey. By delving into the depths of the human soul, Tarkovsky offers a spiritual and philosophical exploration. Using cinema as a means of expression, he uniquely reflected the inner world of individuals, their existential quests, and their connection to human nature.

Comparison of Nuri Bilge Ceylan (Turkiye) and Andrei Tarkovsky (Russia)

Nuri Bilge Ceylan and Andrei Tarkovsky are recognized as auteur filmmakers, celebrated for their distinct cinematic languages. Both directors possess such a unique aesthetic and narrative style that their films are easily identifiable without the need for opening credits. This quality underscores one of the core principles of auteur theory—the unmistakable personal signature of the director.

Ceylan has frequently acknowledged the influence of directors such as Tarkovsky, Angelopoulos, and Kiarostami, as well as the narrative style of writers like Chekhov. For instance, in Ceylan's *Distant (Uzak, 2002)*, the character Mahmut, who moves to Istanbul to pursue filmmaking while earning a living as a ceramics photographer, reflects traces of admiration for Tarkovsky's directorial and artistic sensibilities (Yurdakul, 2021).

Both Ceylan's *Winter Sleep (Kış Uykusu, 2014)* and Tarkovsky's *Solaris (1972)* are distinguished by their meditative atmospheres and profound philosophical engagement. Both directors explore the intricate relationship between human psychology and nature, confronting viewers with existential questions and internal reflections. Tarkovsky's spiritual and metaphysical narrative approach finds resonance in Ceylan's portrayal of modern loneliness and alienation.

Despite these similarities, their thematic preferences and cultural contexts differ. Tarkovsky often delves into spiritual and religious themes to explore existential dilemmas, while Ceylan focuses on alienation brought about by modernity and fractures in human relationships. Both directors employ nature, silence, and long takes to visually depict the inner lives of their characters, inviting audiences to an immersive cinematic experience.

In conclusion, Nuri Bilge Ceylan and Andrei Tarkovsky are auteur filmmakers who have left an indelible mark on the art of cinema. Tarkovsky's spiritual and poetic approach, combined with Ceylan's minimalist and contemporary themes, creates a universal cinematic language that transcends cultural boundaries to explore human nature and existential questions. Their films push the technical and aesthetic boundaries of cinema, offering audiences profound philosophical and emotional journeys.

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Figure 9. Scenes from *Winter Sleep*, 2014, and *Solaris*, 1972

Both directors' films share significant similarities, not only in their content but also in their visual aesthetics and promotional materials. Film posters highlight the artistic and cinematic interplay between the two directors while also reflecting the mutual respect they hold for one another.

A striking example of this is the poster designed for Nuri Bilge Ceylan's *The Wild Pear Tree* (*Ahlat Ağacı*, 2018), which appears to be inspired by the poster for Tarkovsky's *Ivan's Childhood* (*Ivanovo Detstvo*, 1962) (Figure 9, left and right). The *Ivan's Childhood* poster powerfully conveys the innocence and loss of childhood amidst the chaos of war. The child's facial expression and the ambiguous background capture the profound emotional intensity characteristic of Tarkovsky's works.

Similarly, films like Ceylan's *Winter Sleep* and Tarkovsky's *Solaris* stand out for their calm and contemplative atmospheres. These films invite viewers into an emotional and intellectual experience rather than relying on action or visual spectacle. Both directors employ themes of nature, human psychology, and existentialism to craft films imbued with artistic depth, transcending time and space.

These parallels can be seen as tangible reflections of Ceylan's admiration for and influence from Tarkovsky. Moreover, they signal the presence of a universal language and artistic connection between two great auteur filmmakers in the art of cinema.

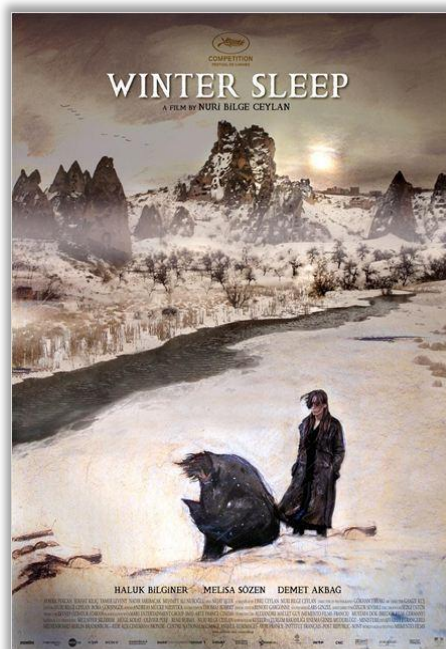


Figure 10. Nuri Bilge Ceylan, *Winter Sleep*, 2014



Figure 11. Andrei Tarkovsky, *Solaris*, 1972

When examining the other works of both directors, their similarities become even more pronounced in terms of composition and technical execution.

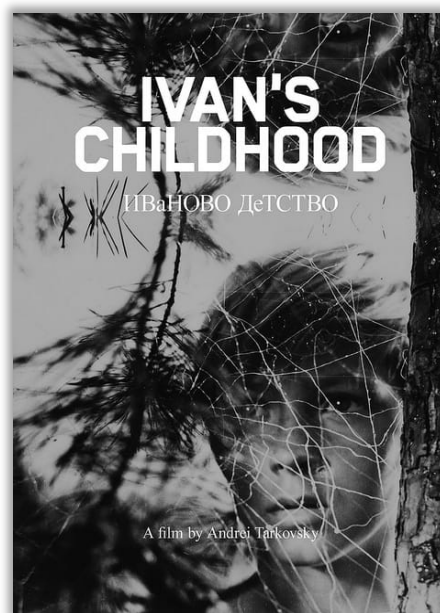


Figure 12. Andrei Tarkovsky, *Ivan's Childhood*, 1962

Similarly, the poster for *The Wild Pear Tree* carries an equally emotional and aesthetic intensity. In this poster, one of Ceylan's characters is depicted with a similarly serious and contemplative expression, while the somber natural landscape in the background reflects the film's tone and thematic depth. This visual resemblance highlights how Ceylan has integrated Tarkovsky's stylistic and thematic elements into his own art, showcasing the harmony between the artistic visions of both directors.

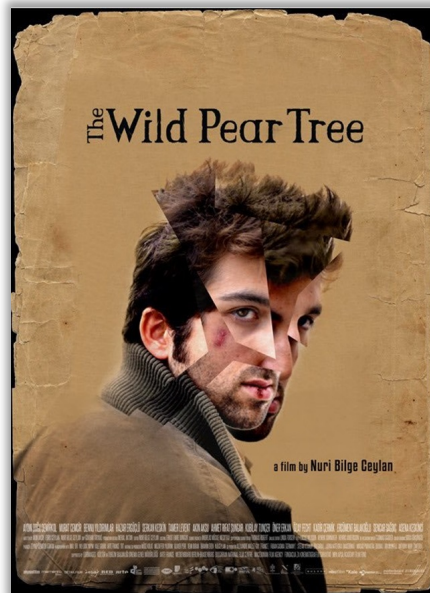


Figure 13. Nuri Bilge Ceylan, Ahlat Tree, 2018

The visual and thematic similarities between Tarkovsky and Ceylan reveal a shared aesthetic and philosophical sensibility in their artistic approaches. Both directors view cinema as visual poetry, and this philosophy is reflected in their works. Even the profound meaning and aesthetic quality of their films are evident in their posters, underlining their significant contributions to the art of cinema.

Ceylan's influence from Tarkovsky extends beyond film posters. Tarkovsky's use of long takes, wide compositions that capture the essence of nature, and deep psychological explorations of characters' inner worlds are prominently evident in Ceylan's films. When comparing their framing techniques, the similarities become even more apparent. Both directors employ wide shots, leaving the edges of the composition in shadow while placing a bright sky in the center. Characters are often positioned centrally, gazing downward, creating a meditative atmosphere. This visual style, consistent across their films, establishes a coherent aesthetic language (Özdemir & Öztürk, 2022: 303). These shared technical and thematic elements demonstrate that both Tarkovsky and Ceylan perceive cinema not just as a narrative tool but as a profound philosophical and visual experience.



Figure 14. Scenes from Andrei Tarkovsky, *Ivan's Childhood*, 1962 and *The Ahlat Tree*, Nuri Bilge Ceylan, 2018

Both directors deeply explore nature and human psychology. Nature is used as a metaphor reflecting the inner worlds of their characters, while human psychology is depicted in a complex and enigmatic manner. Their films provoke philosophical reflections on themes such as existence, death, time, and memory. Tarkovsky and Ceylan invite viewers to form their own interpretations rather than providing easy answers.

Nuri Bilge Ceylan and Andrei Tarkovsky differences

Ceylan's films are characterized by a minimalist and realistic narrative style, while Tarkovsky's works are more complex and symbolic. Ceylan's visual language relies on simplicity and realism, whereas Tarkovsky's films are distinguished by dreamlike, abstract imagery. While Ceylan's films reflect the traditional elements and societal structure of Turkish cinema, Tarkovsky's films bear the marks of Soviet cinema and culture.

Andrei Tarkovsky and Nuri Bilge Ceylan emerge as two prominent auteur directors who inspire and influence

each other through their films and visual promotional materials. This artistic interplay highlights the universality of cinema and demonstrates how directors' personal visions can transform into a global aesthetic exchange.

Table 3. Comparison of Nuri Bilge Ceylan and Andrei Tarkovsky within the framework of Auteur Theory

Comparison Criteria	Nuri Bilge Ceylan (Turkiye)	Andrei Tarkovsky (Russia)
Narrative Style	Uses a minimalist, realistic, and simple narrative style.	Adopts a complex, symbolic, and abstract narrative style.
Use of Nature	Uses nature as a metaphor to reflect the inner worlds of characters.	Nature carries spiritual and philosophical meaning, supporting the films' spiritual atmosphere.
Human Psychology	Explores the inner worlds of characters deeply and realistically.	Processes characters' internal journeys in an abstract, mysterious, and deeply philosophical way.
Visual Style	Employs a simpler, minimalist, and photographic aesthetic.	Works with dreamlike, abstract, and artistic compositions.
Themes	Existential loneliness, alienation brought by modern life, time, memory.	Religion, faith, death, time, memory, and existential questions.
Social Reflection	Addresses traditional and modern elements of Turkish society.	Examines the spiritual, cultural, and historical conflicts of Soviet society.
Technical Features	Long takes, wide angles, integration of nature with characters.	Long takes, broad compositions, frames with spiritual depth.
Audience Engagement	Invites the audience to reflect, offering a narrative open to personal interpretations.	Takes the audience on a deep philosophical and spiritual journey.
Influences	Influences of Tarkovsky, Angelopoulos, Kiarostami, and Chekhov are evident.	Draws from poetry, religious texts, the Frankfurt School, and the Oedipus complex.
Prominent Films	<i>Winter Sleep</i> (2014), <i>Distant</i> (2002), <i>The Wild Pear Tree</i> (2018).	<i>Solaris</i> (1972), <i>Mirror</i> (1975), <i>Stalker</i> (1979).

Analysis of Ferzan Özpetek Within the Framework of Auteur Theory

Ferzan Özpetek, a Turkish-born filmmaker who completed his education in Italy, has developed a unique cinematic language blending elements of Turkish and Mediterranean cultures. His films often synthesize Turkish traditions, such as Ottoman rituals, Turkish baths, and Mevlana's philosophy, with Italian cultural motifs, creating a richly textured cultural fusion.

Özpetek's central themes include family relationships, confronting the past, and the search for belonging. For instance, *Hamam: The Turkish Bath* portrays the mystical atmosphere of Turkish baths, paralleling a Western individual's journey of self-discovery through an encounter with Eastern culture. Similarly, *Facing Windows (La Finestra di Fronte)* explores themes of reconciliation with the past and new beginnings, reflecting the intersection of Italian and Turkish cultural narratives (Özkan, 2014: 343).

Ferzan Özpetek's cinema, as an auteur director, reflects a bold approach that challenges social norms while seamlessly integrating diverse cultural elements. *Hamam* and *Mine Vaganti*, for instance, tackle marginalized themes with courage while offering a narrative depth that resonates universally. As Özpetek stated, "I think I talk about life and not about homosexuality. Using such words is to define a person from below the belt, and wronging them," underscoring his rejection of narrow categorizations and his commitment to a broader human perspective (McGovern, 2010).

His films are distinguished by their visual aesthetics and emotional intensity. Özpetek uses locations and objects to symbolize characters' emotional landscapes and transformations, presenting their inner worlds in intricate detail and fostering viewer empathy.

Analysis of Pedro Almodóvar within the framework of Auteur Theory

Pedro Almodóvar is one of the most prominent representatives of Spain's cultural transformation during the post-Franco era. As a key figure of the *La Movida Madrileña* movement, Almodóvar challenges societal norms through his

bold representation of women and LGBTQIA+ individuals. His cinema revolves around themes of liberation and identity exploration, reflecting the broader cultural shifts in Spanish society.

In *All About My Mother* (*Todo sobre mi madre*), Almodóvar deeply explores themes of motherhood, gender identity, and societal roles. The film portrays stories of characters with diverse gender identities and sexual orientations through an empathetic and sensitive lens. Similarly, *Talk to Her* (*Hable con ella*) focuses on the transformative power of empathy and the barriers of communication in human relationships.

Almodóvar's films stand out for their vibrant colors, stylized aesthetics, and emotionally rich narratives. Placing women at the core of his stories, he dramatizes societal pressures and individual liberation with a mix of dramatic depth and ironic flair, cementing his position as a leading auteur in global cinema.

Comparison of Ferzan Özpetek (Turkiye/Italy) and Pedro Almodóvar (Spain) in the context of Auteur Theory

Ferzan Özpetek (Turkiye/Italy) and Pedro Almodóvar (Spain) are renowned auteur directors celebrated for their unique aesthetic sensibilities and in-depth character explorations in cinema. Both directors masterfully incorporate cultural elements and social themes, inviting viewers on emotional and philosophical journeys. Their works stand out for their portrayal of personal and cultural identity quests, laden with emotional intensity.

While Özpetek skillfully merges Turkish and Mediterranean cultures in his films, Almodóvar boldly addresses Spain's journey toward societal liberation with a stylized and daring narrative approach. This comparison highlights the artistic originality of both directors and their significant contributions to the art of cinema.



Figure 15. Ferzan Özpetek, *Hamam* (Turkish Bath), 1997

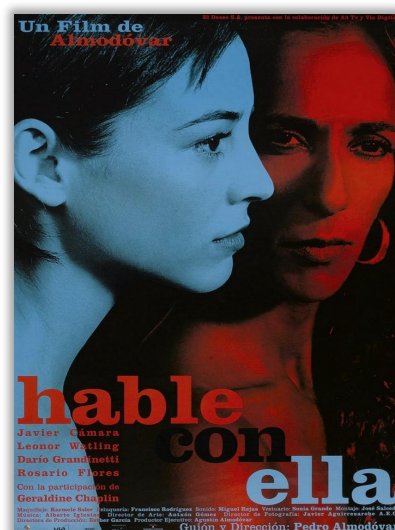


Figure 16: Pedro Almodóvar, *Talk to Her*, 2002

Ferzan Özpetek and Pedro Almodóvar: Similarities in the context of Auteur Theory

Ferzan Özpetek and Pedro Almodóvar are two significant directors who address themes such as sexuality, family relationships, and identity with bold and candid approaches in their films. Both challenge traditional values while paying homage to diverse lifestyles, utilizing visual elements masterfully to enhance the emotional depth and atmosphere of their narratives.

In Özpetek's *Facing Windows* (*La finestra di fronte*) and Almodóvar's *The Skin I Live In* (*La piel que habito*), warm color palettes, lighting, and compelling compositions stand out. These visual techniques leave a profound impression on the audience, amplifying the narrative and thematic power of the films. The aesthetic approaches of both directors make their cinematic language unique and recognizable, reinforcing the emotional and artistic resonance of their works.

Ferzan Özpetek and Pedro Almodóvar differences

One of the most striking differences between Özpetek and Almodóvar lies in the cultural context of their films. Özpetek's cinema uniquely combines elements of Turkish and Italian cultures, while Almodóvar's works are deeply rooted in Spanish culture and traditions. For example, Özpetek's *Loose Cannons* (*Mine Vaganti*) explores Italian family dynamics and traditions, whereas Almodóvar's *Volver* centers on rural Spanish life and cultural heritage.

The tonal approach of their films also differs. Özpetek's works are often romantic and melodramatic, while Almodóvar's films lean towards darker, more ironic storytelling. For instance, Özpetek's *Saturn in Opposition* (*Saturno Contro*) delves into the relationships of a group of friends with an emphasis on romance and emotional intensity, whereas Almodóvar's *Broken Embraces* (*Los Abrazos Rotos*) weaves a darker love story filled with black humor and irony.

Moreover, Özpetek's films tend to incorporate lighter and humorous elements, while Almodóvar gives more prominence to black comedy and satire. In Özpetek's *A Magnificent Haunting* (*Magnifica Presenza*), humor is intertwined with ghostly presences, while Almodóvar's *Women on the Verge of a Nervous Breakdown* (*Mujeres al Borde de un Ataque de Nervios*) humorously portrays absurd and comical situations through its female characters with a touch of black comedy.

Technological and industry transformations

By the late 1980s, cinema underwent a radical transformation with the advent of digital technology. Digital cinema replaced traditional processes, introducing innovation and accessibility while rekindling audience interest. During the 1990s, as digital and analog cinema coexisted, postmodern narratives gained prominence, and independent directors adopted new tools, bringing significant changes to cinematic language.

In the 2000s, the proliferation of the internet further revolutionized cinema. Instant access to information and the rise of online platforms fundamentally altered viewing habits. Homes became personal film archives, increasing accessibility and diversity in film content. This digital transformation influenced not only the content of film discussions but also their modes of distribution and accessibility (Atamacaoğlu, 2021: 98-99).

Ferzan Özpetek and Pedro Almodóvar have cemented their places as prominent auteur directors in modern cinema by uniquely reflecting their cultural heritage and narrative techniques in their works. Özpetek's emotionally charged stories adorned with cultural synthesis, compared to Almodóvar's bold, irony-laden storytelling, highlight the richness and diversity of their artistic approaches. Their contributions not only underscore their individuality but also enrich the global cinematic landscape.

Table 4. Comparison of Ferzan Özpetek and Pedro Almodóvar in the context of Auteur Theory

Comparison Criteria	Ferzan Özpetek (Turkiye/Italy)	Pedro Almodóvar (Spain)
Cultural Background	Combines Turkish and Italian cultures to create a unique cinematic language.	Films deeply reflect Spanish culture, traditions, and rural life.
Themes	Explores family relationships, the quest for belonging, and confronting the past.	Focuses on themes of sexuality, identity, female characters, and social change.
Tone	Romantic and melodramatic.	Dark, ironic, and bold narrative style.
Narrative Style	Emotionally charged and character-driven; focuses on inner lives.	Postmodern, bold, and reliant on black humor.
Visual Aesthetics	Enhances emotional depth with warm color palettes and aesthetic compositions.	Features vibrant colors, strong lighting, and symbolic imagery.
Notable Films	<i>Hamam, Loose Cannons (Mine Vaganti), Saturn in Opposition (Saturno Contro).</i>	<i>Volver, Women on the Verge of a Nervous Breakdown (Mujeres al Borde de un Ataque de Nervios), Broken Embraces (Los Abrazos Rotos).</i>
Use of Humor	Light humor interwoven with emotional romance.	More reliant on absurd humor and black comedy.
Cultural Reflections	Integrates elements such as Turkish baths, Mevlana, and Ottoman rituals with Italian culture.	Reflects Spanish rural life and cultural elements from the modernization era.
Character Focus	Depicts internal transformations, emotional journeys, and social connections.	Strong representation of female characters and exploration of identity.
Place in Cinema	Creates a unique cinematic language combining emotional depth and cultural richness.	Bold representation of societal transformation and a key figure of La Movida culture.

Comparison of Selected Auteur Directors

All the auteur directors examined in this study, including Ferzan Özpetek and Pedro Almodóvar, have significantly contributed to the history of cinema by emphasizing their artistic vision, cinematic language, and thematic approaches. Directors such as Yılmaz Güney, Nuri Bilge Ceylan, Quentin Tarantino, Andrei Tarkovsky, and Pedro Almodóvar have crafted unique cinematic languages by merging their individual expressions with universal themes in their films.

Table 4. Comparison of Ferzan Özpetek and Pedro Almodóvar in the context of Auteur Theory

Directors	Artistic Approach	Similarities	Differences
Yılmaz Güney (Turkiye)	Social realism, documentary-style storytelling.	- Strong character depth. - Realistic atmosphere.	- Güney: Focus on social and political realism. - Tarantino: Postmodernism, irony, and pop culture references.
Quentin Tarantino (USA)	Postmodern narrative, irony, aestheticized violence.		
Nuri Bilge Ceylan (Turkiye)	Minimalist storytelling, focus on nature and human psychology.	- Deep exploration of the relationship between nature and humans. - Philosophical themes. - Slow-paced, long takes.	- Ceylan: Minimalist, realistic approach. - Tarkovsky: Poetic, symbolic, and spiritual narratives.
Andrei Tarkovsky (Russia)	Poetic cinema, use of symbolism, spiritual themes.		
Ferzan Özpetek (Turkiye/Italy)	Turkish-Italian cultural synthesis, themes of family and identity.	- Themes of family bonds, identity, and belonging. - Strong use of color and visuals. - Character-driven narratives.	- Özpetek: Romantic and emotional tone. - Almodóvar: Bold, colorful, and ironic storytelling.
Pedro Almodóvar (Spain)	Vibrant style, focus on identity and sexuality.		

In the table, Yılmaz Güney and Quentin Tarantino stand out for breaking away from conventional cinematic structures with their innovative narrative techniques. While Güney's social realism contrasts with Tarantino's postmodern style, both excel in crafting compelling narratives and conducting profound character analyses. Nuri Bilge Ceylan and Andrei Tarkovsky delve deeply into nature and human psychology with artistic finesse. Tarkovsky's poetic storytelling and Ceylan's minimalist approach bring aesthetic and philosophical richness to the language of cinema. Ferzan Özpetek and Pedro Almodóvar captivate with their cultural elements and thematic similarities. Özpetek's fusion of Turkish and Italian cultural narratives seamlessly blends with Almodóvar's bold and colorful Spanish style. Both directors focus on themes of identity, sexuality, and family relationships, producing character-driven masterpieces.

These comparisons highlight the diversity in artistic approaches and the contributions of auteur directors to the world of cinema. Each director has shaped their cinematic language in alignment with their cultural backgrounds and thematic interests. However, all of them have succeeded in leaving their distinct artistic signatures on their films, in line with the fundamental principles of auteur theory.

Conclusion

This article has examined the impact of auteur theory on global and Turkish cinema within a comparative framework. Emphasizing the personal style and creative signature of the director, auteur theory has enabled prominent directors in both global and Turkish cinema to craft unique cinematic languages while adhering to its principles.

In global cinema, many directors are considered fundamental examples of auteur theory. Alfred Hitchcock's films with suspense and psychological depth, Stanley Kubrick's technical mastery, Federico Fellini's dreamlike atmospheres, and Akira Kurosawa's epic narratives all reflect the director's signature, central to auteur theory. Additionally, Quentin Tarantino's postmodern narrative techniques, Andrei Tarkovsky's poetic storytelling, and Pedro Almodóvar's bold thematic choices solidify their auteur status. Over time, however, the theory has faced criticism for suggesting that the director is the sole creative force, often overlooking the contributions of other elements in filmmaking.

In the context of Turkish cinema, this study identifies Metin Erksan and Şerif Gören as the first Turkish auteur directors. Subsequently, directors like Yılmaz Güney, Nuri Bilge Ceylan, and Ferzan Özpetek have stood out with their approaches aligned with the auteur concept. This study provides a detailed analysis of their films and identifies similarities and differences through comparisons with international directors.

Quentin Tarantino and Yılmaz Güney brought innovative approaches to cinema, drawing from their cultural contexts. While Tarantino's films are marked by nostalgic references and an ironic tone, Güney's works delve deeply into human and environmental relationships. These differences highlight the significant contributions of both directors to the art of cinema. Directors like Nuri Bilge Ceylan and Andrei Tarkovsky reflect their personal experiences and artistic philosophies in their films, showcasing thematic and aesthetic consistency. Ceylan's minimalist approach and Tarkovsky's poetic narration stand as prominent examples of auteurism in cinema.

Ferzan Özpetek and Pedro Almodóvar, despite their differing cultural backgrounds, tackle similar themes. Both directors openly explore sexuality, identity, and family relationships, using visual elements to amplify the emotional impact of their narratives. Özpetek's style, which blends Turkish and Italian cultures, complements Almodóvar's sharp observations of Spanish society, enriching the cinematic languages of both directors. This study has demonstrated that auteur theory highlights the director's creative control over a film. The defining characteristic of auteur filmmaking is the creation of a signature through recurring themes, visual imagery, and narrative techniques. The analysis conducted here reaffirms that auteur theory emphasizes the director's creative contribution and distinctive style in the filmmaking process.

In conclusion, auteur theory continues to hold its place in cinematic history, aiding in the understanding of directors' personal signatures and creative processes. Analyses based on this theory offer significant insights into the universal and local dynamics of cinema and inspire future filmmakers. The works of auteur directors will persist in contributing to the development of cinema, leaving lasting impressions. This comparison reveals the reflections of auteur theory in Turkish and global cinema and highlights the contributions of directors to the art of filmmaking.

Recommendations

Recommendation for Further Research

Future studies could delve deeper into the themes of directors within their societal and cultural contexts. Comparative analyses of visual language, including cinematography, color usage, and framing techniques, could be conducted to explore tangible similarities and differences. Moreover, research could examine the impact of these films on audiences and their contributions to cultural perceptions. Additionally, analyzing new films by these directors, if still active, or comparing their existing works with those of other auteur directors could provide valuable insights for future studies.

Recommendations for Practitioners

Focusing on directors' sources of inspiration and the influence of technological changes on narrative techniques can help better understand contemporary reflections of auteur theory. Incorporating insights from emerging directors and current film criticism would also bring a modern perspective to the research.

Lastly, including detailed analyses of specific scenes and character constructions could enrich and clarify the comparisons. These recommendations would make the study more comprehensive and impactful both academically and artistically.

Limitations of Study

This study has certain limitations regarding the theoretical framework, selected directors, and films:

Theoretical Framework:

The study is based on auteur theory, which considers the director as the primary creative force behind a film. However, this approach does not adequately address the collaborative nature of filmmaking. The roles of other key contributors, such as screenwriters, cinematographers, editors, and producers, have not been explored in detail.

Selected Directors:

The research focuses on specific directors from Turkish and global cinema, such as Yılmaz Güney, Nuri Bilge Ceylan, Ferzan Özpetek, Quentin Tarantino, Andrei Tarkovsky, and Pedro Almodóvar. While the analyses of these directors provide a valuable comparative framework, the exclusion of other significant auteur directors such as Stanley Kubrick, Akira Kurosawa, or Metin Erksan narrows the scope of the study.

Selected Films:

The analysis is limited to a specific number of films for each director. For instance, Yılmaz Güney's *Yol*, Nuri Bilge Ceylan's *Winter Sleep*, Ferzan Özpetek's *Facing Windows*, Quentin Tarantino's *Pulp Fiction*, Andrei Tarkovsky's *Solaris*, and Pedro Almodóvar's *All About My Mother* were examined. While these films represent the directors' styles, the exclusion of other significant works limits a more comprehensive understanding of their cinematic identities.

Cultural Context:

The study analyzes the films within their cultural and historical contexts, with a particular emphasis on the interactions between Turkish and global cinema. However, findings may not be generalizable to other national cinemas with distinct socio-political and economic conditions.

Temporal Scope:

The research primarily focuses on contemporary and 20th-century cinema. Earlier periods of film history and the development of auteur theory during those times were not included in the study, which may hinder a comprehensive understanding of the historical evolution of the theory.

These limitations aim to clarify the study's scope and maintain a focused analysis of directors, films, and the theoretical framework. Future research could address these limitations by including more directors, films, and alternative theoretical perspectives to broaden the scope of analysis.

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