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AIMS AND SCOPE

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Editorial (Issue 8)

Esteemed Readers,
We are with you with the 8 th issue of our Art Time magazine, which was published within the Atatürk University. In this issue, we offer our esteemed readers with 3 research, 1 investigations, 1 theoretical and 1 book. We would like to thank our magazine team, who carefully continued the processes of the articles, our referees for their contributions and the authors who shared their valuable works with us.

In the article titled "Erzurum Caferiye Camii ve Yazıları" prepared by Betül AKGÖNÜL YILDIZ and Yunus BERKLİ, it was aimed to determine the periodic properties by examining the calligraphies of the mosque from an art perspective. In the examinations, it was seen that the stone inscriptions preserved their originality and provided important clues about the calligraphy art of the period. On the other hand, the hand-drawn decorations were deformed during the restorations. The original inscriptions emphasize the cultural and artistic heritage value of the structure.

The purpose of the article written by Semra KILIÇ KARATAY titled "A Review on the Subjecting of Kirkitli Weaving Art, one of our Cultural Values, to Turkish Social Media: The Example of Diriliş Ertuğrul Series" is to examine the subject of kirkitli weaving art, which has an important place in Turkish culture, in the example of the series, which is one of the social media productions. As a result, it is presented that there are scenes related to the art of weaving in the scenes throughout the series, that weaving samples are accepted not only as an object, but also as a work of art and a cultural symbol, and that social media is important in expressing it to young generations.

In the article titled 'The Intersection of Social and Political Movements with Art through History', by Adeloye Adebayo ABİODUN, Afolabi Benjamin ENİİTAN and Odewole Peter OLUWAGBENGA, topics such as roles of arts in ancient civilizations and the impacts of art movements on art and artists were discussed. The article aims to highlight how arts influenced social and political movements. The article revealed that art has the power to shape the world we live in.

The study conducted by Kadriye YILDIZ Revealing the Potential of Gifted Children with Art Therapy: The Role of School Counselor addresses art therapy and gifted children. The aim of the study is to provide training to school counselors how to uncover the potential of gifted children through art therapy. As a result of the research, the school counselors stated that they would use art therapy when working with gifted children.

In Mehmet Sabri GENÇ's article titled "Crypto Art and the Post-Truth World", the effects of globalization and digitalization on art are examined, with a focus on Crypto Art and NFT technology. The article aims to discuss the philosophical, economic, and cultural impacts of NFTs on the meaning, originality, and future of art. The conclusion reached in the article is that this transformation creates new opportunities in the art world while also bringing various uncertainties regarding the future of art.

Kerim GEDİK, Arthur Schopenhauer's "On Reading, Writing, and Living" explores knowledge acquisition, authorship, and individual thought processes. Our study examines Schopenhauer's views on reading habits and intellectual independence. It concludes that uncritical reading weakens independent thinking and emphasizes the importance of a critical perspective.

Gülten GÜLTEPE
Editor in Chief

Editörden (Sayı 8)

Saygı değer okurlarımız,
Atatürk Üniversitesi bünyesinde yayımı gerçekleştirilen Art Time dergimizin 8. sayısı ile sizlerle birlikteyiz. Bu sayımızda siz değerli okuyucularımıza 3 araştırma, 1 inceleme, 1 teorik ve 1 kitap incemelesi sunuyoruz. Makalelerin süreçlerini özenle sürdüren dergi ekibimize, katkılarından dolayı hakemlerimize ve değerli çalışmalarını bizimle paylaşan yazarlarımıza teşekkür ediyoruz.

Betül AKGÖNÜL YILDIZ ve Yunus BERKLİ yazarlarına ait "Erzurum Caferiye Camii ve Yazıları" başlıklı makale, cami yazıları hat sanatı perspektifinden incelenerek dönemsel yazı niteliklerinin tespit edilmesi amaçlanmıştır. Yapılan incelemelerde; taş kitabeler özgünlüğünü muhafaza ederek dönemin hat sanatına dair önemli ipuçları sunduğu görülmüştür. Buna karşın kalem işi süslemeler restorasyonlarla deforme olmuştur. Orijinal yazılar, yapının kültürel ve sanatsal miras değerini vurgulamaktadır.

Semra KILIÇ KARATAY tarafından yazılan "Kültürel Değerlerimizden Kirkitli Dokuma Sanatının Türk Sosyal Medyasına Konu Edilmesi Üzerine Bir İnceleme 'Diriliş Ertuğrul Dizisi Örneği' adlı makaledeki amaç; sosyal medya yapımlarından olan dizi örneğinde Türk kültüründe önemli bir yeri olan kirkitli dokuma sanatını konu edinmesini incelemektir. Sonuç olarak dizinin genelinde sahnelerde dokuma sanatı ile ilgili sahnelerin olması, dokuma örneklerinin sadece bir eşya olarak değil, aynı zamanda bir sanat eseri ve kültürel bir simge olarak kabul edildiği ve genç nesillere ifade edilmesinde sosyal medyanın önemli olduğu görüşü sunulmuştur.

Adeloye Adebayo ABİODUN, Afolabi Benjamin ENİİTAN ve Odewole Peter OLUWAGBENGA'nın "The Intersection of Social and Political Movements with Art through History" başlıklı makalesinde, eski uygarlıklarda sanatın rolü ve sanat akımlarının sanat ve sanatçılar üzerindeki etkileri gibi konular ele alınmıştır. Makale sanatın sosyal ve politik hareketleri nasıl etkilediğini vurgulamayı amaçlamaktadır. Makale sanatın içinde yaşadığımız dünyayı şekillendirme gücüne sahip olduğunu ortaya koymaktadır.

Kadriye YILDIZ'ın Sanat Terapisi ile Özel Yetenekli Çocukların Potansiyelini Açığa Çıkarmak: Rehber Öğretmenlerin Rolü adlı çalışması, sanat terapisi ve özel yetenekli çocuklar konularını ele almaktadır. Çalışmanın amacı, rehber öğretmenlere sanat terapisi aracılığıyla özel yetenekli çocukların potansiyellerini ortaya çıkarmalarına yönelik eğitim vermektir. Araştırmanın sonucunda rehber öğretmenler, özel yetenekli çocuklarla çalışırken sanat terapisini kullanacaklarını ifade etmişlerdir.

Mehmet Sabri GENÇ'in "Kripto Sanat ve Hakikat Sonrası Dünya" başlıklı makalesinde, küreselleşme ve dijitalleşmenin sanat üzerindeki etkileri incelenmekte olup Kripto Sanat ve NFT teknolojisi ele alınmaktadır. NFT'lerin sanatın anlamı, özgünlüğü ve geleceği üzerindeki etkilerinin felsefi, ekonomik ve kültürel açılardan tartışılması amaçlanmaktadır. Makalenin ulaştığı sonuç; bu dönüşümün, sanat dünyasında yeni fırsatlar yaratmakla birlikte, sanatın geleceğine dair çeşitli belirsizlikleri de beraberinde getirdiği hususudur.

Kerim GEDİK, Arthur Schopenhauer'a ait "Okumak, Yazmak ve Yaşamak Üzerine" adlı eserde, bilgi edinimi, yazarlık ve bireysel düşünce süreçleri ele alınmakta olup, çalışmamızda Schopenhauer'in okuma alışkanlıkları ve düşünsel bağımsızlık konusundaki görüşleri incelenmektedir. Çalışmamız, bilinçsiz okumanın bireysel düşünceyi zayıflatabileceğini ve eleştirel bakış açısının önemini ortaya koymaktadır.

Gülten GÜLTEPE
Baş Editör

Erzurum Caferiye Mosque and Its Calligraphies

Erzurum Caferiye Camii ve Yazıları

[1]Betül AKGÖNÜL YILDIZ (ID)
[2]Yunus BERKLİ (ID)

[1]PhD Student, Graduate School of Fine Arts, Atatürk University, Erzurum, Türkiye

[2]Department of Basic Training, Atatürk University, Faculty of Fine Arts, Erzurum, Türkiye

ABSTRACT

Islamic calligraphy, an important part of the rich artistic and cultural heritage of Islamic civilization, has not only conveyed the content of the text but also served to convey messages with deep meaning to its addressee through an aesthetic language. Islamic calligraphy, which is used in a wide range of areas such as Mushafs, plates and architectural works, has also gained a unique place in Turkish-Islamic architecture. More than just being a decorative element, calligraphy has strengthened the spiritual dimension of the architectural structure by giving meaning and identity to the space where it is written. Especially in mosques, calligraphy, which decorates the walls and domes, has created a visual place of worship that invites to worship, as well as contributing to the creation of a peaceful and profound atmosphere that appeals to the inner worlds of the worshippers. This function of calligraphy shows that in Islamic art, writing and architecture are intertwined and complement each other. In this way, religious and cultural values are expressed in an aesthetic way.

Erzurum Caferiye Mosque, an Ottoman work dating back to the 17th century, is one of the mosques that houses remarkable examples of calligraphy art. Caferiye Mosque, built by Cafer Efendi in 1648, is a typical example of Ottoman architecture. The main dome of the mosque is supported by four half domes and its minaret has one balcony. Although there are studies on the mosque's architecture and restoration, no comprehensive research has been done on the mosque's calligraphies. In this study, the construction inscription in the mosque, the minbar-mihrab calligraphies, the calligraphies on the dome and window pediments were examined in detail in terms of Islamic calligraphy art.

Keywords: Erzurum, Caferiye Mosque, Islamic calligraphy, inscription, endowment

ÖZ

İslâm medeniyetinin zengin sanatsal ve kültürel mirasının önemli bir parçası olan hat sanatı, yalnızca metnin içeriğini aktarmakla kalmayıp, estetik bir dil ile muhatabına derin anlamlar taşıyan mesajlar iletme işlevi görmüştür. Mushaflar, levhalar ve mimari eserler gibi geniş bir alanda kullanılan hat sanatı, Türk-İslam mimarisinde de kendine özgü bir yer edinmiştir. Sadece dekoratif bir unsur olmaktan öte hat sanatı, yazıldığı mekâna anlam ve kimlik kazandırarak, mimari yapının manevi boyutunu güçlendirmiştir. Özellikle camilerde, duvar ve kubbeleri süsleyen hat sanatı, ibadete davet eden görsel bir ibadethane oluşturmanın yanı sıra, ibadet edenlerin iç dünyalarına hitap eden, huzurlu ve derinlikli bir atmosfer oluşturulmasına katkı sağlamıştır. Hat sanatının bu işlevi, İslam sanatında yazı ile mimarinin iç içe geçerek birbirini tamamladığını göstermektedir. Böylece dinî ve kültürel değerler estetik bir şekilde ifade edilmektedir.

XVII. yüzyıl Osmanlı dönemi eseri olan Erzurum Caferiye Camii, hüsn-i hat sanatının kayda değer örneklerini barındıran camilerden biridir. Cafer Efendi tarafından 1648 yılında yaptırılan Caferiye Camii, Osmanlı mimarisinin tipik bir örneğidir. Caminin ana kubbesi, dört yarım kubbe ile desteklenmekte olup minaresi tek şerefelidir. Camii mimarisi ve restorasyonu hakkında çalışmalar mevcut olsa da caminin yazıları hakkında kapsamlı bir araştırma yapılmamıştır. Bu çalışmada, camide yer alan inşa kitabesi, minber-mihrap yazıları, kubbe ve pencere alınlıklarında yer alan yazılar hat sanatı bakımından detaylı olarak incelenmiştir.

Anahtar Kelimeler: Erzurum, Caferiye Camii, hat sanatı, kitabe, vakfiye

Introduction

It is known that religion has a central position in the fabric of civilizations. Religious beliefs have played a decisive role in the construction of social structures, the determination of norms, and the shaping of individuals' worldviews. In this context, architectural elements have not only served a structural function, but also served as symbolic signs in which religious beliefs and cultural values were coded (Mülayim, 2018, p. 69). By using religious symbols and images, artists have produced works that appeal to the collective subconscious of society and strengthen the sense of belonging. Therefore, examining an architectural work is a valuable tool for obtaining important clues about the religious, cultural, and social structure of that society (Koç, 2017, p. 22).

In Islamic civilization, calligraphy arose with the beautiful and aesthetic writing of the Quran, the fundamental text of Islam, and was accepted as the most concrete expression of divine revelation in this world. This situation gave calligraphy a sacred dimension and placed it at the center of Islamic art (Alparslan, 2016, p. 24; Nasr, 2017, pp. 28-30; Burckhardt, 2019, p. 154). Calligraphy was not limited to the writing of religious texts, but also shaped the cultural texture of Islamic civilization by spreading to almost every area of architecture, literature and daily life. In this process, an understanding dominated

in which art was seen as a tool connected to both this world and the hereafter, without a clear distinction being made between religious and worldly values (İ. L. Farukî & L. L. Farukî, 2020, p. 408).

Beyond being a mere visual embellishment, calligraphy, as a mode of expression reflecting society's spiritual sentiments, is described as "a spiritual geometry created with physical tools" (Yazır, 1972, p. 119; Derman, 1997, p. 427) and offers both aesthetic pleasure and a deep spiritual experience. In this regard, calligraphy has been considered as a language that appeals to the depths of the soul, beyond just a visuality perceived by the senses (Serin, 2019, pp. 51-52). Calligraphy, refined over centuries and employed in a variety of written works, most notably the Qur'an, as well as architectural structures, has been regarded as more than just an embellishment; it has been seen as a crucial element that imbues a space with meaning and depth, bringing the structure to completion (Aslanapa, 2021, pp. 386-391). In Turkish-Islamic architecture, calligraphy has been commonly utilized both in construction and repair inscriptions and as integral decorative elements (Açıkgözoğlu, 2015, p. 181; Memiş, 2019, p. 427). This indicates that calligraphy has served not only as an aesthetic pursuit but also as a means to strengthen the bond between space and individuals. In this way, calligraphy intertwined with architectural structures, creating both an aesthetic integrity and deepening the symbolic meaning of the space.

Calligraphy, found in various parts of mosques, including crowned doors, window pediments, domes, mihrabs, minbars, and pendentives, has become an integral part of these structures, creating a sacred ambiance. This has established an environment where everything is connected to the Qur'an, which is positioned at the heart of both individual and communal life. In this context, calligraphy has served as a visual expression of the connection that Muslims have established with the divine being, and as a symbolic language that aims to make individuals feel constantly under the control and protection of Allah (Sülün, 2020, pp. 64-70).

History of Caferiye Mosque

The Caferiye Mosque, built by Cafer Efendi, who served as a financial officer in the Erzurum province in the 17th century, is located on Cumhuriyet Street in the city center. Cafer Efendi also established a social complex in the same period, and the Caferiye Mosque is located in the center of this complex (Küçükuğurlu, 2020, p. 57). To acquire comprehensive information about the complex and its founder, researchers have resorted to the limited extant sources. These include the endowment deed of the foundation established by Cafer Efendi, the inscription on the mosque, the summary of the endowment deed located within the mosque, and the biographical details provided in Evliya Çelebi's "Seyahatname" (Konyalı, 1960, p. 190; Kılıç, 2009, pp. 173-174).

The Caferiye Complex initially consisted of various structures such as a mosque, a hermitage, a madrasa, a school, a hammam, a graveyard, a nine-pipe fountain and a toilet (Konyalı, 1960, p. 196; Kılıç, 2009, p. 175; Özkan, 2015, p. 47). This rich content indicates that the complex served not only as a place of worship but also as a center for education and social services. Over time, the complex as a whole suffered significant damage, and only parts of the mosque, retreat house, and a part of nine-pipe fountain have survived to the present day (Özkan, 2015, p. 47). The fact that important structures such as the madrasa and the hammam do not exist today reveals the extent of the damage the complex has suffered. In particular, the deterioration of the nine-spouted fountain to a single-spouted one is a significant detail that highlights the complex's general state of neglect.

The mosque, described in its endowment deed as "a minareted mosque in a neighborhood near The Grand Mosque/Ulu Mosque", is a square-planned structure with a single dome and a three-bayed portico. The portico, covered by three small domes, features columns connected by round arches with muqarnas capitals (Kılıç, 2009, p. 175).

Located on the eastern side of the portico, which extends towards the entrance of the mosque and serves as a congregation area for those who cannot make it to the prayer in time or cannot enter the main prayer hall due to overcrowding (Eyice, 1993, p. 56), is the tomb of the mosque's founder, Cafer Efendi. The inscription on his headstone, carved in an irregular thuluth script, states that he was martyred on Tuesday, the 7th of Shaban 1061, at noon, as a result of oppression (Kılıç, 2009, p. 174; Özkan, 2015, p. 48). İbrahim Hakkı Konyalı, in his book "Abideleriyle Erzurum Tarihi" states that Cafer Efendi was "murdered by the Janissaries" (Konyalı, 1960, p. 198).

Calligraphies of Caferiye Mosque

Endowment Inscription

In the endowment inscription on the northern wall of the mosque, the title is in jeli thuluth script and the text is carved in rika' script.
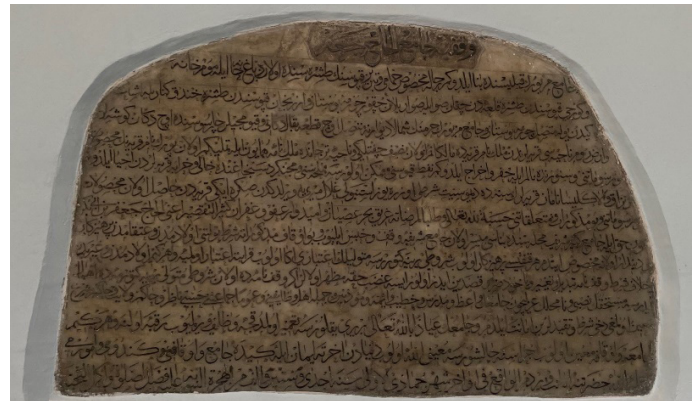
Image 1.

Endowment inscription

Text:

وقفيهء جامع الحاج جعفر

١- جامع مزبورك قبليسنده بنا ايلدوكم رجاله مخصوص حمامى وتبريز قپوسنك طشره سنده اولان دباغ خانه ايله موم خانه

٢- وكورجي قپوسندن طشره قلعه دن   چيقان صو ايله صواريلان چيقور چورمه بوستان وارزنجان قپوسندن طشره خندق كناريله اشاغى يه

٣- كيدن يوله متصل چورمه بوستان وجامع مزبورك حرمنك شمالا ديوارنه متصل اوچ قطعه بقال دكانى وقيومجيلر چارشوسنده اوچ دكان كوشه لرى

٤- وارضروم ناحيه سي قريه لرندن ملك نام قريه ده مالكانم اولان نصف چفتلكي و ناحيه ء ترجانده ملك نامهء همايون ايله تمليكم اولان پورك نام قريه نك محصولات

٥- ورسوماتني وسنورنده مالم ايله حفر واخراج ايلدوكم نفط قويوسني وممكن اولورسه مملحه سني ومجنكرد سنجاغنده حالى وخرابه قريه لرندن احيا ايلدوكم

٦- ونزناق الاكليسا نامان قريه لرك سنه ده ديموسنيت شرطي اوزره يوز استنبولي غلال ميرييه و يرلدكدن صكره ايكي قريه دن حاصل اولان محصولات

٧- ورسوماتني بو مذكورات ومتعلقاتني حسبة لله تعالي وطلبا لمرضاته غريق بحر عصيان واميد وار عفو وغفران كثير التقصير أعني الحاج جعفر بن ابي بكر

٨- عون حق ايله جامع كبير شريف محله سنده بناسي ميسر اولان جامع شريف وقف وحبس ايليوب وبو أوقف مذكوراته شرط توليتي اولادمدن و عتقامدن پرهيزكار

٩- وديندار اولانه مخصوص ايتدم هرقنغيسي پرهيزكار اولوب شروطى يرينه كتوررسه متوليلك اعتباري اكا اولوب قرابته اعتبار اولميه وهر كيم اولادمدن وغيريدن

١٠- خلاف شرط وقف نامه تبديل وتغيير وياخود ضرر قصدين ايدر اولور ايسه غضب حقه مظهر اولالر واكر وقف نامه ده اولان شروطى متولى يرينه كتورمره ده اهمال

١١- ايدرسه مستحقك نصبى ونا محلك عزليچون جامعك واعظ ومدرس وخطيب وائمه ومؤذنين وجمله اهل وظائفنى وعموما جماعتنى حسبى ناظر وحاكم ولايت وحاكم شرع

١٢- معين اولمغى دخى شرط تقيد لرين امانت ايلدم وجامعك عياذا بالله تعالي بر يرى يقلررسه تعمير اولمدقجه وظايفى ويرلميوب رقبه اولنه وهر كيم

١٣- جامعه وواقافه معين اولوب اجراسنه چالشورسه معينى الله اولوب دنيادن اخرته ايمان ايله كيده جامع وواقافن وكندومى امورمى

١٤- وجملهء الله حضرتنه امانت ويرديم الواقع في أواخر شهر جمازي الاولى سنة احدى وستين وألف من الهجرة النبويه عليه أفضل الصلوة وأكمل التحيه.

Meaning:

The Endowment Deed of the Mosque

1. The men's hammam built in connection with the mosque, the tannery and candle house opposite the Tabriz Gate,

2. And the garden irrigated with water from the Georgian Gate from the provincial castle and the garden extending from the Erzincan Gate to the provincial moat,

3. And the three grocer's shops adjacent to the northern wall of the mosque and the three shops in the jewelers' bazaar,

4. And the products of my half-farm in the village of Mülk in Erzurum and the village of Purf in the district of Tercan,

5-6. And the oil well that I dug with my own money and effort on the border, and if possible, the refinery facility, and the crops of the villages of Zanzak and Alakilise, which we revived from the derelict and ruined villages in the Micingirt district, after giving one hundred Istanbul gilal miriya,

7. And I have forgiven these mentioned goods, along with the taxes, for the sake of Allah Almighty and in the name of Hacı Cafer bin Ebu Bekir, who has sunk into the sea of sins and has many sins that he hopes for forgiveness.

8. With the help of Allah, I endowed the mosque, whose construction was completed in the Cami-i Kebir-i Şerif neighborhood, and donated it.

9. And the management of these endowment assets was made exclusive to the religious.

10. Those who intend to make changes or cause harm contrary to the conditions in the endowment deed will incur the wrath of Allah.

11. If the endowment manager is negligent in fulfilling the conditions in the endowment deed, I stipulated that the preachers, lecturers, preachers, imams, muezzins and other officials of the mosque, as well as the congregation, the governor and the judge of the sharia court, should help in this regard in order to fulfill the rights of the rightful owners and to remove the unsuitable persons from office.

12. And if, with the permission of Allah, a part of the mosque is destroyed, those who are on duty there will not be paid before it is repaired and the situation will be monitored.

13. Allah will help the person who helps the mosque and endowments and strives for their implementation and will pass away from this world with faith. I entrusted the mosque, the endowments, myself and all my affairs to Allah.

14. This endowment deed was drawn up at the end of the month of Jumada al-Awwal in the year one thousand and sixty-one of the Hijra. May the most beautiful prayers and greetings be upon our Prophet.

Construction Inscription and Main Entrance Gate

The construction inscription written in jeli thuluth on the marble above the arched qibla door has preserved the characteristics of the period from the date the mosque was built to the present day. The language of the inscription is Arabic and its dimensions are 70x45 cm. The inscription, written in a stacked calligraphic form with gilding on a black background, consists of 5 lines and the writing area is limited with 4-5 mm gilding rulers. Although the stacking and letters in the lines are striking, it is not known who the calligrapher of the inscription is, since there is no signature of the calligrapher on it and no information about this can be found in any source. No decorative signs or special letters were used in the text. The vowels used were a balancing element in terms of the space and fullness in the line. The text was engraved on the stone and the letters were made more visible by gilding. The construction date of the structure is stated as ١٠٥٥ (1055) in the last line.

Image 2.

Construction inscription at the entrance gate of Caferiye Mosque

Text:

ربنا تقبل منا هذا الجامع الشريف والمسجد المنيف بقبول حسن بفضلك العميم عمر في عصر

سلطان البرين وخاقان البحرين خادم الحرمين الشرفين السلطان ابن السلطان سلطان

إبراهيم خان من نسل آل عثمان ادام الله سلطنته الي يوم الميزان وبني حسبة لله وطلبا

لمرضاته احقر كل من احقر الحاج جعفر بن ابي بكر مقاطعهء خزينهء ارض روم غفر الله

ولوالديه واجداده والمسلمين اجمعين بحرمة سيد المرسلين التاريخ تقبل إله الجليل

عنه بقبول حسن   سنه ١٠٥٥

Meaning:

Our Allah, please accept this honorable and magnificent mosque with Your boundless grace. This work was built by Hacı Cafer bin Ebu Bekir, the humblest of the humble, the treasurer of Erzurum, during the time of Sultan İbrahim Han, the ruler of the two seas, the sultan of the two lands, the servant of the Two Holy Sanctuaries, the sultan of sultans, a person from the Ottoman dynasty, for the sake of Allah and to gain His pleasure. This was done for the sake of Allah and to gain His pleasure. May Allah prolong his reign until the Day of Judgment. May Allah forgive the sins of him, his parents, his ancestors, and all Muslims for the sake of the Prophet. May the Glorious Allah accept this with favor. Year 1055.

Just above the inscription, "The Kalima Tawhid" in jeli thuluth is written on a rectangular sheet measuring 30x25 cm and engraved on the stone. The text on the black background is engraved and made more visible with gilding. Although there is no calligrapher name and date of writing, it is thought to have been written at the same time as the inscription. Since the use of vowel points and ornamental signs did not reach a full aesthetic level in the understanding of the period, very few vowels were used and three plant motifs were gilded in the empty spaces on the left side of the text (Image 3).

Image 3.
The Kalima Tawhid at the entrance of the Caferiye Mosque

Text:

لا إله إلا الله محمد رسول الله

Meaning:

There is no god but Allah, Muhammad is the messenger of Allah.

The Calligraphy on the Last Congregation Place

The calligraphies on the window pediments of the last congregation place of the Caferiye Mosque overlooking the courtyard is in the jeli thuluth style. The background of the writing is colored blue and the letters are made visible with gilding. However, some aesthetic problems in the letter bodies have caused the letters to lose their original identity. The surroundings of the writing are decorated with tulip motifs in gilding and light blue on a white background. In addition, there is no calligrapher's signature or date on these writings.

Image 4.
The calligraphy and decoration of the east window pediment of the last congregation place

Text:

من بنا لله مسجد بنا الله له بيتا في الجنة

Meaning:

Whoever builds a house (a mosque) for Allah, Allah will build a house for him in Paradise.

Image 5.
The calligraphy and decoration of the west window pediment of the last congregation place

Text:

وأَن المساجد لِلَّه فلا تدعوا مع اللَّه أَحدا

Meaning:

The mosques belong to Allah alone. Therefore, do not worship anyone else alongside Allah (Qur'an, 72:18).

The Calligraphy on the Mihrab

The general view of the mihrab is presented in Image 6. The calligraphy of mihrab, measuring 40x35 cm, is inscribed on marble using the jeli thuluth script. It includes the construction date of the mosque and a supplication for its founder. The text, arranged in lines within a rectangular area, is divided into four panels and bordered by 5-6 mm gilding frames. The text engraved on the marble surface is highlighted by painting it with black ink. The letters exhibit a certain stiffness and bluntness, with short and blunt serifs. The vowels are evenly placed, and the text includes muhmel signs. The final "س" in the word "بانيسنه" (for its founder) has an elongated kasheeda, creating an aesthetic harmony, and the construction date of the mosque, 1055, is inscribed above it (Image 7).

The other mihrab calligraphy in Image 8 is 40x36 cm in size and although the text is different, it is thought to have been written by the same calligrapher since it shows the writing characteristics

in Image 7. The calligraphy, which is divided into 4 sheets and stacked in line format, is limited by a 5-6 mm gilded ruler. No decorations were made. In some places, the spacing between the letters was not taken into account. In addition, since there is no space in the text, it is seen that some vowels are written incompletely. The date is written on the last line over the 'س' in the word 'سنه'.

Image 6.
General view of the mihrab of Caferiye Mosque

Image 7.
The calligraphy of mihrab (detail 1)

Text:

حمد لله عون حقله بو مقام

اولدی حالا سجده كاه خاص وعام

مسكن حق ايلسون دار السلام

هركه بومحرابه قيلورسه قيام

بانيسنه ١٠٥٥ دعا

Meaning:

All praise is due to Allah, Lord of the Worlds. This place has now become a place of worship for people from all walks of life. Whoever stands at this altar, may Allah make his abode heaven. Prayer for the builder, 1055.

Image 8.
The calligraphy of mihrab (detail 2)

Text:

نه خوش وضع اولدي بو محراب ومنبر

كورن دير شاننا الله أكبر

خرددان استدم تاريخن آنك

ديدى تارخدر آثار جعفر سنه ١٠٥٥

Meaning:

What a magnificent sight this mihrab and minbar present! Everyone who sees their magnificence will surely say, "Allah is Great!" When I asked the date of its construction, the date replied, "the works of Cafer, the year 1055."

The Calligraphy on the Minbar

The mosque's minbar is made of wood (Image 9), and although it has undergone some changes, it has preserved its originality (Konyalı, 1960, p. 192). In the calligraphy on the minbar door in Image 10, a section of the 64th verse of Surah Yusuf is engraved on a wooden background with the jeli thuluth script and the letters are painted in black. There is an almost complete absence of vowels in the text. The lengths of the vertical letters are made long to suit the stacking.

The Kalima Tawhid on the minbar pediment in Image 11 is stacked in jeli thuluth script. The letters are engraved on the wooden background and the structure of the letters is compatible with the features of the period. The vowels are used very little here, as in Image 10. The text in Image 12 is in Ottoman Turkish. The first two and last two lines of the text are written in jeli talik, while the middle part is engraved with the jeli thuluth script, and highlighted in black. The letter anatomy is appropriate for the period, and the stack is balanced. There is very little use of vowels in the text, and the vowels placed with the writing pen have become a balancing element in the ratio of space and fullness in the line. The muhmel letter is not used together with the vowel. The calligrapher of the phrase is unknown, and the date is stated as 1051.

Image 9.

General view of the mosque minbar

Image 10.

The calligraphy of minbar (detail 1)

Text:

فالله خير حافظا وهو ارحم الراحمين

Meaning:

Allah is the best protector and Allah is the most merciful of the merciful (Qur'an, 12:64)

Image 11.

The calligraphy of minbar (detail 2)

Text:

لا إله الا الله محمد رسول

Meaning:

There is no god but Allah, Muhammad is the messenger of Allah.

Image 12.

The calligraphy of minbar (detail 3)

Text:

چراغ مسجد ومحراب ومنبر

أبو بكر وعمر عثمان وحيدر

إلهى جامع ومحراب ومنبر

ياپلدى عونكيله اولدى اظهر

سكا اصمرليوب ويردى امانت

بونك بانسى عاجز حجى جعفر

كمال فضلكيله ايله مقبول

ايدوب ومعمور آنى هم قلمه ابتر

عباداته كلنلردن اميدم

قبول اتسون ديه الله اكبر

دعا ايدوب اوقورسه كيمكه تاريخ

معين اولسون آكا حق يوم محشر ١٠٥١

اصلح أولاده مشروط اوله ضبط توليت

اولمزسه اصلح معتق اولوبسر معتبر

Meaning:

The illuminator of the mosque, mihrab, and minbar
Ebu Bekir, Omer, Osman, and Haydar (Ali)
The mosque, mihrab, and minbar, the house of God
It was built with assistance and became radiant
It was entrusted to You
Its builder was the sinful Hacı Cafer
Accept it by Your great grace
Keep it alive and thriving forever
I hope those who come to worship
Will say Allahu Akbar (God is Greatest)
If anyone reads its history and prays
May he be helped on the Day of Judgment
May it be inherited by righteous descendants
If it falls into the hands of the wicked, it will lose its value.

The Calligraphy on the Qibla Wall and East-West Wall

The texts on the window pediments are presented in Images 13-16. The texts were applied in a single line with the jeli thuluth in a stacked manner using the pen work technique, and the decorations are the same. The calligraphy on the 83x56 cm sheet metal panels was applied with gilded paint or ink on a black background. There are verses emphasizing the importance of prayer, a hadith, and the signature "Ihsan". No information could be obtained about this person. There are some anatomical deteriorations in the writings on these panels. It is thought that the aesthetic deterioration occurred during the application of the writing to the sheet metal during restoration. The writing area is limited with a 5 mm green ruler. In addition, a ½ ratio symmetrical decoration in the baroque style was made on a green background in burgundy. The decoration is limited with a gilded 4-5 mm ruler.

Image 13.
The calligraphy and decoration of the Mosque interior qibla wall right window pediment

Text:

ان الصلوة كانت على المؤمنين كتبا موقوتا

Meaning:

There is no doubt that prayer is an obligation prescribed for the Muslims at specific times (Qur'an, 4:103).

Image 14.
The calligraphy and decoration of the Mosque interior qibla wall left window pediment

Text:

ان الله يحب المتقين

Meaning:

Because Allah loves those who fear Him (Qur'an, 9:7).

Image 15.
The calligraphy and decoration of the Mosque interior east wall window pediment

Text:

الصلاة تنهي عن الفحشاء والمنكر

Meaning:

Prayer, which is the remembrance of Allah, is surely the greatest act of worship. Allah knows what you do (Qur'an, 29:45).

Image 16.
The calligraphy and decoration of the Mosque interior west wall window pediment

Text:

الصلاة جامعة لأقسام الشكر

Meaning:

Prayer encompasses all forms of gratitude.

The Calligraphy on the Dome

In the center of the dome of the single-domed mosque, the Surah Ihlas was designed in a stacked and arranged manner together with the Basmala and applied with the pen work technique. The writing is read starting from the right side of the qibla and proceeding counterclockwise. There is no date of writing, and the name "Gokhan" is written in the signature in the writing area. Again, no information could be found about this name. In the stack made with white jeli thuluth letters on a dark green background with the pen work technique, the vertical letters are placed in the direction of the circle center. Although the composition prepared for the combinations and harmony of the letters is quite beautiful, there are distortions in the letter structures. The writing is surrounded by rulers and a plain brown border with the pen work

technique. The border with a blue background is decorated with a plant motif. On the outermost brown border, there are tulip motifs in the negative technique (Image 17).

Image 17.
The calligraphy and decoration of the dome

The Calligraphy on the Dome Band

A part of the "Qasida-i Burda", as the dome band writing, was written in the jeli thuluth script with black ink in a pen work technique within sixty-four sheets on a green background (Image 18).

Image 18.
The calligraphy on the dome band

In Image 19, the Kalima Tawhid is located in the decorated area in the form of a mihrab at the bottom of the band text. The Kalima Tawhid is written on a blue background with white ink and jeli thuluth calligraphy. The symmetrical small sheets on both sides of the writing area are painted in burgundy. In the dark green colored mihrab form, geometric interlaced decoration is made at the bottom and top of the text. In addition, there are triangular forms on both sides of the pointed part of the written mihrab form. On both sides of the mihrab form, geometric decoration is made in the form of a circle in dark green. In the decoration made with the carving technique, the circle is placed inside the square form.

Image 19.
The Kalima Tawhid located on the dome band

The Calligraphy of Pendentives

The pendentives at the center and the northern facade of the single-domed mosque are adorned with plaques bearing the names of Allah, the Prophet Muhammad, the four great caliphs, and six of the ten promised paradise: Sa'd ibn Abi Waqqas, Sa'id ibn Zayd, Abdurrahman ibn Avf, Abu Ubaidah ibn al-Jarrah, Talha ibn

Ubaidullah, and Zubayr ibn al-Awwam. The calligraphies, written in a stacked, elegant cursive script, are identical in their composition and ornamentation. These 83x56 cm plaques, made of sheet metal, feature the inscriptions in gilded paint or ink on a black background (Images 20-27).

The pen thickness of the written names is wider than the phrases "May Allah be pleased with him". There is no calligrapher's signature or date on the writings. In all the compositions on the pendentives, some letters are written in sections in the stacks, thus providing a balance of space and a kind of rhythm and fluency to the writing. This situation is seen in the case of the letters س in بسم in Image 20, the letter يا in Image 21, the letter عمر in Image 22, the letter علي in Image 23, the letter حسين in Image 24, the letter سعيد in Image 25, the letter عبيده in Image 26, and the letter طلحه in Image 27. The appropriate letters are written in a way that completes the circle shape and are extended. Not all of the vowels are used in the stack, they are placed according to the balance of space in the composition. The writing area is limited with a red ruler in accordance with the octagonal form in all of them. The decorations are black and made symmetrically in the style of a curved branch and are finished with a red ruler.

Image 20.
The calligraphy and decoration of the pendentive on the southwest facade of the mihrab wall

Text:

بسم الله الرحمن الرحيم

Meaning:

In the name of Allah, the Most Gracious, the Most Merciful.

Image 21.
The calligraphy and decoration of the pendentive on the southeast facade of the mihrab wall

Text:

يا الله جل جلاله   محمد عليه السلام

Meaning:

Allah, Prophet Muhammad

Image 22.

The calligraphy and decoration of the pendentive on the east facade

Text:

أبوبكر عمر رضي الله عنهما

Meaning:

Ebu Bekir-Omar (May Allah be pleased with them)

Image 23.

The calligraphy and decoration of the pendentive on the west facade

Text:

عثمان علي رضي الله عنهما

Meaning:

Osman-Ali (May Allah be pleased with them)

Image 24.

The calligraphy and decoration of the plaque on the east wall

Text:

حسن حسين رضي الله عنهما

Meaning:

Hasan-Huseyn (May Allah be pleased with them)

Image 25.

The calligraphy and decoration of the plaque on the west wall

Text:

سعد سعيد

Meaning:

Sa'd-Sa'id

Image 26.

The calligraphy and decoration of the plaque on the women's prayer area on the north wall

Text:

عبدالرحمن أبو عبيده

Meaning:

Abdurrahman-Abu Ubaidah

Image 27.

The calligraphy and decoration of the plaque on the women's prayer area on the north wall

Text:

طلحه ز بير

Meaning:

Talha-Zubayr

Conclusion

The Caferiye Mosque, an important religious and cultural center of the 17th century, has been added to the rich architectural heritage of Erzurum thanks to the philanthropy of its founder, Cafer Efendi. Originally designed as a social complex, this complex has lost some structures over time, but it still bears traces of the past with the mosque, the cellar and the fountain that have survived to the present day. The interior of the mosque has been enriched with decorations reflecting the architectural features of the period. Cafer Efendi left numerous foundations works to cover the construction costs of the social complex. Thanks to these foundations, the maintenance and repair of the mosque and other structures were ensured for many years. The summary of the endowment deed is located on the northern wall of the mosque's gallery, and is a written document of this philanthropy. The Caferiye Mosque underwent a comprehensive restoration by the Erzurum Foundations Regional Directorate in 2006-2007.

The calligraphies in the mosque are written in jeli thuluth, jeli talik and rıka' script. Rıka' script is in the summary of the endowment deed. Jeli talik script is in the inscription on the minbar, and all other calligraphies in the mosque are in jeli thuluth script. The inscription of construction is written in jeli thuluth on marble and has preserved the characteristics of the period from the date the mosque was built to the present day. The Kalima Tawhid in jeli thuluth, which is thought to have been written on the same date as the inscription, is located just above the inscription. On the pediments of the windows of the last congregation place, verses and hadiths emphasizing the importance of the mosques are in jeli thuluth script. The calligraphies on the mihrab include the date of the construction of the mosque and prayers for its benefactor, and are engraved in jeli thuluth on marble and written on the same dates as the construction of the mosque. On the inscription on the door of the minbar, there is a verse in jeli thuluth script and the Kalima Tevhid written in jeli thuluth script. The first two and last two lines of the text written in Ottoman Turkish are in jeli talik script and the middle part is in jeli thuluth script.

The texts on the window pediments are applied in a single line with a stacked jeli thuluth calligraphy. The patterns on all the window pediments inside the mosque are in the same style, repeating each other. The writing style inside is the same, but the texts are different. However, the letter anatomy is distorted. In the center of the dome of the mosque, the Surah Ihlas is designed in a stacked manner together with the Basmala and applied in the pen technique. The Qasida-i Burda is written in the pen technique with the jeli thuluth calligraphy as the dome band script. The names of Allah, Prophet Muhammad, the four great caliphs, Hasan-Husayn and ten promised paradise are written in the form of panels on the center of the mosque's pendentives and the north facade. The decorations in the composition found on the panels written in jeli thuluth script are the same.

As a result, the calligraphies carved and engraved on the stone in the Caferiye Mosque have largely preserved their originality, showing that the structure is not only an architectural structure but also a rich heritage of Islamic art and culture. In this context, the inscriptions provide important clues about the development of the art of calligraphy in the period. In the dome, dome band, window pediments and the pen technique ornaments on the octagonal form, there have been aesthetic and anatomical structural deteriorations due to restoration interventions in the past. These works of art both reflect the spirit of a religious place and carry the artistic and cultural atmosphere of the period to the present day.

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Image References

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Yapılandırılmış Özet

Kültürel mirasın dokusunda dinin merkezi bir konumu bulunmakta ve dini inançlar, toplumların yapı taşlarını oluşturarak normları belirlemekte ve bireylerin dünya görüşlerini şekillendirmektedir. Mimari eserler, bu bağlamda sadece yapısal bir işlev görmekle kalmayıp, dini inançların ve kültürel değerlerin şifrelendiği sembolik işaretler olarak öne çıkmaktadır. Sanatçılar, dinî sembol ve imgeleri kullanarak toplumun ortak bilinçaltına hitap eden ve aidiyet duygularını güçlendiren eserler ortaya koymuşlardır.

Dolayısıyla, bir mimari eseri incelemek, o toplumun dini, kültürel ve sosyal yapısı hakkında derinlemesine bilgi edinmek için anahtar bir araçtır. Hat sanatının dinî metinleri estetik bir şekilde ifade ettiği gibi, mimari de dini inançları görsel bir dilde yansıtarak İslam medeniyetinin kültürel dokusunu şekillendirmiştir. Bu süreçte, sanat hem bu dünyada hem de öte dünyayla bağlantılı bir araç olarak görülerek, dinî ve dünyevî değerler arasında sıkı bir ilişki kurmuştur.

Camilerde taç kapı, pencere alınlıkları, kubbeler, mihraplar, minberler ve pandantifler gibi birçok bölümde yer alan hat sanatı, bu yapıları kutsal bir atmosfere büründürerek, var olan her şeyin Kur'an-ı Kerim ile ilişkilendirildiği bir ortam inşa etmiştir. Bu sayede, hat sanatı sadece estetik bir unsur olmaktan öte, Müslümanların ilahi varlıkla kurdukları bağın görsel bir ifadesi haline gelmiş, bireylerin kendilerini sürekli olarak Allah'ın kontrolü ve himayesi altında hissetmelerini sağlayan sembolik bir dil işlevi görmüştür.

Bu tür dini ve estetik bir bütünlüğün güzel bir örneği olarak, XVII. yüzyılın önemli bir dini ve kültürel merkezi olan Caferiye Camii, banisi Cafer Efendi'nin hayırseverliği sayesinde Erzurum'un zengin mimari mirasına katılmıştır. Başlangıçta bir külliye olarak tasarlanan bu kompleks, zaman içerisinde bazı yapıları kaybetmiş olsa da günümüze ulaşan cami, çilehane ve çeşme ile hala geçmişin izlerini taşımaktadır. Caminin iç kısmı, dönemin mimari özelliklerini yansıtan süslemelerle zenginleştirilmiştir. Cafer Efendi, külliyesinin yapım masraflarını karşılamak için çok sayıda vakıf eseri bırakmıştır. Vakfiye özeti, caminin mahfilinin kuzey duvarında yer alarak, bu hayırseverliğin yazılı bir belgesi niteliği taşımaktadır. Caferiye Camii, 2006-2007 yıllarında Erzurum Vakıflar Bölge Müdürlüğü tarafından kapsamlı bir restorasyon geçirmiştir.

Camide yer alan hatlar, celî sülüs, rıka' ve celî ta'lik ile yazılmıştır. Rıka' hat ile vakfiye özeti yazılmıştır. Celî ta'lik hat minberde yer alan bazı yazılarda, camide yer alan diğer tüm yazılar ise celî sülüs hat iledir. İnşâ kitâbesi, mermere celî sülüs ile yazılmış olup, caminin yapıldığı tarihten günümüze kadar dönem özelliklerini korumuştur. Kitâbenin hemen üzerinde kitâbe ile aynı tarihte yazıldığı düşünülen celî sülüs Kelime-i Tevhid yer almaktadır. Son cemaat yeri pencere alınlıklarında, mescidlerin önemini vurgulayan ayet ve hadis celî sülüs hat iledir. Mihrap yazıları, caminin yapılış tarihini ve banisine dua edilmesini içermekte olup, mermere celî sülüs ile hakkedilmiştir ve caminin yapılışı ile aynı tarihlerde yazılmıştır. Minber kapısında bulunan kitâbelikte celî sülüs hattı ile ayet ve celî sülüs hattıyla istiflenmiş Kelime-i Tevhid yazısı bulunmaktadır.

Sonuç olarak Caferiye Camii'nde özgünlüğünü koruyan hat sanatı örnekleri, İslam sanatı ve mimarisinin zengin bir kesiti olarak, yapının sadece bir ibadethane değil, aynı zamanda önemli bir kültürel ve sanatsal miras olduğunu ortaya koymaktadır. Özellikle taşa hakk edilmiş yazılar, büyük ölçüde özgünlüklerini koruyarak dönemin sanat yazısı gelişimi hakkında önemli ipuçları sunmaktadır. Kubbe, kemer, pencere alınlıkları ve sekizgen form üzerindeki kalem işi süslemeler ise ne yazık ki, geçmişte yapılan restorasyon müdahaleleri nedeniyle estetik ve anatomik yapılarında bozulmalar yaşamaktadır.

An Analysis on the Coverage of Kirkit Weaving Art, One of Our Cultural Values, in Turkish Social Media: 'The Case of Resurrection: Ertugrul (Diriliş Ertuğrul) TV Series'

Kültürel Değerlerimizden Kirkitli Dokuma Sanatının Türk Sosyal Medyasına Konu Edilmesi Üzerine Bir İnceleme 'Diriliş Ertuğrul Dizisi Örneği'

Semra KILIÇ KARATAY

Aksaray University, Faculty of Education, Department of Fine Arts Education, Aksaray, Türkiye

ABSTRACT

The Pazyryk carpet, known as the oldest example of knotted weaving, shows that the Turks had an important place in the Kirkit weaving art and supports the view that the art of weaving spread to Central Asia with the Turks. Kirkit weavings are among the cultural values that have an important place in the Turks and the societies of that period. It is known that they were used as floor mats in areas of residence, as well as decorative ornaments, and daily necessities such as pillows, saddlebags and cushions. Productions such as TV series, movies or documentaries, which are social media tools, play an important role in establishing a connection with the past by reflecting the values such as social life, customs and traditions of the period they deal with in their works that cover historical periods. Social media tools play a crucial role in the development and change of societies. In the Turkish media, the historical development of Turks is periodically covered in programs. Resurrection: Ertugrul (Diriliş Ertuğrul) TV Series is one of them. Resurrection: Ertugrul series is one of the productions that reflect Turkish culture and history. The series covers the lifestyle, traditions and arts of the period. In this context, the art of carpet weaving also has an essential place in the series. While the series reflects the lifestyle and culture of the Turks, it also emphasizes that the art of carpet weaving is an important part of this period. Kirkit weavings are shown in the series not only as an item but also as a work of art and a cultural icon. The rugs add visual richness to the scenes by increasing the visual richness of the series. The series "Resurrection: Ertugrul" emphasizes the need to protect cultural heritage by reminding people of the importance of traditional handicrafts such as rug weaving. The series, which is about the historical adventure of the Kayı tribe, one of the Turkish tribes, reflects the cultural values of the tribe at that time. By this study, it has been attempted to evaluate the coverage of the kirkit weaving art, one of our cultural values, in the case of the broadcast.

Keywords: Kirkit weaving, art, culture, social media, history

ÖZ

En eski düğümlü dokuma örneği olarak bilinen Pazırık halısı Kirkitli dokuma sanatında Türklerin önemli bir yeri olduğunu göstermekle birlikte, dokuma sanatının Türklerle Orta Asya'ya yayıldığı görüşünü desteklemektedir. Kirkitli dokumalar Türklerde ve o dönem toplumlarında önemli bir yeri olan kültürel değerlerdendir. İkamet edilen yerlerin yer yaygısında, dekoratif amaçlı süs eşyası olarak kullanımının yanında yastık, heybe, minder gibi günlük ihtiyaç eşyaları içerisinde kullanıldığı bilinmektedir. Sosyal medya araçlarından olan dizi, film veya belgesel gibi yapımlar tarihi dönemleri konu olarak ele aldığı çalışmalarda, ele aldığı dönemin toplum yaşantısını, örf-adetlerini, gelenek, görenek ve töreleri gibi o değerlerini aslına uygun olarak yansıtarak geçmişle bağ kurmada önemli rol oynamaktadırlar. Toplumların gelişim ve değişiminde sosyal medya araçları önemli rol oynamaktadır. Türk medyasında Türklerin tarihi gelişimini dönem dönem ele alındığı program yayınları yapılmaktadır. Diriliş Ertuğrul Dizisi bunlardan biridir. Diriliş Ertuğrul dizisi, Türk kültürünü ve tarihini yansıtan yapımlardan biridir. Dizide, dönemin yaşam tarzı, gelenekleri ve sanatları işlenmektedir. Bu bağlamda, halı dokuma sanatı da dizide önemli bir yer tutmaktadır. Dizi, Türklerin yaşam tarzını ve kültürünü yansıtırken, halı dokuma sanatının da bu dönemin önemli bir parçası olduğunu vurgulamaktadır. Kirkitli dokumalar, dizide sadece bir eşya olarak değil, aynı zamanda bir sanat eseri ve kültürel bir simge olarak gösterilmektedir. Kilimler, dizinin görsel zenginliğini artırarak sahnelere görsel açıdan zenginlik katmaktadır. "Diriliş Ertuğrul" dizisi, kilim dokumacılığı gibi geleneksel el sanatlarının önemini hatırlatarak kültürel mirasın korunması gerektiğine vurgu yapmaktadır. Türk boylarından Kayı boyun tarihi serüvenini konu edinen dizi, o dönemde boyun kültürel değerlerini yansıtmaktadır. Bu çalışma ile kültürel değerlerimizden olan kirkitli dokuma sanatının yapılan yayın örneğinde işlenmesi konusu değerlendirilmeye çalışılmıştır.

Anahtar Kelimeler: Kirkitli dokuma, sanat, kültür, sosyal medya, tarih

Introduction

The Kirkit weaving art emerged as a result of people's basic needs, such as protection and warmth, and then developed over time and turned into an art. It is known that it was used especially in shelters as floor mats, tent covers or as ornaments on walls. Kirkitli weavings are the weavings obtained by knotting the weft, warp and colored weaving threads and compressing them by weaving reverse and straight wefts. Since the early times when they were woven, kirkit weaving samples were produced not only for daily use but also for economic income. The motifs in the pattern compositions of the weaving samples are shapes that people have symbolized in their own way by making use of nature. Each shape expresses an emotion or opinion. Each motif has its own language and a message it wants to convey.

In the excavations carried out in the Pazyryk kurgans, it was determined that the Turks were weaving rugs and carpets 2500-3500 years ago (Argaç, 2009, p. 617). The history of the carpet, which always emerged in countries where Turks lived, is closely tied to the Turks, and it was the Turks who introduced its technique first to the Islamic world and then to the entire world, through the states established during the Great Seljuk Sultanate (Aslanapa, 1987, p. 9). It is possible to see samples of weaving art in every region where Turkish societies lived. The closed knot, or *Gordes* knot, which is the knot technique used in weaving, is a knot belonging to the Turks and is known worldwide as the Turkish knot. Those woven with the Turkish knot, that is, the closed knot, are longer-lasting and more durable than the weaving samples woven with other knot techniques. Many motifs used in Turkish weaving samples are also motifs that express Turkishness. The influence of religion can also be seen in motifs in Turkish weaving samples. For instance, it is known from written sources that the eight-pointed star motif represents the eight entrances of heaven and represents emotions such as happiness.

Each motif used in weavings has a meaning and importance, and creating a composition has become one of the essential elements (Kılıç Karatay, 2019, p. 79). The motifs on the rugs serve as symbols. The emotions in these motifs include sadness, joy, excitement, longing, and envy. Sometimes people have engraved their sadness and sometimes their joy on rugs. (Karaoğlu & Demir Bilen, p. 58). The hands on hips motif symbolizes femininity and fertility, the ram's horn motif symbolizes power and strength, and the star motif symbolizes happiness (Oyman, 2019, p. 11), the *bukagi* symbolizes the unity and togetherness of the lovers and their bond with each other (Balkanal, 2019, p. 348). Motifs symbolizing abundance appear in the form of mulberry, watermelon, pomegranate, tree, flower, etc. (Bozkurt, 2020, p. 703). The motifs, such as cockleburs, amulets, fingers, combs, hands, eyes, crosses, hooks and evil eye talismans, are the motifs that symbolize protection in Turkish carpet and rug weavings (Bozkurt, 2020, p. 705). In addition, such motifs as snakes, dragons and wolves symbolize "protecting life"; tree of life motifs symbolize immortality, are among the motifs touched by hopes and fears about life (Sevim & Canay, 2013, p. 64).

Human beings have taken nature as a source at every stage of their lives. Objects existing in nature were used as an expression of views and thoughts. In addition to their daily needs such as clothing, food and drink, they also benefited from nature for their basic needs such as shelter and protection. They used the textile samples they obtained from the art of weaving to cover the spaces they lived in with floor and wall exhibitions. The art of weaving has developed over time, and there have been developments in pattern, color, materials used and weaving techniques. People ex-

pressed their happiness, wishes, feelings and thoughts with motifs instead of words. For instance, they used motifs such as eyes, amulets, and bukagis to protect themselves from evil eyes.

The first signs of artistic expressions became clear with formal formations aimed at various identifications that continued with a process of human beings being intertwined with nature. The connections between people and objects, and artistic expressions in which the world is reflected as a variable form, have found a place in many visuals (Berkli & Gültepe, 2016, p. 47). Since the time they first appeared on the stage of history, the Turks have made it a tradition to stamp their animals, their household goods, and the small or large architectural works they built with the marks of the tribes they believed they belonged to (Duran & Baş, 2018, p. 523).

Since ancient times, in Turkish communities that have had a tradition of establishing states, a place and a position for women has emerged under the influence of various factors. (Açıl, 2016, p. 63) In ancient Turkish society, women could undertake tasks such as riding horses, hunting, fighting and organizing shamanic rituals (Roux, 2013, p. 138). Although Turkish women, who have the right of khatuns (a title of the female counterpart to a khan or a khagan) in the state administration, have a place and a say next to their husbands, we also see that they sometimes get ahead of their husbands in this regard (Kafesoğlu, 2007, p. 270).

Television, one of the common communication tools included in the definition of media, is very important in conveying social messages or communication. The programs shown on television appeal to interested groups from different age groups and indirectly give messages. One of the programs that attract great attention on television channels is TV series. Series are generally programs that are obtained by processing a whole subject piece by piece.

In recent years, many of the TV series broadcast on television channels in our country have covered the Turkish states as their subject. Some TV series cover historical periods such as the Ottoman period, while others cover historical periods such as the Seljuk or principality periods. The series generally cover war or the social life, culture, traditions of the period, as well as the political situations of that period. Resurrection: Ertugrul (Diriliş Ertuğrul), one of the TV series programs broadcast on TRT 1 channel, is one of them.

The Resurrection: Ertugrul series is a Turkish series that began airing on TRT 1 in December 2014 and finalized on May 29, 2019 with its 150th episode. The series, which lasted for five seasons, has 150 episodes.

> "The series basically tells the story of Ertugrul, the father of Osman, the founder of the Kayi tribe. The plateau in Riva was built on a total area of 40,000 m², including the 600 square meter Süleyman Shah otagh (state tent) and 35 tents, which were built in accordance with the originals. There are also 12 different-sized nomad shops, 1 kilimhane (rug tufting workshop), an otagh square and a training center in the set area of Resurrection: Ertugrul (https://tr.wikipedia.org/wiki/Diri-li%C5%9F_Ertu% 28.11.2024).

Many topics such as the nomadic life of the Turks, their settlement in fertile lands, their customs, traditions, and sources of income are touched upon in the series. In the settlement centers, tents were established as shelters, and it is seen that kirkit plain weaving samples and felt samples with traditional motifs were used in the covers of the tents. It is seen that plain weaving samples were used as floor mats and wall ornaments in the interior of the tents.

The most elegant tradition that a nomadic lifestyle brought to

Turkish culture is rugs. The "concrete" example of the existence of tradition, Anatolian Turkish rugs, woven colorfully with great love, are indispensable and perhaps the most striking of the visual shows of popular culture (Karaoğlu & Demir Bilen, 2022, p. 61).

The series, which is about the Kayı tribe, one of the Turkish tribes, covers the culture of the Turks in that period. For instance, the *kilimhane* in the series set is a weaving center where kirkit weaving is done. In the series scenario, the woven samples obtained from the *kilimhane* are not only spread as floor mats in the tribe's tents but also woven as decorative ornaments in the interiors of tents, as saddles for riding animals, and to be sold economically in markets. In the *kilimhane*, the women and girls of the tribe weave kirkit weavings. In the series, the *kilimhane* is run by the chieftain's wife. This shows the importance given to women in the Turkish tribes at that time.

Image 1.
Images of Kayi tribe chieftain's wife and weaving woman

The geometric style used in the decorations of Seljuk period works of art can be seen in the kirkit weaving and felt design samples used in the interior decorations used in the series. The series tries to reflect the history of the Turks and also provides information about the lives of the Turks. For instance, as a Turkish tribe engaged in animal husbandry, the Kayı tribe contributes to the economy not only with agriculture and animal husbandry but also with hand-woven rugs, which are handicraft production. The fact that there is only an area where rugs are woven as *kilimhane* in the series shows that kirkit weavings were important at that time, rather than the necessity of the scenario. The *kilimhane* is the place where kirkit weaving samples are woven, and it is seen that the weavings are woven on a wooden wrapping loom. It is seen that the pattern threads used in weavings are colored by boiling them in cauldrons using natural methods such as plant roots or branches after they are turned into skeins of hand-spun wool threads. It is known that the processes carried out before weaving in ancient times were based entirely on human power and labor in primitive conditions, far from technology. These scenes in the series attempt to reflect the importance given to handcrafted weaving samples. It is also crucial for understanding the spiritual value of the textile samples that are part of our cultural heritage.

Image 2.
Dyeing threads in the cauldron

Image 3.
Dyeing the threads and hanging them to dry

Image 4.
Drying the threads by hanging them in the forms of skeins

It is seen that the threads dyed in the forms of skeins in cauldrons are dried by hanging them in the forms of skeins on the threads. The dried threads are then used in weaving.

Kilimhane is the area where women weave, and the weaving is done on wooden looms. The looms used in weaving are divided into two groups: wooden and metal. It is generally known that weaving was first done on wooden looms. Since the series covers historical periods as required by the scenario, an attempt is made to reflect history in an authentic manner.

Images 5-6-7.
Scenes of kirkit weavings on wooden looms

Places of Use of Kirkit Weaving Samples in the Series

In the set of the series, which was built on the 600 square meter Riva Plateau in accordance with the original scenario of the series, Süleyman Shah's otagh and the outer cover of 35 tents were made of patternless hair tent weaving woven in the *bez ayağı* technique. Inside the otagh, the floors and tent edges are decorated with plain weavings, felt and tablet weaving samples. When the kirkit weaving samples used in the tent were examined in two groups as floor mats and wall mats;

The samples of weavings used as floor mats were laid on the ground. The weavings were used by laying them on the floor inside the tent. In the tents, more than one weaving was laid on top of each other as floor mats. Especially Suleyman Shah's otagh was arranged by laying out weaving samples woven with rich pattern compositions. The pattern composition of the kirkit weaving samples used in the otagh and on the floor mats of other tents are weavings with pattern compositions containing geometric motifs. It is seen that eye, cocklebur, waterway, tree of life and diamond motifs are frequently used in weavings.
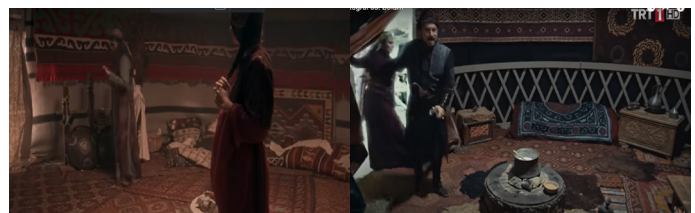
Images 8-9.
Samples of weavings as floor mats

Images 10-11.
Samples of weavings as floor mats

Images 12-13.
Samples of weavings as floor mats

The samples of kirkit weaving used as wall mats are exhibited on the side covers of the hair tents inside the tent. It can be considered both as protection from the cold and as a sign of aesthetic wealth. The haircloth tents are plain weaving samples without any pattern, and the inside of the tents are decorated with kirkit weaving samples woven with rich pattern compositions. It is seen that geometric motifs such as eye, baklava, cocklebur, amulet, *bukagi*, tree of life, hands on hips, ram's horn and star motifs are frequently used in Kirkit weaving samples.

Images 14-15.

Samples of weavings as wall mats

Image 16-17.

Samples of weavings as wall mats

Images 18-19.

Samples of weavings as wall mats

Images 20-21.
Samples of weavings as wall mats

Images 22-23.

Samples of weavings as wall mats

Image 24.

The use of wall mat weavings

In the series, it is seen that the kirkit weaving samples are used as floor and wall ornaments as well as other daily-use items such as cushions, pillows and tablecloths. It is thought that the series, which covers the years when there was no technology and especially no ready-made production, tries to reflect and keep alive the culture of the Turks.

Image 25.
Kirkit weavings as pillows

Image 26.
Kirkit weavings as tablecloths

It is known that kirkit weavings were one of the important sources of income in ancient times. It is common knowledge that the wool of sheep is washed and spun by hand, and the weft, warp and weaving threads used in kirkit weavings are made by hand, especially in families engaged in ovine breeding. The oldest known sample of kirkit weavings, the Pazyryk carpet, was woven with the Turkish knot, which shows that the Turks played an important role in the spread of carpet and rug weaving. The fact that there is a *kilimhane* in the series case, which covers the Kayı tribe in the Turks as a scenario, shows the importance given to the art of kirkit weaving in those times. In addition, the fact that the kirkit

weavings woven in the *kilimhane* were sold in the markets suggests that the weavings were woven not only for necessity but also with economic concerns. The weavings are collected in the otagh square and transported by horses and tumbrels to be sold in the markets. They are also used as saddles and bags for riding and load-carrying animals such as horses.

Images 27-28.
Weaving samples collected to be taken to the market in otagh square

Images 29-30.
Weaving samples collected to be taken to the market in otagh square

Images 31-32.
Kirkit weaving samples collected to be taken to the market in otagh square

Images 33-34.
Weaving samples collected to be taken to the market in otagh square

In the case of the Resurrection: Ertugrul TV series, although an attempt was made to comply with the chronological order of Turkish History by using pattern compositions containing geometric motifs in the plain weaving and felt design samples, it can stated that the use of some of the weaving samples in the TV series set is incorrect in terms of order. The weaving samples in some scenes do not belong to the period in which the series covers, but to later periods. The fact that it is not suitable for chronological ordering may lead to the emergence of false information and opinions in reflecting the historical development process of art. Although there are more plain weaving samples in the series than kirkit weavings, our traditional handicrafts, there are also a few samples of weavings from different periods. Social media is a communication tool that is widely used and popular in popular culture today. It is essential that programs covering historical periods pay more

attention to this issue.

Conclusion

The kirkit weaving art, one of our cultural values, is covered in TV series telling the historical adventure of the Turks. Periods can be presented on social media as TV series, films or documentaries by using existing written and visual resources, with the idea that they will contribute to society. There may be an interested audience of different ages in society. Making historical period broadcasts based on literature sources can cause the society to establish a connection with its own culture. In the case of the Resurrection: Ertugrul series, it talks about the cultural values of the Turks, such as the lives of the Turkish branch of the Kayı tribe, their living places, traditions and customs. It is obtained from historical written sources show that there were settlements that made kirkit weaving, known as weaving centers among the Turks, during the Seljuk and Ottoman periods and even in earlier periods. In these sources, Turkish carpet art is divided into periods, and the pattern composition and general characteristic features used in the weaving samples are of great importance in determining the periods. The importance given to the art of kirkit weaving is emphasized throughout the series. The use of geometric motifs in the pattern compositions of the weavings, the coloring of the pattern threads used in the weavings by boiling them in cauldrons, and the use of wooden looms as weaving looms are essential issues. It can be claimed that some of the weaving samples used in the case of the series do not fit the chronological order. The inclusion of weaving samples from a period other than the period described may cause misinformation and misinterpretations about the historical process of Turkish weaving art. Social media has an important place in reflecting our cultural values. It is important to be true to the original subject matter in the programs. Social media is an important tool for reaching larger audiences. Therefore, it is important to handle the correct information and evaluate it correctly. Programs that cover our traditional cultural assets are a means of communication that will help young generations today and in the future understand more quickly that they are the inheritors of our cultural values and the importance of adopting these values. The interest of young people in our traditions, customs and handicrafts is decreasing day by day. Our handicrafts, which have preserved their vitality until today and still reflect our cultural values, and the motifs and patterns used in the decoration of these arts are historical documents that can provide information about the period in which they were woven. Many of our handicrafts are not produced because they do not receive the financial reward they deserve. Due to reasons such as developing technology, industrialization and excess labor force, our traditional handicrafts have lost their former importance. These types of programs, which try to emphasize the importance of the art of weaving in ancient times, can reach more people through social media. Official institutions try to keep our handicrafts alive through courses or vocational training programs. In our country, apart from the Resurrection: Ertugrul series, there are examples of programs that occasionally cover the art of weaving. It is important that the samples or information provided in the programs are not incomplete or misrepresented. Such programs have an essential place in guiding societies. Turkish weaving art has certain periods, and the weavings from these periods have characteristic features such as their unique patterns and color compositions. These features are of great importance in distinguishing the periods.

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Yapılandırılmış Özet

En eski düğümlü dokuma örneği olarak bilinen Pazırık halısı Kirkitli dokuma sanatında Türklerin önemli bir yeri olduğunu göstermekle birlikte, dokuma sanatının Türklerle Orta Asya'ya yayıldığı görüşünü desteklemektedir. İkamet edilen yerlerin yer yaygısında, dekoratif amaçlı süs eşyası olarak kullanımının yanında yastık, heybe, minder gibi günlük ihtiyaç eşyaları içerisinde kullanıldığı bilinmektedir. Sosyal medya araçlarından olan dizi, film veya belgesel gibi yapımlar tarihi dönemleri konu olarak ele aldığı çalışmalarda, ele aldığı dönemin toplum yaşantısını, örf- adetlerini, gelenek, görenek ve töreleri gibi o değerlerini aslına uygun olarak yansıtarak geçmişle bağ kurmada önemli rol oynamaktadırlar. Toplumların gelişim ve değişiminde sosyal medya araçları önemli rol oynamaktadır. Türk medyasında Türklerin tarihi gelişimini dönem dönem ele alındığı program yayınları yapılmaktadır. Diriliş Ertuğrul Dizisi bunlardan biridir. Türk boylarından Kayı boyunun tarihi serüvenini konu edinen dizi, o dönemde boyun kültürel değerlerini yansıtmaktadır.Dizide, dönemin yaşam tarzı, gelenekleri ve sanatları işlenmektedir. Dizi, Türklerin yaşam tarzını ve kültürünü yansıtırken, halı dokuma sanatının da bu dönemin önemli bir parçası olduğunu vurgulamaktadır. Kirkitli dokumalar, dizide sadece bir eşya olarak değil, aynı zamanda bir sanat eseri ve kültürel bir simge olarak gösterilmektedir. Kilimler, dizinin görsel zenginliğini artırarak sahnelere görsel açıdan estetik katmaktadır. "Diriliş Ertuğrul" dizisi, kilim dokumacılığı gibi geleneksel el sanatlarının önemini hatırlatarak kültürel mirasın korunması gerektiğine vurgu yapmaktadır.

Medya tanımı içinde yer alan ortak iletişim araçlarından olan televizyon toplumsal mesaj iletme veya haberleşme konusunda oldukça önemlidir. Televizyonlarda gösterilen programların farklı insan yaş gruplarından ilgi duyan gruplara hitap etmekte ve dolaylı olarak mesaj vermektedir. Televizyon kanallarında yoğun ilgi gören programlardan biri de dizilerdir. Diziler genel olarak bir bütün konunun parça parça işlenmesi ile elde edilen programlardır. Dizi içerisinde Türklerin göçebe hayatları, verimli topraklara yerleşmeleri, örf- adetleri, gelenekleri, geçim kaynakları gibi birçok konuya değinilmektedir. Yerleşim merkezlerinde barınma yerleri olarak çadırlar kurulmuş, çadırların örtülerinde geleneksel motiflerin kullanıldığı kirkitli düz dokuma örnekleri ile keçe örneklerinin kullanıldığı görülmektedir. Çadırların iç kısımlarında yer yaygısı ve duvar süs eşyası olarak yine düz dokuma örneklerinin kullanıldığı görülmektedir.

Türk boylarından Kayı boyunu konu edinen dizide Türklerin o dönemine dair kültüründen bahsedilmektedir. Örneğin dizi setinde yer alan kilim hane kirkitli dokuma yapılan dokuma merkezidir. Dizi senaryosunda kilim haneden elde edilen dokuma örnekleri hem boyun çadırlarında yer yaygısı olarak serilmekle birlikte ayrıca çadırların iç mekanlarında dekoratif süs eşyası olarak, binek hayvanlarda semer ve ekonomik olarak pazarlarda satılmak üzere dokunmaktadır. Kilim hanede boyun kadın ve kızları kirkitli dokumalar dokumaktadır. Kilimhane, kirkitli dokuma örneklerinin dokunduğu yer olup, dokumaların ahşap sarma tezgâhta dokunduğu görülmektedir. Dokumalarda kullanılan desen iplerinin elle eğrilmiş yün iplerinin kelep haline getirildikten sonra bitki kök veya dallarının kullanıldığı doğal yollarla kazanlarda kaynatılarak renklendirildiği görülmektedir.. Dizide yer alan bu sahneler el emeği göz nuru dokuma örneklerine verilen önemi yansıtmaya çalışmıştır. Kültür miraslarımızdan olan dokuma örneklerinin manevi değerinin anlaşılması açısından da önemlidir. Kilimhane boyun kadınların dokuma yaptığı alan olup, dokumalar ahşap tezgahlarda yapılmadır.

Yer yaygısı olarak kullanılan dokuma örnekleri yerlere serilmiştir. Dokumalar çadır içerisinde yerlere serilerek kullanılmıştır. Çadırlarda yer yaygısı olarak birden fazla dokuma üst üste serilmiştir. Özellikle Süleyman Şah'ın otağı zengin desen kompozisyonları ile dokunan dokuma örnekleri serilerek düzenlenmiştir. Dokumalarda göz, pıtrak, su yolu, hayat ağacı ve baklava motiflerinin sıkça kullanıldığı görülmektedir. Duvar yaygısı olarak kullanılan kirkitli dokuma örnekleri çadır içerisinde kıl çadırların yan örtüleri üzerinde sergilenmektedir. Hem soğuktan korunmak hemde estetik açıdan zenginlik göstergesi olarak kabul edilebilir. Kıl çadırlar düz desensiz dokuma örnekleri olup, çadırların içerisinde zengin desen kompozisyonları ile dokunan kirkitli dokuma örnekleri ile dekore edilmiştir. Kirkitli dokuma örneklerinde sıklıkla göz, baklava, pıtrak, muska, bukağı, hayat ağacı, elibelinde, koç boynuzu ve yıldız motifi gibi geometrik motifler kullanıldığı görülmektedir. Dizide kirkitli dokuma örnekleri yer ve duvar süs yaygısı dışında minder, yastık ve masa örtüsü gibi diğer günlük kullanım eşyaları olarak kullanıldığı görülmektedir.

Diriliş Ertuğrul dizi örneğinde düz dokuma ve keçe tasarım örneklerinde her ne kadar geometrik motiflerin yer aldığı desen kompozisyonları kullanılarak Türk Tarihinin kronolojik sıralamasına uygun olmaya çalışılmış olsa da dizi setinde yer alan bazı dokuma örneklerinin kullanımı sıralama açısından hatalıdır diyebiliriz. Bazı sahnelerde yer alan dokuma örnekleri dizinin anlatıldığı dönemine ait olmayıp daha sonraki dönemlere ait dokuma örnekleridir. Kronolojik olarak sıralamaya uygun olmaması dokuma sanatının tarihi gelişim sürecinin yansıtılmasında yanlış bilgi ve görüşlerin ortaya çıkmasına sebebiyet verebilir. Sosyal medya günümüzde halk kültüründe yaygın olarak kullanılan ve ilgi gören bir iletişim aracıdır. Tarihi dönemleri konu edinen programların bu hususa daha dikkat etmesi önemlidir. Türk Dokuma sanatının belli bir dönemleri olup, bu dönemlere ait dokumaların kendine has desen ve renk kompozisyonları gibi karakteristik özellikleri vardır. Dönemlerin ayırt edilmesinde bu özellikler büyük önem taşımaktadırlar. Dizi genelinde kirkitli dokuma sanatına verilen önem vurgulanmaktadır. Dokumaların desen kompozisyonlarında çoğunlukla geometrik motiflerin kullanılması, dokumalarda kullanılan desen ipliklerinin kazanlarda kaynatılarak renklendirilmesi, dokuma tezgâhı olarak ahşap tezgâhın kullanılması önemli hususlardandır. Gelenekselleşmiş kültür varlıklarımızı konu edinen programlar günümüzde ve gelecekte genç nesillere kültürel değerlerimizin mirasçısı olduklarını, değerlerin benimsenmelerinin önemini daha hızlı anlayabilecekleri bir iletişim aracıdır. Bu tür programlar toplumların yönlendirilmesinde önemli yer tutmaktadır.

Revealing the Potential of Gifted Children with Art Therapy: The Role of School Counselor

Sanat Terapisi ile Özel Yetenekli Çocukların Potansiyelini Açığa Çıkarmak: Rehber Öğretmenlerin Rolü

Kadriye YILDIZ

Cyprus International University, Faculty of Education, Nicosia, Cyprus

ABSTRACT

Art serves as a powerful tool for humanity to leave its mark on history, communicate with its environment, and express its inner world. Its multifaceted reflections can be observed on cave walls, parchment, or even within the subtleties of language. This versatility enriches humanity in various ways. Through art, individuals not only convey their inner selves but also leave a lasting legacy for future generations. Within this multidimensional expression lies the concept of art therapy, which seeks to externalize an individual's inner processes through various art forms, without the emphasis on creating a finished product. This study explores the individual-centred nature of art therapy and its potential impact on the educational process. To this end, a four-week training program consisting of 15 hours was designed to equip school 10 guidance teachers with the skills to use art therapy in educating gifted children regarding various branches of art. The study employed a qualitative research method was used in the research, with data analysed through content analysis. The findings revealed that school counsellors held positive views on art therapy and expressed their intention to incorporate it into their practices with gifted children.

Keywords: Sanat, sanat terapisi, rehber öğretmen, özel yetenek

ÖZ

Sanat, insanlığın tarih boyunca iz bırakması, çevresiyle iletişim kurması ve iç dünyasını ifade etmesi için güçlü bir araç olarak hizmet eder. Sanatın, çok yönlü yansımaları mağara duvarlarında, parşömenlerde ve hatta dilin inceliklerinde gözlemlenebilir. Bu çok yönlülük, insanlığı çeşitli şekillerde zenginleştirir. Sanat aracılığıyla bireyler yalnızca iç dünyalarını aktarmakla kalmaz, aynı zamanda gelecek nesillere kalıcı bir miras bırakırlar. Bu çok boyutlu ifadenin içinde, bireyin içsel süreçlerini çeşitli sanat formlarıyla dışsallaştırmayı amaçlayan sanat terapisi kavramı yer alır. Sanat terapisinde, ortaya çıkan eserin tamamlanmış bir ürün olması ön planda değildir. Bu çalışma, sanat terapisinin birey merkezli doğasını ve eğitim sürecine potansiyel etkisini incelemektedir. Bu amaçla, sanat terapisini özel yetenekli çocukların eğitiminde kullanabilmeleri için 10 rehber öğretmenine yönelik 15 saat süren dört haftalık bir eğitim programı tasarlanmıştır. Çalışmada nitel araştırma yöntemi kullanılmış ve veriler içerik analizi yoluyla incelenmiştir. Bulgular, rehber öğretmenlerinin sanat terapisine yönelik olumlu görüşlere sahip olduklarını ve bunu özel yetenekli çocuklarla çalışmalarında kullanmayı düşündüklerini ortaya koymuştur.

Anahtar Kelimeler: Art, art therapy, school counselor, gifted

Introduction

Art is the communication between the individual and their soul, reflecting this communication to the outside world. In complex situations where verbal expression falls short, art enables people to engage their senses actively (Bostancıoğlu & Karaman, 2017). Thus, there is no soul that art cannot heal.

Art includes all forms of work that touch upon beauty, humanity, and life forming the foundation of our existence. Therefore, art; the beautiful emphasizes the pleasing (Öz-Çelikbaş, 2019). At the same time, plays a role in regulating human life (Bostancıoğlu & Karaman, 2017).

Art has always existed since the beginning of humanity. It has appeared on cave walls, within rituals, and in various artifacts. Ancient civilizations integrated art into their lives by singing, drawing pictures on cave walls, mummifying the dead, carving ceremonial masks, illustrating on parchment, sculpting with dough and mud, dancing, playing drums, making drawings and story telling. These examples show that art has persisted throughout history (Filiz, 2016, Malchiodi, 2005).

Art activities have been intertwined with human life since ancient times and have appeared in many fields, including the treatment of diseases. Although the effect of art was recognized in earlier times, it was not exactly called art therapy (Hasgül, 2020). The designation of studies as art therapy has emerged in the 1940s (Karadağ & Uğur, 2015, Akhan, 2012; Malchiodi, 2005). The term art therapy was first used by Adrian Hill in 1942. Hill found that art therapy contributes to the healing process of patients (Vick, 2012; Çakmak, Biçer & Demir, 2020). Hill's work with tuberculosis patients appears to be

a factor in the formation of art therapy. Art therapy has diversified and taken its place as a therapy that covers many fields. These therapies encompass various therapy areas such as painting therapy, dance/movement therapy, music therapy and poetry therapy (Bostancıoğlu & Karaman, 2017).

Art therapy is defined as the individual's self-expression through art. In this respect, it serves as a reflection of the individual's inner journey, awareness and experiences through transference. The field, also referred to as artistic therapy, is inherently expressive and closely linked to human nature, art and psychology. It plays a significant role in analysing emotions by reflecting one's inner world from ancient times to the present (Öz-Çelikbaş, 2019).

Although art therapy was suspended in certain periods, it re-emerged in the mid-20th century and began to spread and continue to develop in the USA and Europe (Acar & Düzakın, 2017). The American Art Therapy Association defines art therapy as a mental health profession that enriches the lives of individuals, families and communities through active art making, creative processes, applied psychological theory and human experience. Additionally, art theraphy aims to help individuals improve cognitive, sensory and motor functions; develop self-esteem and self-awareness; build emotional resilience, gain insight; enhance social skills; and reduce conflicts and distress.

Art therapy has a multidisciplinary structure that integrates many disciplines, allowing it to be appled to many different fields (Çakmak, Biçer & Demir, 2020). It encompasses multiple branches of art such as music, painting, sculpture, dance/movement and drama, using various artictic tools throughout the therapy process. Due to its expressive nature, it is sometimes referred to as expressionist therapy (Bostancıoğlu & Karaman, 2017).

The primary goal of art therapy is to enable individuals to express themselves freely, enhance their creativity and explore their aesthetic sensibilities. It is also widely used as a treatment method for a range of spiritual, developmental, neurological, mental and behavioral disorders (Özbey, 2009). In this context, art theraphy also helps individuals to express unconscious emotions through artistic expression. It provides an outlet for emotions and inner experiences that may be repressesed or difficult to verbalize. Through a methaohorical approach, individuals in theraphy can use various artistic symbols and mediums to express their dreams, fantasies, emotions, impressions and experiences.

Art therapy incorporates elements, such as line, picture, form, colour, texture, rhythm, and sound, all of which play a meaningful role in the therapeutic process (Çakmak et al., 2020; Öz-Çelikbaş, 2019; Coşkun and others, 2010). In this setting, art educators (therapists) serve as guides and art facilitators rather than direct interpreters or instructors (Öz-Çelikbaş, 2019).

Art therapy is applied not only for the development process of healthy individuals, but also assist children with autism, Down syndrome and various special education needs (Acar and Düzakın, 2017). One distinctive aspect of art therapy, particularly in medical art therapy, patients engage in creative activities during the sessions. This temporary immersion in creative expression allows them to momentarily distance themselves from their illness, offering psychological relief and emotional engagement (Aydın, 2012).

A crucial aspect of art therapy is that when it is used to address psychological issues, the therapist must have specialized training in this field. In an individual-based therapy, any misinterpretation of a person's internal experiences could potentially lead to severe trauma. Therefore, it is important to carry out the therapy process consciously. Additionally, art teachers should be made aware that in art therapy, they should focus on the process itself rather than the final artistic product.

In studies on art therapy, various branches of art (music, drama, visual arts, dance, painting, sculpture, etc.) contribute to the expression of insight, increase awareness, the development of creative thinking and self-esteem, improved body image satisfaction, enhanced quality of life, and the development of social skills. Research has shown that art therapy is effective in reducing stress, depression, anxiety, emotional difficulties and feelings of fatigue (American Art Therapy Association, 2007). It has also been found to help alleviate cancer-related symptoms in cancer patients (Nainis and others, 2006; Thyme and others, 2009).

For cancer patients receiving art therapy, symptoms affecting physical integrity such as pain, are reduced, the psychosocial process is positively affected, and fatigue and anxiety are dimished (Nainis, 2008). In studies conducted in Turkey, Karadağ and Uğur (2015) found that art therapy applied to cancer patients reduced pain, depression, fatigue, anxiety; thus improving quality of life, interpersonal communication and self-esteem. Similarly, Bulduk, Dinçer, Usta and Bayram (2017) found that when art therapy was carried out regularly in small groups with elderly individuals suffering dementia, it significantly improved their socialization.

Various qualitative and quantitative studies on the effectiveness of art therapy have demonstrated that art therapy enhances attention, self-esteem, physical adequacy, mental acuity, sociability, serenity, communication and positive mood, while reducing anxiety, agitation, depression and stress-related behaviors (McFadden & Basting, 2010; Peisah and others, 2011; Rusted and others, 2006; Meguro & Meguro, 2010; Safar & Press, 2011; Mimica & Kalinić, 2011). Additionally, art therapy has been found to be beneficial for health issues such as various stress and anxiety disorders. (Karadağ & Uğur, 2015; Bulduk and others, 2017).

There are individuals with special talents whose performance exceeds that of their peers (Aydoğan & Gültekin-Akduman, 2017). These individuals demonstrate high levels of achievement in areas such as mental ability, academic success, creative and productive thinking, leadership ability, visual and performing arts, and psychomotor ability (Marland Report (1972; MEB, 2018)). Art therapy can guide gifted individuals in utilising their abilities more effectively. Art, which has manifested itself in various fields throughout history, is examined in this study through the perspectives of guidance teachers regarding the educational process of gifted children and the role of art therapy.

The aim of the training given to counsellors regarding art therapy was to explore how art therapy is perceived and to identify the tools used in its application. In line with this goal, the study seeks to enable guidance teachers to help their gifted students inrease their talents to a higher level while reducing negative emotions such as stress and anxiety levels through art therapy.

Methods

The aim of this study is to explore the perspectives of counsellors about the contribution of art therapy education to the education of gifted children Conducted as qualitative research, the primary objective is to uncover perceptions and experiences. In other words, qualitative research emphasizes investigating and understanding social phenomena within their contexts, based on an approach that focuses on theory development (Yıldırım, 1999). In this study, the phenomenological design, a qualitative research

method, was employed. Phenomenological design focuses on subjects we are aware of but seek to gain in-depth knowledge about (Yıldırım & Şimşek, 2011). At the end of the training provided to school counselors, semi-structured questions were posed to determine their opinions, capturing their perspectives on the training.

Stages of the study

Participant — Identifying participants
Education — 4-week training application
Meeting — Application of final tests

In the study, school counselors received 15 hours of training on various art activities over four weeks. The activities were conducted within the framework of a pre-prepared plan and programme.

Scientific activities in which the project participants actively engaged include:

* Introduction and Scope of Art Therapy
* Art Therapy Types and Functions (Music)
* Art Therapy Types and Functions (Dance Movement)
* Art Therapy Types and Functions (Drawing Skills)
* Art Therapy Types and Functions (Working with Clay)
* Art Therapy Types and Functions (Drama Activities)
* Use of Art Therapy in Gifted Children

Within the scope of the study, the researcher completed the course titled Teaching Artistic Skills in Special Education in the Special Education Department at the University. Additionally, they received training in Art Therapy and Music Therapy.

Study group

Table 1: *The study group consists of 10 teachers working at various levels within the Ministry of Education*

	Gender	Age	Graduation	Seniority	Working Level	Previous Art Therapy Training Status
1	**Male**	28	bachelor's degree	2	Primary school	No
2	**Female**	26	bachelor's degree	2	Middle school	No
3	**Female**	26	bachelor's degree	3	Primary school	No
4	**Female**	25	bachelor's degree	2	Guidance Research Center	No
5	**Female**	26	bachelor's degree	2	Primary school	No
6	**Female**	29	bachelor's degree	6	Primary school	No
7	**Male**	29	bachelor's degree	7	Middle school	No
8	**Male**	30	bachelor's degree	9	High school	No
9	**Female**	25	bachelor's degree	7 Months	Primary school	No
10	**Female**	25	bachelor's degree	3	Guidance Research Center	Drama Education

When the characteristics of the participants are examined, it is seen that they consist of 3 men and 7 women, the ages of the participants range from 25 to 30, their seniority varies from 7 months to 9 years, and the level of study is primary school, secondary school, Counselor Research Centre.

Data collecting

In this study, which aims to examine the contribution of art therapy education provided by guidance counselors to the education of gifted children, semi-structured questions developed by the researcher and validated expert opinions were used. These questions were applied to assess the perspectives of guidance teachers following their training. The general themes of these interviews were examined under the following headings and the interview content was structured accordingly.

What is art?

What would you list within the scope of artistic activities?

How would you define art therapy?

Which areas of art do you study with your students?

Which fields of art do you recommend to your students to study?

What is required for a product or situation to be an artistic activity?

Have you worked with children who have communication problems? If yes, what kind of practices did you use?

What kind of practices do you use to develop children's creativity activities?

In which areas do you plan to use art therapy?

Analysis of Data

Content analysis was used to analyse the data obtained from the responses to the semi-structured questionnaire. The data from the participants' answers were coded and thematized by two independed researchers. Subsequently, any differences in interpretation between the researchers were discussed and a consensus was reached with the input of the third researcher, and the following themes were identified based on this process.

Analyees were conducted in line with the identified themes.

Ethical considerations

Ankara Hacı Bayram Veli University, Ethics Commission, ''Scientific and Educational Purposes'', coded 02, meeting serial number, 08.03.2024, 254687, received this document, the research was conducted in accordance with ethical principles, with special attention to participation in the research, data use and confidentiality. All teachers participating in the research were informed about the purpose of the research, first verbally and then in writing. In order to ensure confidentiality, all participants were anonymized. In addition, no information was requested or collected about individual students.

Results

In this study, which aims to examine the contribution of art therapy training to the education of specially talented children. The data obtained from the interviews conducted after the training were categoried and thematized. Semi-structured questions directed to school counselors their responces are indicated;

When the participants in the research were asked the question "What is art?" the following responses were recorded: 4 participants described art as a form of expression, 3 viewed it as a product; 2 defined it as a source of enjoyment and 2 associated it with aesthetics. Below are some of the participants' answers:

Art is expression (4)

''Expression of inner experiences.'' (P-1)

"It is the expression of an individual's feelings, thoughts and experiences in various ways." (P3)

"It is the external expression of inner feelings." (P-5)

Product (3)

"As a result, the product is all the work put in..." (P-6)

"Concretizing the inner world and the abstract by using all kinds of objects..." (P-9)

"It means putting a product out there." (P-2)

The participants in the research were asked the question "What would you list within the scope of artistic activities?" The answers received from the participants are listed in table 3.

Table.2: *What would you list within the scope of artistic activities?*

Participants	Art field
1	Drama- Painting- Music
2	Music-Art-Drama
3	Drama- Origami- Dance- Painting- Theater
4	Drama-Music-Dance-Sculpture, Painting-Ceramics
5	Drama-Theatre-Art-Music-Dance
6	Painting - Music - Drama - Sculpture - Dance
7	Music - Painting - Theater - Drama - Origami - Dance and Movement
8	Drama- Music- Painting
9	Clay works- Origami- Painting- Music- Dance- Theater
10	Drama- Dance- Painting- Music

It was observed that the participants in the research listed various art fields such as drama, music, painting, dance, theater, sculpture and origami within the scope of artistic activities. The areas more frequently emphasized by the participants: were music (9), picture (9), drama (9), dance (7), theatre (3), origami (3) statue (2), clay works (1) and ceramics (1).

The participants in the study were asked the question "How would you define art therapy?" 9 of the participants defined it as expression through artistic activities while one defined it as gaining insight. Some of the participants' responses are as follows:

Expression through artistic activities (9)

"Processes of gaining awareness about the existing spiritual processes of a person or people through art" (P-4)

''It is possible to convey people's feelings and thoughts through music, painting, drama, etc. "to reveal and develop with the help of artistic activities" (P-2)

"It is the reflection of our inner world through art" (P-7)

"Relaxing through the expression of inner experiences" (P-1)

Gaining insight (1)

''It is the reflection of the emotions we keep unconscious through different forms (painting, music, etc.). Can gain insight.'' (P-5)

The participants in the research were asked the question "Which

areas of art do you study with your students? "The answers given by the participants are listed in table 3.

Table 3: *Art area where students work?*

Participant	Art field
1	Painting-drama
2	Painting- music
3	Painting
4	Painting
5	Painting
6	Empty
7	Painting
8	Drama-Art-Origami
9	Empty
10	Drama

It was observed that the art areas in which the participants in the research worked with their students were painting, drama, music and origami. Two of the participants stated that they had a free time. The areas that the participants emphasized the most, respectively, were painting (7), drama (3), music comes as 1 and origami comes as 1.

The question "Which art fields do you recommend to your students for their studies?" Was asked to the participants in the research. The answers given by the participants are given in table 4.

Table 4: *Recommended art field for students*

Participant	Art field
1	Painting-Music-Drama
2	Painting-Music
3	I did not recommend
4	Painting-Music-Drama
5	Painting-Music
6	All fields of art
7	Music-Drama
8	Painting -Drama
9	Clay therapy
10	Painting-Music

It was observed that the art areas in which the participants of the research worked with their students were painting, drama, music and clay therapy. One of the participants stated that she recommended all art fields, and the other stated that she did not make any suggestions. The areas that the participants emphasized the most, respectively, were painting,6; music, 6; drama is 4 and clay therapy is 1.

The participants in the research were asked the question "What is required for a product or situation to be an artistic activity?" 3 of the participants participated in the study; 3 is expression; 3 are aesthetic; 1 was defined as imaginary creation and 1 was defined as message. The answers given by some of the participants are

as follows:

Study (3)

"'Producing a product'" (P-8)

Expression (3)

"Creation under the influence of internal processes" (P-10)

"One can relax, stay in the moment, and do these things using one's art" (P-7)

Aesthetics (3)

"Being aesthetic" (P-9)

"Aesthetic concern and its newness" (P-6)

"It needs to be created with aesthetic concern." (P-2)

Dream creation (1)

"It should require creativity" (P-1)

Message (1)

"Containing a message" (P-9)

Participants in the research were asked: "Have you worked with children who have communication problems?" If yes, what kind of practices did you do?" was asked.5 of the participants are interested in painting, drama; 3 of them answered as play therapy and 2 answered as cognitive behavioral therapy applications. The answers given by some of the participants are as follows:

Painting, drama (5)

"I use it in applications such as painting and drama, especially for self-disclosure and awareness." (P-2)

"I did drama work with shy children." (P-10)

'I'm getting a picture done. We are working on writing. Writing a letter." (P-8)

Play therapy (3)

I used play therapy (P-7)

I work in the form of play therapy (K-4)

Cognitive behavioral therapy (2)

"I use cognitive behavioral therapy methods and techniques" (P-9)

The participants in the research were asked the question "What kind of practices do you use to develop children's creativity activities?"2 of the participants wanted to develop their imagination; 1 is drama; The second person answered in the form of a picture.3 of the participants defined it as empty. Answers given by some of the participants:

Developing the world of imagination (2)

"I opened a mind games course. "We can also play intelligence games and games that will support creative thinking skills." (P-9)

"I do studies such as critical evaluation" (P-2)

Drama (1)

"I use the technique of creating slogans from letters in the newspaper, painting, and station techniques." (P-8)

Empty (3)

"I'm not doing it right now." (P-6)

Picture (2)

"Use of play dough, painting, drama, brainstorming" (P-1)

"I practice painting without guidance" (P-7)

The participants in the study were asked the question "In which areas do you plan to use art therapy?"5 of the participants said Problem behaviors; 4 of them stated that they wanted to improve their communication skills and 1 2 of them stated that they wanted to create an art therapy area.1 of the participants defined it as empty. Answers given by some of the participants:

Problem behaviors (5)

"I plan to use it in group counseling and problems encountered with gifted students." (P-2)

"Drama studies with students who have various problems at school." (P-7)

Improving communication skills (4)

"It can be used in children who have difficulty expressing themselves, gifted children, special education children, introverted children, during the orientation process" (P-8)

"For students to reflect and relax at school." (P-10)

In student and parent studies (2)

"In student and parent studies." (P-7)

"I am thinking of using it in my individual consultations." (P-3)

Creating an art therapy space (1)

"When I am appointed to the school, I can open an art therapy room and work with children who need it." (P-6)

Discussion, Conclusion and Recommendations

The purpose of this article is to examine the use of art therapy by guidance teachers in the education of gifted children. Following the art therapy training given to the teachers, their opinions about the training were collected through semi-structured interviews.

The data obtained were examined and analyzed under various headings. According to the findings of the study, the participants defined art as expression, product, enjoyment, and aesthetics. Additionally, it was observed that guidance teachers identified various art fields, such as drama, music, painting, dance, theatre, sculpture, and origami, within the scope of artistic activities. It was determined that they placed the most emphasis on music, painting, drama, and dance within this scope. In Turkey, art therapy workshops are defined as sessions where adults or children express themselves and relieve stress (Öz-Çelikbaş, 2019). Furthermore, it has been found that happiness levels and the tendency to express emotions increase in individuals aged 15–18 (Karataş & Güler, 2020). There is a need for art therapy applications under the supervision of experts, where individuals can reflect on themselves. In this context, more therapeutic studies need to be conducted.

The participants particularly emphasized music and painting within the scope of artistic activities. It is thought that the inclusion of these fields in the MEB (http-1) curriculum is a contributing factor to this emphasis. It is assumed that participants with a particular interest in other art forms (e.g., origami, sculpture) would highlight those areas as well. The participants defined art therapy as a means of providing expression and insight through artistic activities. Studies in the literature show that expressive arts therapy is effective in reducing hopelessness. Art therapy not

only repairs damage to the self but can also contribute to the improvement of an individual's insight, retention, and communication skills through the therapist's feedback (Demir, 2017).

It was observed that the art fields that the participants in the study worked on with their students were painting, drama, music and origami. The art fields that the participants work on most with their students are painting, drama and music. It was observed that the art fields that the participants in the research recommended to their students were painting, drama, music and clay therapy. Participants in the study stated that they used painting, drama, play therapy and cognitive behavioral therapy when working with children who had

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Yapılandırılmış Özet

Günümüzde eğitim süreçleri, farklı disiplinlerin etkisiyle sürekli olarak gelişmekte ve bireylerin öğrenme biçimleri değişim göstermektedir. Yaparak ve yaşayarak öğrenme, bilgi edinme sürecinde önemli bir yer tutmakta olup, bireylerin çevreleriyle etkileşime girerek deneyim kazanmasına imkân tanımaktadır. Sanat, bireyin ruhuyla bağ kurmasını sağlayan ve kendisini özgürce ifade etmesine olanak tanıyan güçlü bir araçtır. Sözel olarak ifade edilmesi zor olan karmaşık duygu ve deneyimlerin anlamlandırılmasında sanat önemli bir rol üstlenmektedir (Bostancıoğlu & Karaman, 2017).

Sanat terapisi, bireylerin bilinçdışı duygularını sanat yoluyla dışa vurmasını sağlayan bir yöntem olarak karşımıza çıkmaktadır. Bu terapi yöntemi gelişimsel olarak zihinsel ve davranışsal bozukluklarda bireyin sürecini rahatlatma amacıyla tamamlayıcı bir yaklaşım olarak kullanılmaktadır (Özbey, 2009). Bireylerin bastırılmış duygularını sanatsal yollarla ifade etmelerine yardımcı olan sanat terapisi, onların duyusal farkındalığını artırarak, iç dünyalarını daha iyi keşfetmelerini ve duygusal olarak rahatlamalarını desteklemektedir. Bu terapi yöntemi, bireylerin sadece sözel ifadelerle değil, sanatsal öğeler kullanarak duygularını açığa çıkarmalarına da imkân sunmaktadır.

Sanat terapisi sürecinde çizgi, renk, doku, ritim gibi unsurların anlam kazandığı ve bireylerin bu unsurları kullanarak kendilerini ifade ettiği görülmektedir (Çakmak, Biçer ve Demir, 2020; Öz-Çelikbaş, 2019; Coşkun, Yıldız ve Yazıcı, 2010). Bu süreçte sanat terapisti, yalnızca bir rehber olarak yer almakta ve bireylerin iç dünyasını keşfetmesine yönelik destek sunmaktadır (Öz-Çelikbaş, 2019). Sanat terapisinin bireyler üzerindeki etkileri, onların özgüven kazanmalarına, kendilerini daha iyi tanımalarına ve kendilerini daha rahat ifade etmelerine yardımcı olmaktadır. Ayrıca bu süreç, bireyin yaratıcı yönlerini keşfetmesine de olanak sağlamaktadır.

Özel yetenekli bireyler, akranlarına kıyasla daha üstün performans sergileyen ve çeşitli yetenek alanlarında öne çıkan bireylerdir (Aydoğan ve Gültekin-Akduman, 2017). Bu bireyler; akademik başarı, yaratıcı ve üretici düşünme, liderlik, görsel ve performans sanatları ile ilgili beceriler gibi farklı alanlarda kendilerini gösterebilmektedirler (Marland Raporu, 1972; MEB, 2018). Sanat terapisi, özel yetenekli bireylerin potansiyellerini daha verimli kullanmalarına ve stres ile kaygı gibi olumsuz duygularını azaltmalarına yardımcı olabilecek bir araçtır. Özel yetenekli bireylerin eğitim süreçlerinde sanat terapisine daha fazla yer verilmesi, onların hem psikolojik iyi oluşlarını destekleyecek hem de yaratıcı düşünme becerilerini güçlendirecektir.

Araştırma Problemi Bu çalışma, sanat terapisinin özel yetenekli öğrencilerin eğitim süreçlerine etkisini incelemeyi amaçlamaktadır. Araştırmada, rehber öğretmenlere verilen sanat terapisi eğitiminin bu yaklaşıma dair algılarını ve kullandıkları yöntemleri nasıl etkilediği değerlendirilmektedir. Sanat terapisi eğitimi alan rehber öğretmenlerin, özel yetenekli öğrencilerin yeteneklerini daha verimli kullanmalarına ve stres-kaygı gibi olumsuz duygularını yönetmelerine katkı sağlamaları hedeflenmiştir. Sanat terapisi, özel yetenekli bireylerin hem akademik hem de sosyal gelişimlerine olumlu katkı sağlayabilir.

Yöntem Bu araştırma, sanat terapisi eğitiminin rehber öğretmenlerin özel yetenekli öğrencilere yönelik eğitim yaklaşımlarına etkisini incelemek amacıyla nitel araştırma yöntemiyle yürütülmüştür. Nitel araştırmalar, bireylerin algı ve deneyimlerini anlamaya yönelik derinlemesine veri toplama sürecini içermektedir (Yıldırım, 1999). Çalışma, İstanbul Kalkınma Ajansı (İSTKA) tarafından desteklenen bir proje kapsamında gerçekleştirilmiştir. Bu proje çerçevesinde, rehber öğretmenlere 4 hafta boyunca 15 saatlik sanat terapisi eğitimi verilmiştir.

Eğitim kapsamında yer alan temel başlıklar şunlardır:

• Sanat Terapisinin Tanıtımı ve Kapsamı

• Sanat Terapisi Çeşitleri ve İşlevleri (Müzik, Dans, Resim, Kil Çalışması, Drama)

• Sanat Terapisinin Özel Yetenekli Çocuklarda Kullanımı

Araştırmaya farklı eğitim kademelerinde görev yapan 10 rehber öğretmen katılmıştır. Katılımcılar arasında 3 erkek ve 7 kadın yer almakta olup, yaş aralıkları 25 ila 30 arasında değişmektedir. Mesleki deneyimleri 7 ay ile 9 yıl arasında farklılık göstermektedir. Katılımcılar, ilkokul, ortaokul ve Rehberlik Araştırma Merkezlerinde görev yapmaktadır.

Eğitim sonrasında gerçekleştirilen yarı-yapılandırılmış görüşmeler aracılığıyla, rehber öğretmenlerin sanat terapisine yönelik algıları ve görüşleri analiz edilmiştir. Bulgulara göre, katılımcılar sanatı dışavurum, estetik ve eğlence kavramları ile ilişkilendirmiştir. Katılımcılar arasında en fazla vurgulanan sanat alanlarının müzik, resim, drama ve dans olduğu belirlenmiştir.

Sanat terapisi, bireyin duygusal, bilişsel ve sosyal gelişimini destekleyen önemli bir yöntem olarak değerlendirilmelidir. Özellikle özel yetenekli bireylerle yapılan çalışmalarda sanatın ve sanat terapisinin daha fazla kullanılması önerilmektedir. Rehber öğretmenlerin bu alanda yetkinlik kazanmaları, özel yetenekli bireylerin potansiyellerini daha etkin kullanmalarına katkı sağlayacaktır. Sonuç olarak, sanat terapisi eğitimi, yalnızca bireyin psikolojik iyilik hâlini artırmakla kalmamakta, aynı zamanda onun kendini keşfetmesine, özgüven kazanmasına ve yaratıcı düşünme becerilerini geliştirmesine destek olmaktadır. Bu nedenle, sanat terapisi uygulamalarının eğitim sisteminde daha fazla yer alması ve sanat terapistlerinin rehber öğretmenlerle iş birliği içinde çalışması gerektiği sonucuna ulaşılmıştır.

The Intersection of Social and Political Movements with Art Through History

Sosyal ve Politik Hareketlerin Tarih Boyunca Sanatla Kesişimi

Adebayo Abiodun ADELOYE [iD]
Benjamin Eni-itan F AFOLABİ [iD]
Peter Oluwagbenga ODEWOLE [iD]

Fine and Applied Arts Department, Faculty of Environmental Studies, Olabisi Onabanjo University, Ago-Iwoye, Nigeria

ABSTRACT

This article explores the relationship between social and political movements and art, tracing the ways in which art has been used to participate in the struggles of the day. The article examines the role of art in ancient civilizations, where art was used to express religious and cultural beliefs. It then examines the impact of Renaissance, Protestant Reformation, French Revolution, and the Romantic Movement on art, highlighting how artists used their work to comment on the political and social issues of their time. Moving into the 20th century, the article explores the rise of modernism and its relationship with social and political movements. The article also examines how contemporary social and political movements such as Black Lives Matter are shaping art today, with artists using their work to explore issues of gender inequality, sexual harassment, police brutality, and environmental sustainability. Data was sourced from books, journal articles as well as online sources. Data was qualitatively analyzed using art historian method to descriptively present the data. The article concluded by providing a comprehensive overview of the relationship between social and political movements and art and emphasizing the enduring power of art to shape and reflect the world in which we live.

Keywords: Social movements, political movements, art, ancient civilizations, contemporary times

ÖZ

Bu makale, sosyal ve siyasi hareketler ile sanat arasındaki ilişkiyi incelemekte ve sanatın günün mücadelelerine katılmak için nasıl kullanıldığının izini sürmektedir. Makale, sanatın dini ve kültürel inançları ifade etmek için kullanıldığı eski uygarlıklarda sanatın rolünü incelemektedir. Ardından Rönesans, Protestan Reformu, Fransız Devrimi ve Romantik Akım'ın sanat üzerindeki etkisini inceliyor ve sanatçıların eserlerini zamanlarının siyasi ve sosyal meseleleri hakkında yorum yapmak için nasıl kullandıklarını vurguluyor. Makale, 20. yüzyıla geçerken modernizmin yükselişini ve sosyal ve siyasi hareketlerle olan ilişkisini incelemektedir. Makale ayrıca Black Lives Matter gibi çağdaş sosyal ve siyasi hareketlerin günümüz sanatını nasıl şekillendirdiğini ve sanatçıların eserlerini toplumsal cinsiyet eşitsizliği, cinsel taciz, polis şiddeti ve çevresel sürdürülebilirlik konularını keşfetmek için nasıl kullandıklarını inceliyor. Veriler kitaplardan, dergi makalelerinden ve çevrimiçi kaynaklardan elde edilmiştir. Veriler, betimsel olarak sunulmak üzere sanat tarihçisi yöntemi kullanılarak nitel olarak analiz edilmiştir. Makale, toplumsal ve siyasi hareketler ile sanat arasındaki ilişkiye dair kapsamlı bir genel bakış sunarak ve sanatın içinde yaşadığımız dünyayı şekillendirme ve yansıtma konusundaki kalıcı gücünü vurgulayarak sonlandırılmıştır.

Anahtar Kelimeler: Toplumsal hareketler, siyasi hareketler, sanat, eski uygarlıklar, çağdaş zamanlar

Introduction

Art has always been a reflection of the society in which it is created, with artists using their creative skills to express their personal experiences, beliefs, and ideas (Adeloye, Odewole & Afolabi, 2023). Throughout history, social and political movements have played a significant role in shaping the direction of art, as artists have responded to and participated in these movement (Bradley & Esche, 2007). The complex relationship between social and political movements and art has been explored by numerous scholars, art historians, and critics over the years, and continues to be a topic of ongoing interest. Social and political movements are complex phenomena that are difficult to define precisely. However, these movements can generally be described as collective efforts by groups of people who share common goals or grievances and seek to effect social or political change through collective action (McAdam, Tarrow, & Tilly, 2001). Social movements can take many forms, including protests, demonstrations, boycotts, strikes, and other forms of direct action, as well as more indirect forms of action such as lobbying, advocacy, and public education (Donatella & Mario, 2016).

Social movements are typically motivated by a desire to address specific social problems or inequalities, such as poverty, discrimination, or environmental degradation. They often arise in response to perceived injustices or grievances, and seek to mobilize public opinion and pressure policymakers to address these issues (McAdam et al., 2001). Social movements may be organized around a specific issue or set of issues, or they may be more broad-based and seek to effect broader social or cultural change (Donatella & Mario, 2016). Political movements, on the other hand, are focused on effecting change within the political system itself. These movements may seek to influence elections, shape

public policy, or challenge the power of political elites (Tarrow, 2011). Political movements may take many forms, including political parties, interest groups, and social movements that seek to influence political outcomes.

Social and political movements are collective nature. These movements typically involve large numbers of people working together to effect change, often through grassroots organizing and mobilization (McAdam et al., 2001). Social and political movements often draw on cultural symbols, narratives, and identities to mobilize support and shape collective action. Social and political movements are complex and multifaceted phenomena that are shaped by a range of social, cultural, and political factors. While there is no single definition that can capture the full complexity of these movements, they can generally be understood as collective efforts by groups of people seeking to effect social or political change through direct or indirect action.

Method

Review research method was adopted for this research using secondary data collection approach. Existing literatures relevant to the topic were carefully reviewed and discussed.. The literatures reviewed were carefully selected based on the originality of their contents and relevance to the study. The data collected was analyzed using descriptive method of analysis. The research focused on the impact of social and political movements on art and how art promoted some of these movements. The study explored different political and social movements that influenced art from the ancient civilizations to contemporary times, emphasizing the importance of these movements to art.

Importance of Social and Political Movements in Shaping Art

Social and political movements have had a profound impact on the arts, shaping the content, form, and purpose of artistic expression. The connection between social and political movements and art can be traced back centuries, with movements such as the Renaissance, Romanticism, and Surrealism all having been influenced by the social and political contexts in which they emerged. However, it is the 20th century that saw the most significant interactions between social and political movements and art (Lewis, 2013). One of the most significant ways that social and political movements have influenced art is through the content of artistic expression (Mullen, 2010). Many artists have drawn inspiration from social and political issues, using their art to comment on the world around them and to advocate for change. This can take many forms, from the overtly political works of artists such as Diego Rivera, who used his murals to depict the struggles of the working class, to the more subtle expressions of political themes in the works of artists such as Jackson Pollock, who was known to have been influenced by the political and social upheaval of the 1930s and 1940s (Mullen, 2010).

Another way in which social and political movements have shaped art is through the form of artistic expression. Movements such as Dadaism and Surrealism were characterized by their rejection of traditional forms of artistic expression and their embrace of the avant-garde. These movements were often associated with political and social movements, with Dadaism, for example, emerging in response to the horrors of World War I and the rise of fascism in Europe. According to Lewis (2013), social and political movements have had an impact on the purpose of art. Many artists have sought to use their art as a means of promoting social and political change, seeing their work as a tool for activism and ad-

vocacy. This can be seen in movements such as the Chicano art movement and the Black Arts Movement, which sought to promote cultural and political identity and to challenge dominant narratives about race and ethnicity in the United States.

Social and political movements have played a crucial role in shaping art, influencing the content, form, and purpose of artistic expression. Whether through the overtly political works of artists such as Diego Rivera or the more subtle expressions of political themes in the works of Jackson Pollock, social and political movements have inspired artists to use their art to comment on the world around them and to advocate for change (Mullen, 2010). As such, the relationship between social and political movements and art is an important and enduring one, with both spheres influencing and shaping the other.

Art and Social and Political Movements in Ancient Civilizations

In ancient civilizations such as Egypt, Greece, and Rome, art played a crucial role in reinforcing the social and political ideologies of those societies. In Egypt, for example, art was primarily used to express religious and political beliefs. Egyptian art depicted pharaohs, gods, and goddesses in elaborate scenes that served to reinforce the divine authority of the pharaoh and the importance of religious rituals (Stokstad, 2016). Similarly, Greek art was used to glorify the achievements of individuals and reinforce the importance of civic duties. Greek statues and reliefs depicted heroic figures such as athletes and warriors, celebrating the virtues of strength, courage, and honor. Art in ancient Rome was heavily influenced by politics and religion as well. Roman art was used to promote the ideals of the Roman Empire, and many works of art celebrated the military achievements of the Roman army (Stokstad, 2016).

According to Russell (2004), social and political movements have been a powerful influence on art throughout human history, including in ancient civilizations such as Egypt, Greece, and Rome. Art in these societies served not only as a means of artistic expression, but also as a tool for promoting social and political ideologies, preserving cultural identity, and commemorating important events and individuals. The relationship between art and social and political movements is an enduring one, and continues to shape the art of today.

Art and Social and Political Movements in Egypt

Egyptian art played a crucial role in reinforcing the divine authority of the pharaohs and the importance of religious rituals (Redford, 2003). This can be seen in the elaborate scenes depicted in Egyptian art, which often included pharaohs, gods, and goddesses in various religious and political contexts.

One striking example of the connection between art and social and political movements in ancient Egypt is the Amarna Period, which lasted from approximately 1353-1336 BCE. During this time, the pharaoh Akhenaten instituted a religious revolution, promoting the worship of a single deity, the sun god Aten. This shift in religious beliefs was reflected in Egyptian art, which underwent a dramatic change during this period. Artistic representations of the pharaoh and the gods became more naturalistic and less idealized, and scenes of everyday life were depicted with greater realism (Redford, 2003). Another example of the influence of social and political movements on Egyptian art can be seen in the tomb of Nefertari, the wife of Ramesses II. The tomb is decorated with intricate and colorful scenes that depict Nefertari and the gods in various religious and political contexts. These scenes

served to reinforce the divine authority of the pharaoh and the importance of religious rituals, while also celebrating the achievements of Nefertari herself (Stokstad, 2016). According to Redford (2003), art in ancient Egypt served as a powerful tool for promoting social and political ideologies, as well as for commemorating important events and individuals. Egyptian art was intimately connected with the religious and political movements of the time, and played a crucial role in reinforcing the social order and cultural identity of Egyptian society.

Image 1.
The tomb of Nefertari, ca. 1904 (Egpyt Museum, 2023)

Art and Social and Political Movements in Greece

According to Stokstad (2016), Greek art can be divided into several periods, each characterized by distinct social and political movements that influenced artistic styles and subject matter. During the Archaic Period (c. 800-500 BCE), Greek art was heavily influenced by religious and mythological themes. Sculptures and pottery often depicted gods and goddesses, as well as scenes from Greek mythology. The rise of city-states during this period also led to an increased emphasis on civic pride and the glorification of military victories. This can be seen in the numerous sculptural dedications to victorious athletes and warriors, as well as the construction of grand public buildings, such as the Temple of Artemis at Ephesus (Stokstad, 2016). The Classical Period (c. 500-323 BCE) marked a shift towards a more naturalistic and idealized style of art, as well as an increased emphasis on humanism and democracy. Sculptures from this period often depicted idealized human forms, and celebrated human achievements and virtues, such as physical prowess, intellectual acuity, and political power (Russell, 2004). This can be seen in iconic works such as the Parthenon frieze, which depicts a procession of Athenian citizens and gods.

The Hellenistic Period (c. 323-31 BCE) saw the spread of Greek culture and art throughout the Mediterranean world, as well as an increased interest in individualism and emotion. Sculptures from this period often depicted individual figures with exaggerated expressions and emotional intensity, as well as scenes from everyday life (Stokstad, 2016). The influence of social and political movements can be seen in works such as the Laocoön and His Sons, which depicts a Trojan priest and his sons being strangled by sea serpents, and can be interpreted as a commentary on the dangers of political dissent. According to Russell (2004), art in ancient Greece was deeply intertwined with social and political movements, serving as a powerful tool for promoting political ideologies, reinforcing social order, and commemorating important events and individuals.

Image 2.
Marble relief from the North frieze of the Parthenon, ca. 443-437 BC (British Museum, 2023)

Art and Social and Political movements in Rome

According to Mattusch (2005), art in ancient Rome was deeply influenced by the social and political movements of its time, serving as a tool for promoting political propaganda, reinforcing social order, and commemorating important events and individuals. Roman art can be divided into several periods, each characterized by distinct social and political movements that influenced artistic styles and subject matter (Mattusch, 2005). During the Republican period (509-27 BCE), Roman art was heavily influenced by Greek art, with many sculptures and architectural designs replicating Greek forms. However, as Rome expanded its territory and became more powerful, art became increasingly focused on the glorification of Roman military victories and the promotion of Roman values, such as loyalty, piety, and patriotism (Stokstad, 2016). This can be seen in works such as the Altar of Domitius Ahenobarbus, which depicts a Roman general leading his troops in battle.

Image 3.
Altar of Domitus, ca. 122-115 BC (World History Encyclopdia, 2023)

The Imperial period (27 BCE-476 CE) saw the rise of the Roman Empire, and with it, an increased emphasis on the glorification of the emperor and the state. Sculptures and monuments were commissioned to commemorate important events and individuals, such as military victories and emperors' triumphs (Stokstad, 2016). This can be seen in works such as the Arch of Titus, which celebrates Titus' victory over Jerusalem and the triumphal procession that followed. The Late Antique period (284-600 CE) saw

a shift towards Christian art, as Christianity became the dominant religion of the Roman Empire. Christian art was used to promote Christian values and beliefs, as well as to reinforce the social order and hierarchy of the church (Mattusch, 2005). This can be seen in works such as the Arch of Constantine, which depicts scenes from the life of Constantine and was designed to promote his authority as a Christian ruler.

Renaissance Art and Its Relationship with Social and Political Movements

The Renaissance, which began in Italy in the 14th century and spread throughout Europe in the following centuries, was a period of significant social and political change. The artistic and cultural achievements of the Renaissance were closely tied to these changes, as artists and intellectuals sought to explore new ideas and express their thoughts on social and political issues through their works of art (Kavaler, 2012). According to Paoletti and Radke (2005), one of the key features of Renaissance art was its focus on realism and humanism. Artists sought to represent the human form with greater accuracy and detail than ever before, and to use art as a means of celebrating human achievement and potential. This emphasis on the human form was closely tied to the rise of humanism, a philosophical and cultural movement that emphasized the importance of individualism, reason, and the pursuit of knowledge. The Renaissance period saw a significant shift towards secular themes in art. This shift was largely due to the humanist movement, which emphasized the value of human beings and their achievements. As a result, art began to reflect more secular subjects such as mythological stories, landscapes, and portraiture, rather than solely religious themes (Kavaler, 2012).

Another important aspect of Renaissance art was its relationship with the ruling classes of Europe. Many of the most important works of Renaissance art were commissioned by wealthy patrons, including the Medici family of Florence, who supported the work of artists such as Michelangelo, Leonardo da Vinci, and Raphael. These patrons used art as a means of expressing their power and prestige, and of celebrating their own achievements (Kavaler, 2012). However, Renaissance art was not solely the province of the ruling classes. Many artists also sought to use their work to express social and political ideas and to critique the existing power structures of their societies (Kavaler, 2012). For example, Leonardo da Vinci's famous painting The Last Supper is widely believed to contain a subtle critique of the Church and its authority, while Michelangelo's statue of David has been interpreted as a celebration of the individual and a rejection of traditional notions of power and authority. According to Paoletti and Radke (2005), the relationship between Renaissance art and social and political movements was complex and multifaceted. While many works of art were commissioned by the ruling classes as expressions of power and prestige, others sought to critique the existing power structures and to celebrate the individual and human potential. Through their art, Renaissance artists helped to shape the cultural and intellectual landscape of Europe, and to contribute to the social and political changes that were taking place during this period.

Examples of Artworks Reflecting Political and Social issues during the Renaissance

According to Paoletti and Radke (2005), during the Renaissance, many political and social issues were reflected in art, especially in Italy, where city-states were constantly at war and political intrigue was rampant. One example of this is the painting "The Ambassadors" by Hans Holbein the Younger, which depicts two diplomats surrounded by various objects representing the political and social issues of the time. The painting is a commentary on the religious conflict between Catholics and Protestants, as well as the political alliances between England and France.

Image 4.
The Ambassadors, ca. 1533 (artstor.org, 2023)

Another example is the painting "The Birth of Venus" by Sandro Botticelli, which was commissioned by the powerful Medici family of Florence. The painting represents the humanist movement of the time, which emphasized the importance of classical antiquity and the beauty of the human form. It also reflects the Medici's interest in Neoplatonism, a philosophical movement that saw beauty as a path to spiritual enlightenment.

Image 5.
The birth of Venus, ca. 1485 (artable.com, 2023)

In addition to paintings, sculptures were also used to express political and social issues during the Renaissance. One example is the statue of David by Michelangelo, which was commissioned by the city of Florence to symbolize its struggle against neighboring city-states. The statue, which depicts David as a strong and heroic figure, represents the strength and resilience of Florence in the face of political adversity.

Image 6.
The Statue of David, ca. 1501-1504 (pinterest.com, 2024)

Paoletti and Radke (2005) noted that art during the Renaissance was heavily influenced by political and social issues of the time. It was a way for artists to express their views on these issues and for patrons to showcase their wealth and power through the commissioning of art.

The impact of the Protestant Reformation, French Revolution, and Romantic Movement on art

The Protestant Reformation, French Revolution, and Romantic Movement had a significant impact on art, as they challenged traditional beliefs and values and inspired new ways of thinking and creating.

The Protestant Reformation, which began in the early 16th century, challenged the authority of the Catholic Church and its traditional representation of religious themes in art. Protestant artists began to create works that reflected their own beliefs, emphasizing personal faith and individual interpretation of scripture. For example, the German artist Albrecht Dürer created woodcuts that expressed Protestant ideals, such as "The Four Apostles," which depicted each apostle as an individual with his own distinctive personality and attributes (Paoletti & Radke, 2011).

The French Revolution, which began in 1789, brought about a new era of political and social upheaval in France and beyond. Artists during this time began to create works that reflected the revolutionary ideals of liberty, equality, and fraternity. Jacques-Louis David, a prominent French artist, created works that celebrated the revolutionary cause, such as "The Oath of the Horatii," which depicted the sacrifice of the individual for the greater good of the community (Burke, 2005).

Image 7.
The Four Apostles, ca. 1526 (wikipaintings.org, 2023)

Image 8.
The Oath of the Horatii, ca. 1784-1785 (wikiart.org, 2023)

The Romantic Movement, which emerged in the late 18th century, emphasized emotion, individualism, and the sublime in art. Artists during this time rejected the rationalism of the Enlightenment and instead focused on personal expression and subjective experience. The English painter J.M.W. Turner, for example, created works that expressed the power and beauty of nature, such as "Snow Storm: Hannibal and his Army Crossing the Alps" (Keizer, 2008). These movements had a profound impact on the course of art history, inspiring new styles, subjects, and techniques that continue to influence artists today.

Image 9.

Snow Storm: Hannibal and his Army Crossing the Alps, ca. 1775-1851 (tata. org.uk, 2023)

Influence of Political and Social Movements on Modernism Art

Modernism was a movement that emerged in the late 19th and early 20th centuries as a response to rapid social and political changes, industrialization, and technological advancement. Art was used as a means to express and respond to these changes, and as such, it was often shaped by social and political movements (Karmel, 2020). The rise of modernism in art was a response to the rapid changes and advancements taking place in society, such as urbanization, industrialization, and the spread of new technologies (Duberman, 2009). Modernist artists sought to break away from traditional forms and conventions and experiment with new styles and techniques that reflected the changing world around them. One of the major features of modernist art was its experimentation with form and style. Artists sought to move away from the representational and realistic styles of the past and towards abstraction and new forms of expression. This experimentation can be seen in movements such as Cubism, Futurism, and Surrealism, which were all influenced by the social and political climate of the time (Duberman, 2009).

World War I was a turning point in modernist art, as it shattered the optimism and confidence of the pre-war period. Artists responded by creating works that expressed the horror, despair, and disillusionment of the war (Karmel, 2020). One of the most influential modernist artists to emerge from World War I was German artist George Grosz, who used his art as a form of social commentary and political protest. His works, such as "The Pillars of Society", exposed the corruption and decadence of German society and criticized the government's handling of the war. The Russian Revolution of 1917 also had a profound impact on modernist art. Many artists in Russia embraced the revolutionary ideology and saw art as a means to promote social and political change. The Constructivist movement, led by artists such as Vladimir Tatlin and Alexander Rodchenko, rejected traditional art forms and sought to create functional and utilitarian works that served the needs of the revolutionary state (Duberman, 2009). Their works, such as Tatlin's "Monument to the Third International", reflected the optimism and idealism of the early years of the revolution.

The civil rights movement of the 1950s and 1960s in the United States also had a significant impact on modernist art. Many African American artists, such as Jacob Lawrence and Romare Bearden, used their art as a means to express their experiences of racism, discrimination, and social injustice. The Black Arts movement, which emerged in the 1960s, emphasized the need for African American artists to create works that reflected their cultural

heritage and promoted political and social change (Duberman, 2009). The works of these artists, such as Lawrence's "Migration Series" and Bearden's "The Block", are powerful examples of how modernist art was used to respond to social and political movements.

Image 10.

Migration Series, ca. 1940 (moma.org, 2023)

Image 11.

The Block, ca. 1971 (metmuseum.org, 2023)

According to Karmel (2020), the modernist art was shaped by social and political movements in many ways, from the response to World War I and the Russian Revolution to the civil rights movement in the United States. These movements influenced the themes, styles, and techniques of modernist artists and provided a platform for them to express their views and engage with the world around them.

Impact of Modernist Art on Social and Political Movements

Modernist art, with its emphasis on experimentation and innovation, had a profound impact on social and political movements in the early 20th century. Modernist artists challenged traditional

forms and styles, and sought to create new ways of representing reality. As a result, their work often reflected the social and political upheavals of the time (Bürger, 1984). According to Bürger (1984), one of the most significant ways in which modernist art impacted social and political movements was through its rejection of the traditional academic style that had dominated Western art for centuries. Modernist artists sought to break free from the constraints of this style, which they felt was outdated and limiting. They embraced new techniques and styles, such as abstraction, expressionism, and surrealism, which allowed them to explore new ways of representing the world around them.

The emergence of modernist art coincided with a period of great social and political change, including the rise of socialism, communism, and other leftist movements. Many modernist artists were sympathetic to these movements, and their work often reflected these political ideals. For example, the surrealist movement, which emerged in the 1920s, was deeply influenced by Marxist thought and sought to create a new kind of art that would help to inspire revolutionary change (Gay, 2010). At the same time, modernist art also played a role in challenging traditional social norms and conventions. Many modernist artists were interested in exploring the human psyche and the unconscious mind, and their work often dealt with taboo subjects such as sexuality, gender, and mental illness. This exploration of the darker side of human experience helped to pave the way for the social and cultural revolutions of the 1960s and 1970s, which challenged traditional gender roles, sexual norms, and other social conventions (Gay, 2010).

In addition to its influence on social and political movements, modernist art also had a significant impact on the development of new forms of mass media, including film, photography, and advertising. Modernist artists were interested in exploring the potential of these new media to create new forms of artistic expression, and their work helped to pave the way for the development of modern cinema, photography, and other forms of visual media (Bürger, 1984). According to Bürger (1984), modernist art had a profound impact on social and political movements in the early 20th century, and helped to lay the groundwork for many of the social and cultural changes that would take place in the decades that followed. Its rejection of traditional forms and styles, and its embrace of experimentation and innovation, helped to create a new kind of art that was intimately tied to the social and political upheavals of the time.

Influence of Social and Political Movements on Contemporary Art

Contemporary art, like previous artistic movements, has been influenced by social and political movements. From the civil rights movement of the 1960s to the current Black Lives Matter movement, contemporary artists have used their work to express political and social issues (Butler, 2012). The use of contemporary art to address such issues is an example of how artists continue to be important social commentators. One example of contemporary art influenced by social and political movements is the work of Ai Weiwei, a Chinese artist and activist who uses his art to criticize the Chinese government's policies on human rights and democracy. His work includes installations, sculptures, and photographs that draw attention to issues such as government censorship, the Sichuan earthquake, and the refugee crisis (Biesenbach, 2012).

Another example of contemporary art influenced by social and political movements is the work of the Guerrilla Girls, a group of feminist artists who use their art to raise awareness about issues such as sexism and racism in the art world. Their work includes posters, billboards, and public performances that call out institutions and individuals who perpetuate these issues. Contemporary art has also been used to address environmental and ecological issues, such as climate change and the destruction of natural habitats (Butler, 2012).

Contemporary art continues to be influenced by a variety of social and political movements, and artists have used their work as a means of expressing their support, critique, or advocacy for various causes. Another good example is environmentalism, which has inspired a range of artistic responses aimed at raising awareness about climate change and promoting sustainable practices. For instance, the installation artist Olafur Eliasson has created works that confront viewers with the physical impact of global warming, such as Ice Watch in 2014, in which he transported twelve large ice blocks from Greenland to cities around the world, where they were left to melt in public spaces.

Image 12.
Ice Watch, ca. 2014 (phaidon.com, 2023)

The digital age has opened up new possibilities for artists to engage with social and political movements, with many using social media and other online platforms to share their work and connect with audiences around the world (Biesenbach, 2012). For example, the collective Forensic Architecture has used data analysis and 3D modeling to investigate human rights abuses and state violence, producing reports and visualizations that have been used as evidence in legal cases. Similarly, the artist and activist Ai Weiwei has used social media to draw attention to political repression and censorship in China, using his platform to speak out against government abuses and advocate for democratic reform.

According to Adeloye, Kayode and Akinlawon (2024), social media has become a platform for contemporary artists to reach a wider audience and engage in social and political issues. Many artists use social media platforms such as Instagram and Twitter to share their work and their perspectives on current events, and to connect with other artists and activists. Contemporary art continues to be influenced by social and political movements. The work of contemporary artists reflects their commitment to using art as a means of social and political commentary and change (Butler, 2012). Through their work, artists contribute to the ongoing dialogue about important social and political issues, and provide new perspectives and insights into these issues.

Conclusion

Throughout history, social and political movements have played a significant role in shaping the evolution of art. Art has been used to express religious, cultural, social, and political beliefs, reflecting the values, ideas, and sentiments of the time. In ancient civilizations, art served as a tool for religious worship, political propaganda, and social commentary. During the Renaissance, the shift towards secularism and the rise of humanism marked a new era in art, characterized by a focus on individualism, realism, and expressionism. The Protestant Reformation, French Revolution, and Romantic Movement brought about significant changes in art, as artists began to create works that reflected the changing times and the new ideas that were emerging. The modernist movement saw a rejection of traditional forms and styles, as artists experimented with new forms and techniques to express their ideas and emotions. Social and political movements such as feminism, civil rights, and environmentalism have continued to shape art in contemporary times, with artists using their work to raise awareness, provoke change, and promote social justice. Through the centuries, art has been a powerful means of reflecting and shaping the world around us, reflecting the hopes, fears, and aspirations of society

Art has played an essential role throughout history in addressing social and political issues. It has been used as a powerful tool to express ideas, provoke thought, and challenge established norms and beliefs. The historical examples we have examined, from ancient civilizations to contemporary times, demonstrate that art has been and continues to be influenced by social and political movements. The continued relevance of art in addressing social and political issues can be seen in its ability to engage and challenge viewers on a personal and emotional level. Art has the power to communicate complex ideas and emotions in ways that are accessible and relatable to people from all walks of life. This ability to engage with a broad audience is essential in creating meaningful change and inspiring social and political action.

Art has the ability to capture the spirit and sentiment of a particular time and place. By examining the art produced during a particular period, we can gain insights into the social and political issues of that time and the attitudes and beliefs of the people who lived through it. This historical context is crucial in understanding the current state of society and the ongoing struggles that exist today. Art can also serve as a catalyst for change by challenging established norms and beliefs, art can inspire new ways of thinking and promote social and political progress. Through its ability to generate discussion and debate, art can raise awareness of important issues and help to mobilize people to take action.

It can be concluded that the continued relevance of art in addressing social and political issues is essential in creating meaningful change and inspiring social and political action. From ancient civilizations to contemporary times, art has been and continues to be influenced by social and political movements. Its ability to engage with a broad audience, capture the spirit of a particular time and place, and serve as a catalyst for change demonstrates its ongoing importance in shaping the world around us.

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Image 1.

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Image 2.

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Image 3.

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Image 7.

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Image 12.

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Yapılandırılmış Özet

Sanat uzun zamandır sosyal ve siyasi hareketlerle iç içe geçmiş, ifade, direniş ve değişim için güçlü bir araç olarak hizmet etmiştir. Sosyal ve siyasi hareketler, kesin olarak tanımlanması zor olan karmaşık olgulardır. Ancak bu hareketler genel olarak, ortak hedefleri veya şikayetleri paylaşan ve kolektif eylem yoluyla sosyal veya siyasi değişimi gerçekleştirmeye çalışan insan gruplarının kolektif çabaları olarak tanımlanabilir. Sosyal ve siyasi hareketler protestolar, gösteriler, boykotlar, grevler ve diğer doğrudan eylem biçimlerinin yanı sıra lobicilik, savunuculuk ve kamu eğitimi gibi daha dolaylı eylem biçimleri de dahil olmak üzere pek çok şekilde ortaya çıkabilir. Tarih boyunca sanatçılar eserlerini, toplumsal yapılar, adaletsizlikler ve özlemler hakkında yorumlar sunarak, zamanlarının acil sorunlarıyla ilgilenmek için kullanmışlardır. Bu ilişkiyi anlamak, sanatın toplumsal dönüşüm için nasıl hem bir yansıma hem de bir katalizör işlevi gördüğünü anlamamızı sağlar. Daha önceki çalışmalarda belirli dönemler ya da akımlar incelenmiş olsa da, sanatın farklı tarihsel dönemlerdeki rolünün kapsamlı bir incelemesine ihtiyaç duyulmaktadır. Bu makale, antik uygarlıklardan çağdaş hareketlere kadar sanatın siyasi ve toplumsal mücadelelerdeki rolünün izini sürmeyi amaçlamaktadır.

Bu makalenin temel amacı, sanatın tarih boyunca sosyal ve siyasi hareketlerden nasıl etkilendiğini ve bu hareketleri nasıl etkilediğini analiz etmektir. Keşfetmeyi amaçlamaktadır:

1. Eski uygarlıklarda sanatın dini ve kültürel ifade aracı olarak işlevi.

2. Rönesans, Protestan Reformu, Fransız Devrimi ve Romantizm gibi önemli tarihsel hareketlerin sanatsal üretim üzerindeki etkisi.

3. Modernizm ile 20. yüzyıl sosyal ve politik hareketleri arasındaki ilişki.

4. Toplumsal cinsiyet eşitsizliği, cinsel taciz, polis şiddeti ve çevresel sürdürülebilirlik gibi günümüz sorunlarının ele alınmasında çağdaş sanatın rolü.

Bu araştırma, sanat eserlerini sosyal ve politik bağlamları içinde analiz etmek için sanat tarihi yöntemini kullanan nitel bir yaklaşımı benimsemektedir. Veriler, sanatın zaman içinde farklı hareketlerle nasıl etkileşime girdiğine dair kapsamlı bir anlayış sağlamak için kitaplardan, dergi makalelerinden ve çevrimiçi kaynaklardan elde edilmiştir. Analiz, sanatçıların eserlerini siyasi ve toplumsal katılım aracı olarak nasıl kullandıklarını vurgulayarak betimsel bir şekilde gerçekleştirilmiştir.

1. Eski Uygarlıklar: İlk toplumlarda sanat, dini ve kültürel geleneklere derinden bağlıydı. Mısır duvar resimlerinden Greko-Romen heykellerine kadar, sanatsal eserler yalnızca ilahi tapınma ve mitolojiyi yansıtmakla kalmamış, aynı zamanda siyasi hiyerarşileri ve sosyal düzeni de pekiştirmiştir.

2. Rönesans ve Reformasyon: Rönesans, genellikle yerleşik normları sorgulayan hümanist ideallerle iç içe geçmiş klasik sanatsal geleneklerin yeniden canlanmasına tanıklık etmiştir. Protestan Reformu sırasında sanat, dini ikonografinin farklı bölgelerde sorgulanması ve yeniden yorumlanmasıyla tartışmalı bir alan haline gelmiştir.

3. Fransız Devrimi ve Romantizm: Fransız Devrimi sırasında Jacques-Louis David gibi sanatçılar, devrimci coşkuyu körükleyen siyasi içerikli eserler yarattılar. Romantik Hareket daha sonra bu fikirlere hem bir tepki hem de bu fikirlerin devamı olarak ortaya çıkmış, bireysel ifadeyi, milliyetçiliği ve otoriterliğe karşı direnişi vurgulamıştır.

4. Modernizm ve 20. Yüzyıl: 20. yüzyıl Dadaizm, Sürrealizm ve Soyut Dışavurumculuk gibi modernist hareketlerin yükselişine tanıklık etmiş ve bu hareketlerin her biri dünya savaşları, sanayileşme ve sivil haklar mücadeleleri gibi çağdaş sosyal ve siyasi gelişmelere yanıt vermiştir.

5. Çağdaş Sanat ve Aktivizm: Son yıllarda sanat, aktivizm için bir platform olarak hizmet vermeye devam etmiştir. Black Lives Matter gibi hareketler sanatçılara ırksal adaletsizliği, polis şiddetini ve sistemik eşitsizliği ele alan eserler yaratmaları için ilham vermiştir. Benzer şekilde, feminist ve çevreci hareketler de sosyal ve ekolojik değişimi savunan sanatsal ifadeleri etkilemiştir.

Sanat ve sosyal-politik hareketler arasındaki ilişki hem dinamik hem de kalıcıdır. Eski uygarlıklardan çağdaş mücadelelere kadar sanat, toplumsal değerlere meydan okumak, eleştirmek ve şekillendirmek için sürekli olarak görsel ve kavramsal bir alan sağlamıştır. Sanat, tarih boyunca sosyal ve siyasi meselelerin ele alınmasında önemli bir rol oynamıştır. Fikirleri ifade etmek, düşünceyi kışkırtmak ve yerleşik normlara ve inançlara meydan okumak için güçlü bir araç olarak kullanılmıştır. Eski uygarlıklardan günümüze kadar incelediğimiz tarihi örnekler, sanatın sosyal ve siyasi hareketlerden etkilendiğini ve etkilenmeye devam ettiğini göstermektedir. Sanat, belirli bir zaman ve mekanın ruhunu ve duygularını yakalayabilir. Belirli bir dönemde üretilen sanatı inceleyerek, o dönemin sosyal ve siyasi meseleleri ile o dönemde yaşamış insanların tutum ve inançları hakkında fikir edinebiliriz. Bu tarihsel bağlam, toplumun mevcut durumunu ve günümüzde devam eden mücadeleleri anlamak için çok önemlidir. Çalışmadan elde edilen bulgular, sanatın sadece tarihin pasif bir yansıması değil, dünyayı şekillendiren ve ona yanıt veren aktif bir güç olduğunu vurgulamaktadır. Çalışma, siyasi katılım, kültürel dönüşüm ve sosyal adalet için bir araç olarak sanatsal ifadenin gücünü yeniden teyit etmektedir.

Crypto Art (NFTs) and a Post-Truth World

Kripto Sanat ve Hakikat Sonrası Dünya

Mehmet Sabri GENÇ 🆔

Department of Philosophy, Gaziantep University , Faculty of Science and Letters, Gaziantep, Türkiye

ABSTRACT

Globalization aims to create a uniform world by bringing together the cultural, social and individual differences of people historically. In this process, original works of art, ideas and traditions that have emerged in different geographies and cultures are presented in a uniform format through digitalization and global connections. For example, historical works of art such as Leonardo da Vinci's Mona Lisa painting or Michelangelo's Angel statue can now be transformed into "unique" digital assets in the digital environment (such as JPEG format, NFT). This digital transformation allows the original work to be stripped of its physical and cultural context and become easily bought and sold in a global market. However, this process carries the risk of erasing the historical and cultural layers at the core of art, reducing them to an encrypted, digital plane. As a result, with the digitalization of art and culture, differences and originalities in human history can be reduced to a single global template, creating both opportunities and dangers. This article analyzes the emergence of the concept of Crypto Art and the great transformation experienced in this field with the sale of Mike Winkelmann's (Beeple) work "Everydays: The First 5000 Days" in NFT format for $69.3 million in 2021, in terms of knowledge and philosophy of art. The article examines how digital art has been brought to a new level in economic and artistic terms with NFT technology, and these developments are examined philosophically with the changes in art history. Beeple's collage work, which brought together 5000 days of digital works, was seen as a revolution in the art world and revealed the impact of NFT technology on the art market. The starting point of the article is this work, and it discusses how crypto art, especially with the principles of digital property and uniqueness, offers artists the opportunity to protect their works and sell them on a global scale.

Keywords: Art, crypto art, Beeple, NFT

ÖZ

Küreselleşme, tarihsel olarak insanın kültürel, toplumsal ve bireysel farklılıklarını birbirine yaklaştırarak tek tip bir dünya yaratma amacını taşır. Bu süreçte, farklı coğrafyalarda ve kültürlerde ortaya çıkmış özgün sanat eserleri, fikirler ve gelenekler, dijitalleşme ve küresel bağlantılar aracılığıyla tekdüze bir formatta sunulmaktadır. Örneğin, Leonardo da Vinci'nin Mona Lisa tablosu veya Michelangelo'nun Melek heykeli gibi tarihsel sanat eserleri, artık geleneksel biçimlerinden koparak, dijital ortamda (JPEG formatı, NFT gibi) "benzersiz" dijital varlıklara dönüştürülebilir. Bu dijital dönüşüm, orijinal eserin fiziksel ve kültürel bağlamından sıyrılarak, küresel bir pazarda kolayca alınıp satılabilir hale gelmesini sağlar. Ancak bu süreç, sanatın özündeki tarihsel ve kültürel katmanları silme, onları şifreli, dijital bir düzleme indirgeme riski taşır. Sonuç olarak, sanat ve kültürün dijitalleşmesiyle birlikte, insanlık tarihindeki farklılıklar ve özgünlükler tek bir küresel şablona indirgenebilir, bu da hem fırsatlar hem de tehlikeler yaratmaktadır. Bu makale, Kripto Sanat kavramının ortaya çıkışını ve 2021 yılında Mike Winkelmann'ın (Beeple) "Everydays: The First 5000 Days" adlı eserinin NFT formatında 69,3 milyon dolara satılmasıyla bu alanda yaşanan büyük dönüşümü bilgi ve sanat felsefesi açısından analiz etmektedir. Makalede, dijital sanatın, NFT teknolojisiyle birlikte ekonomik ve sanatsal açıdan nasıl yeni bir düzleme taşındığı ele alınırken, bu gelişmeler sanat tarihindeki değişimlerle felsefi açıdan tetkik edilmektedir. Beeple'ın, 5000 günlük dijital çalışmalarını bir araya getirerek oluşturduğu bir kolaj çalışması, sanat dünyasında bir devrim olarak görülmüş ve NFT teknolojisinin sanat pazarındaki etkisini gözler önüne sermiştir. Makalenin çıkış noktası bu eser olup, kripto sanatın, özellikle dijital mülkiyet ve benzersizlik ilkeleriyle, sanatçılara eserlerini nasıl bir koruma ve küresel ölçekte satma imkânı sunduğu tartışılmaktadır.

Anahtar Kelimeler: Sanat, kripto sanat, Beeple, NFT

Introduction

The term *Crypto Art* emerged with an event that took place in 2021. Born in 1981, American digital artist *Mike Winkelmann* created "Everydays: First 5000 Days" in JPEG format, with a resolution and size of 21,069×21,069 Pixels (319,168,313 bytes) for 42,329,453 Ether (ETH, Ξ, a non-fungible token); and this digital work was sold for approximately $69.3 million in February, 2021 (Reyburn, 2021). Winkelmann's tokenized work in the very high-resolution JPEG format simply pictures a collage of very small representations of digital paintings that he made every day for 5000 days between May 1, 2007 and January 7, 2021. These tiny paintings, which collectively constitute "Everydays: First 5000 Days", thematically reflect on popular culture and dystopian elements through following the most typical works and techniques of *surrealism, avant-garde, futurism* movements. Better yet, this was not the first digital work sold by Winkelmann, known as Beeple in the digital art world, but he has never sold a work for such a high price (Reyburn, 2021).
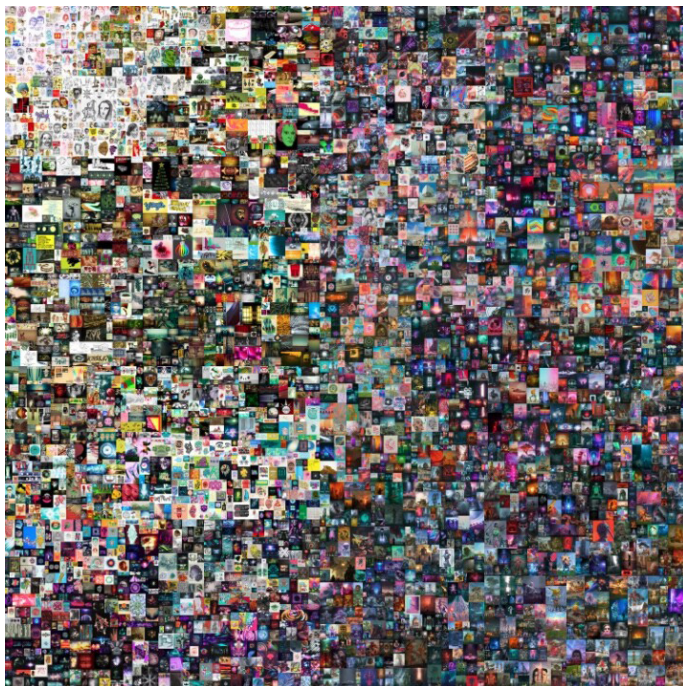
Image 1.

The artwork, a digital collage called "Everydays — The First Five Thousand Days," (A JPG file) made by a digital artist known as Beeple sold in 2021 for almost $70 million, 2021

Still, what makes this digital work more intriguing and distinctive than his previous works cannot be solely explained by its outrageous market value bringing out great public sensation and interest. First, the aforementioned work was the first digital work of art sold in the framework of a data unit called *NFTs*. An NFT is a unit of data stored in a digital ledger called a blockchain, which certifies that a digital asset is unique and therefore not interchangeable. NFTs are used to digitally tokenize items such as photos, videos, audio and other types of digital files so that it has led various digital artists to create virtual marketplaces to sell their works by preserving the commercial rights of ownership and authorship related to the art works on sale (NFT Now., 2025). Especially after the Covid 19 pandemic, NFTs came out as an increasingly sensational trend in the art world; probably because, every social aspect of art world and artistic experience indispensably divorced from its concrete and tangible roots such as live performances, art galleries and even traditional artistic tools. As a result, NFTs came out as an opportunistic solution for artists, art-lovers, art dealers and so on due to the fact that NFTs seemingly preserves 'authenticity'. Nonetheless, it is philosophically questionable what 'authenticity' digital works of art in NFT carry out even if one thinks that its marketability as a unique merchandise for a single owner seems evidently authentic in comparison with any digital property with copyrights or legal proprietorship. No matter how we slice it, it is for sure that Winkelmann's work in *NFT* has caused a groundbreaking sensation in the art community around the world and solely became a transformative incident about how we ought to reckon art and true meaning of artistic authenticity. In order to understand this *Winkelmann-incident* in in February 2021 and the emergence of "Crypto Art" following this very incident, we first ought to solve out the dilemma which it brought about the artistic value and artistic authenticity. In this respect, I believe a genealogical narration for Crypto Art would provide a compelling anal-

ysis for the question of artistic authenticity in Crypto Art. Drawing on epistemological historicism about culture, we need to critically review human history- including its related cultural aspects such as artistic creation, experience and appreciation- in terms of its historical context and continuum which enable us to see epistemological transformations about how we have been receiving art through ages. Based on such genealogical narrative, I argue that NFTs or Crypto Art perfectly mirrors how we receive artistic value and authenticity in a Post-Truth world and so NFTs reflect humankind's epistemological transformation in which our sense of aesthetics deviates from *logos* to *post-truth*. As I discuss, such a drastic deviation in humankind's overall intellectual discourse undesirably robs us from genuine artistic experience and appreciation since "...new forms of art and creativity in the digital age" as in the case of *Winkelmann-incident* are exhaustively characterized by their commodity value measured by their cryptocurrency rate in a stock market so that each art work is experienced and appreciated as an exchange medium in a relevant market (Poposki, 2024, p. 4). Therefore, NFTs by definition has no *sui generis* value, and they cannot get any artistic value or reception independent of any market related interest.

In this article, the subject of Crypto Art will be discussed with a critical approach on a historical and philosophical basis.

From Agriculture To Digitalization: A Brief Historical Geneology of Crypto Art

The 21st century is an era of the most rapid transformations, changes and intellectual revolutions in human history. In order to understand the judgment of our age, looking at the developments from prehistory to the present day can give us some ideas. In prehistoric times, the actions of those who thought of and carried out the domestication or taming of wild game, or of those who tried to plant and harvest things using the seeds of any fruit in the wild, i.e. the first attempts at agriculture, are similar in nature to the actions of those who created today's technology. We do not know the names of the inventors of writing, paper and the wheel, but it is evident that when the inventors of these inventions looked at *the world of beings*, nature and therefore the universe, they established a connection between the processes by which these beings came into being, and by connecting these connections to each other and presenting them to the benefit of humanity through *reason*, they did things that would take them even further. Considering that *reason* literally means "to bind", it is easy to make the point that we, thanks to our intellect, establish a connection between facts and beings. In terms of our existential inclination, we seek to reach an inference by connecting one fact to another constantly and inescapably. Naturally, this etymological construal of the term 'reason' could also be tracked down in the history of philosophy from Socrates to Wittgenstein. To illustrate, Wittgenstein in his seminal work *Tractatus Logico-Philosophicus* (1922) considers that the world is a totality of facts each of which consists of states of affairs held amongst objects so that "so we cannot think of any object apart from the possibility of its connexion with other things" (p. 26). This idea clearly echoes what the term 'reason' etymologically suggests. So, to reason is to establish or to unconceal the connections amongst things in the world. Moreover, those who have established the strongest links between phenomena became have been able to decipher the relationship between the components of nature into which they were born to the highest degree, and they have succeeded in changing history. In terms of making inferences to capture the

very fabric of existence, the inventor of paper or the wheel is the same as the inventor of the Internet. In the 21st century, we owe the advances in science, art and technology to people who were able to make strong connections between phenomena and look at things in nature in a different way. In the same way, in prehistoric times, we owe a debt to the person who carved a tree or a stone and made a spear out of it.

As classical narration tells us, the cultivation of wheat has played a pivotal role in the rise of Western civilizations although the ancient Mesopotamians were the first people to cultivate and harvest the wild wheat seeds (Cooper & Deakin, 2020). As a matter of fact, it is no coincidence that the term culture in Latin means "to sow and reap" which simply corresponds to a collective bulk of communities' intellectual activities to understand the world by reasoning on the external and internal conditions surrounding them. On the other hand, Eastern civilizations were largely shaped by the rice cultivation practices in Southeast Asia. Each agricultural system—whether wheat or rice—gave rise to distinct economic formations and commodity values. Each cultivation followed distinct material and cultural outcomes due to the fact that distinct crops in distinct geographical conditions required distinct domestication processes so that each cultivation culture had distinct impacts on the population growth and cultural exchanges for each civilization (Fuller, 2011). To illustrate such early diversification across civilizations based on their agricultural system, rice cultivation required intensive labor work while wheat cultivation does not. Thus, it is often claimed that collectivism was a must in Asia while individualistic tendencies were fostered in Europe (Talhelm & Dong, 2024).

Furthermore, Western civilizations, emerging from the wheat-based agricultural system, included the Egyptians, Assyrians, Babylonians, and particularly the Sumerians. Relatedly, the Sumerians came up with the invention of writing which had been uniquely transformative for humankind. The Sumerians are credited with two of humanity's most significant innovations: writing, which marked the beginning of recorded history, and the establishment of organized states. Writing was a groundbreaking development, while another major contribution from the Sumerians was the invention of the wheel. This invention reduced travel times and expanded markets. In a similar fashion, the 19th century technological revolution, marked by the advent of the steam-powered engine, further transformed society. The steam engine, which used iron plates—whose structure had remained consistent for five millennia—enabled the development of steam-powered ships and locomotives, drastically reducing travel time and accelerating the pace of historical change in ways previously unimaginable. However, these advancements also led to a host of social, cultural, mental, and psychological problematics and challenges, each of which has required us to suggest new epistemological means. Drawing on Adorno and Horkheimer's general agenda in their work *Dialectic of Enlightenment*, it needs to be underlined that our attempts to enlighten by reasoning on the world- which might be simply regarded as "the advance of thought"- started out to eliminate fantasy and mystic components so that "the wholly enlightened world is radiant with triumphant calamity" (2002, pp. 2-3). They further suggest that each attempt or new epistemological means to eliminate the unknown around us also brought out social alienation, cultural distress and instrumentalization of reason. In this respect, my point is that cultural transformations instantiated by peculiar innovations such as wheel or steam engine always come up with their own pecu-

liar sets of social problematics and distress. Nonetheless, Adorno and Horkheimer might defend a more pessimistic idea that even intellectual solutions for such a set of problems would collapse back into grounds for new set of social problematics. Even if I do not suggest this much pessimism, I claim that each step to grasp the world through reason deeply transformed social structures so that this continuum of transformations determined the current course of history and ossifies the cultural differences amongst distinct civilizations. So, it can be said that the significant divergence between different civilizations, a trend that began in the industrial era, continues to this day.

Beyond these tangibly traceable innovations, one of the most significant events in human history was the emergence of monotheistic religions of revelation. This marked the beginning of a new era in human civilization. Interestingly, this event occurred in regions influenced by wheat-based agricultural cultures. While Eastern civilizations gave rise to religions such as Shintoism, Buddhism, Magianism, and Zoroastrianism, it was the Western civilizations that were more profoundly influenced by these religious movements. Reflectively, Western civilizations also came up with their own transformative innovation, namely the Philosophy-Science tradition. This intellectual movement had a more significant initial impact on the West than the East. Consequently, the rise of monotheistic religions and the development of the philosophical-scientific tradition brought about profound and far-reaching changes within Western civilization, reshaping its cultural, intellectual, and social structures in ways that continue to resonate today.

This historical discourse of humankind's innovations across civilizations also hints us about some working principles behind the digital age characterizing and transforming our last decades. Just as in the prehistoric instances of innovation, the innovations of digital age– irrespective of its circulation speed and scale across the globe- also came up with its own peculiar set of social challenges and distress while transforming civilizations. For the sake of our particular question about art, art has been one of the most common means to understand the world as they want to manifest although such aesthetic connections held between people and the world drastically differ from the connections obtained by logical reasoning and such. Yet, the historical discourse narrated above clarifies that even digitalized art is supposed to reflect the current paradigm about how we want to manifest our aesthetic stance on the world. Relatedly, it is sensible to claim that NFTs in particular empty out humans' reception on what and how an individual artwork aesthetically points out about the relation between humans and the world in an epistemologically significant for human's reasoning on the world. Since NFTs as an abstract figment of electrical charges cryptically equated with its cyrpto-currency value and a unique string of digits overthrow what such NFTs depict about the world. So, its commodity value - which even varies based on what crypto currency is equated with such NFTs in their public appearance in a digital stock market - exhausts what aesthetic value people receive by their content or overshadows what aesthetic aspect of the world the artist seeks to unconceal by such digital works. Perhaps, this is why NFTs become no more artistic than images on valid banknotes or engravings on valid coins used in ongoing commercial transactions. However, the status of NFTs as a new form of art requires more profound analysis on philosophical grounds to assess if they have any genuine aesthetic and authentic value. In the following chapter, NFTs will be explored in terms of its philosophical genealogy.

From Logos to Post-Truth: A Brief Philosophical Genealogy of Crypto Art

The tradition of philosophical thought that began with the discovery of the *Logos* in Western Anatolia during the 7th century BCE spread through cultural exchange, ultimately reaching Athens. This marked the third major phase in the intellectual development of humanity, following the inventions of fire and writing. As Plato quotes in his famous dialogue *Theaetetus,* one of the most influential philosophers of ancient Greece, Socrates of Athens, famously defended, "to know is to remember." Socrates, through his dialectical method of questioning, would ask young people gathered in the agoras of Athens, often claiming that he knew nothing. With this approach, he sought to help them recall what they had forgotten—particularly concepts they had not yet considered or misconceptions they held to be true—so that they might arrive at true knowledge.

Through a process of continuous questioning, Socrates guided his interlocutors to rediscover knowledge they had neglected, allowing them to experience the joy and wonder of encountering "truth." This process is known as the "Socratic method" or the "method of delivery." Socrates believed that all people inherently know the truth but have simply forgotten it. He saw his role reminding them of what they had forgotten, thus facilitating their return to true knowledge. This perspective on knowledge is not limited to the ancient world; it remains relevant to our own understanding of wisdom. To know, according to Socrates, is fundamentally an act of remembering. It is a process by which an individual, through the passage of time—comprising the past, present, and future—arrives at knowledge, rekindling what has been forgotten through reasoning and reflection. Again drawing on Plato's *Theaetetus* dialogue, Socrates' ultimate goal was to move his interlocutors from *Doxa*—a type of knowledge based on belief or opinion—toward *Episteme*, or true, scientific knowledge.

His student Plato further developed this distinction, categorizing knowledge into three types: *Doxa*, *Episteme*, and *Gnosis*. *Doxa* refers to knowledge based on assumptions or conjecture, such as the belief that "the world is probably round" or "the earth rests on the two horns of an ox." In contrast, *Episteme* refers to knowledge derived from observation, reasoning, and evidence, such as the scientific understanding that "the world is round." Through this distinction, Plato advanced the notion that true knowledge is grounded in empirical investigation and rational inquiry. On the other hand, Gnosis is knowledge that emerges through experience. For example, traveling around the world to find out that the earth is round is an attempt to attain true knowledge through experience. This may not always be reliable. Aristotle, Plato's student and the philosopher who brought philosophy and science together and brought them to the summit, mentions a type of knowledge called tekhne (Greek: τέχνη, téchne). The name of this type of knowledge is *Tekhne*, the ancestor of the words technique and technology. In Ancient Aegean Civilization, the word Tekhne was used for both art and craft, that is, the act of making tools and equipment out of necessity. It also meant achieving a goal in a planned manner. *Tekhnites*, on the other hand, meant both craftsman and artist. Martin Heidegger (1889-1976), an important 20th century philosopher, challenged the general meaning of tekhne by going back to its origins. As he argues in his groundbreaking work "*The Question Concening Technology*, *Tekhne* is generally known as practical knowledge and practical means to know. However, Heidegger argues that *tekhne* is not a practical application

or knowledge, but an act of knowing in general. He argues:

> "From earliest times until Plato the word techne is linked with the word episteme. Both words are names for knowing in the widest sense. They mean to be entirely at home in something, to understand and be expert in it. Such knowing provides an opening up. As an opening up it is a revealing. Aristotle, in a discussion of special importance (Nicomachean Ethics, Bk. VI, chaps. 3 and 4), distinguishes between episteme and techne and indeed with respect to what and how they reveal" (1977, p. 13).

> …

> "Technology is a way of revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth" (1977, p. 12).

Nonetheless, this act of knowing is not an episteme, this act of knowing, *tekhne,* means "to have seen". Within the framework of this knowing, we perceive a presence, a here and now. However, according to Heidegger, this "perceiving" by seeing has nothing to do with the senses, that is, our normal sense of sight. Seeing here does not mean seeing with the naked eye. This act of seeing means seeing what is behind the visible. Because without seeing what is behind the visible, without discovering the logos, that is, the law, within that visible substance, we cannot mobilize the force within it. Therefore, with tekhne, the veil in front of the truth is lifted and the law hidden within is revealed. This is the basis of philosophy and science. This principle is to see the thing or things that are revealed from concealment and to connect the links between these things with reason. The *Tekhne* type of knowledge is formed by seeing an existent before directly realizing it, and by revealing it from its concealment and bringing it into existence. *Tekhne* creates or produces only and only what we can see.

If techne is associated with vision, then the organ that demands our focus is the "eye." The eye is central to our existence; coming into the world is synonymous with opening our eyes. We cannot imagine human beings as entities without eyes. As Ibn Khaldun (1332–1406) famously stated, there are two essential components that constitute civilizations: one is idea, and the other is hand. The third element we can add to this is the eye. Without ideas, our hands would serve only as rudimentary functions, comparable to how chimpanzees use their hands to cover their faces when stretched. Without hands, even if we had ideas, we would be unable to translate them into action or tangible reality. The vital component that activates both the idea and the hand is the eye—techne as discussed by Heidegger—combined with the notion of revealing what is hidden in nature. The foundations of technique and technology, therefore, are rooted in these three elements. Through the eye, humanity projects and actualizes its ideas in the world through the hand. However, we face a paradox: we cannot look at ourselves with our own eyes, just as our mouth cannot feed itself. The eye cannot be the direct object of its own gaze. This is why we depend on others to understand ourselves. The faces of others serve as mirrors through which we can comprehend our own selves. In this sense, we can only truly "see" ourselves in the faces of others. This dependency reveals a fundamental incompleteness, which, as Heidegger might suggest, contributes to the human experience of anxiety. The concept of the Camera Obscura was developed by imitating human vision. However, in a deeper sense, the Camera Obscura was not merely a device for

reflecting the outer world but also a tool that allowed humans to contemplate and observe themselves by turning inward. It serves as a model for the idea of the "inner eye." This inner eye metaphorically reflects the idea that, when humans close their eyes, plug their ears, and isolate themselves from the external world, they no longer act through their senses but instead through the light of reason—the kind of knowing that Heidegger associates with techne. This inner illumination, then, forms the conceptual basis for both the Camera Obscura and modern cameras, which also serve as tools for externalizing and internalizing the human experience of vision. In this way, the eye becomes not just a biological organ of perception, but a fundamental instrument in the process of self-reflection, knowledge production, and the manifestation of ideas, linking techne to both external and internal realities.

Once we adopt Heideggerian approach on Techne and Art according to which both of them are modes of revealing truth, we enable to build a foundation to assess the philsophical status of NFTs and Crypto Art which fairly stands on the intersection of art and techne. Heidegger would regard NFTs and crypto art as a troubling extension of modern technology's tendency to reduce the world to something calculable and controllable (Ball, M., 2022). This shift would likely be troubling because it transforms art from a mode of revealing—where the artist brings forth something about the world or human existence—into something that is controlled by market forces and speculative value. In this context, digital art, once intangible and ephemeral, becomes commodified through blockchain and tokenization, transforming it into a marketable asset disconnected from its original form. This process objectifies art, reducing it to a mere possession rather than an experience that reveals truth about the world or human existence. NFTs and crypto art, by creating a "token" or "proof of ownership," could be seen as reducing art to an object to be possessed rather than experienced in a more authentic, existential way. Heidegger believed that technology often leads to the "enframing" of the world, where everything is viewed as a resource to be used or consumed. This is reflected in the way that NFTs turn digital art into a marketable commodity, rather than something that serves to provoke thought, inspire creativity, or bring forth understanding in a more profound way (Fortnow, M., & Terry, Q., 2021). So technology "enframes" the world, turning everything into a resource to be consumed. In the case of NFTs, this shift distances the viewer from the authentic essence of the artwork, turning art into a speculative commodity, focused on ownership and investment rather than on its capacity to provoke thought or reveal deeper meanings. eidegger's understanding of art as a mode of revealing the truth of being would likely view the commercialization of art through NFTs as detracting from its deeper, authentic purpose. He might argue that the focus on the financial and speculative aspects of NFTs and crypto art creates a distance between the viewer and the true essence of the artwork. Art should engage us in a way that reveals something profound about human existence, nature, or the world, but with NFTs, the art may become a commodity that is more about its ownership and investment value than about its ability to reveal or disclose meaning (Ryan, 2022).

Conclusion

In conclusion, the emergence of "Crypto Art" just as instantiated by the Winkelmann incident of February 2021 have raised significant questions about artistic authenticity and value in the digital age. This analysis, grounded in a genealogical approach, highlights how NFTs reflect humankind's epistemological transformation in

a post-truth world, where aesthetic experiences are increasingly defined by speculative market forces rather than authentic artistic revelation. By commodifying digital art through blockchain technology and tokenization, NFTs shift art from a mode of revealing deeper truths about human existence and the world into a transactional commodity. As argued, this shift reduces art to a possession, detached from its original form and its potential to provoke genuine reflection or provoke understanding about the human condition. Through a Heideggerian lens, the commercialization of art in the form of NFTs can be seen as a troubling manifestation of modern technology's tendency to "enframe" the world—transforming everything into a resource to be consumed. Thus, NFTs undermine art's true function, reducing it to an object for financial exchange rather than a medium for uncovering meaning or revealing the essence of being. In this light, NFTs serve not only as a reflection of the commodification of art but also as a symbol of how modern technologies can obscure authentic human engagement with the world. Further philosophical inquiry into the nature of NFTs and their place within the tradition of art and *techne* is necessary to fully assess whether they can ever attain genuine artistic value or merely represent a new form of market-driven aesthetic production.

The effects of NFTs (Non-Fungible Tokens) on art are quite extensive and have both positive and negative aspects. The positive aspects include:

1. New sources of income have emerged for artists. NFTs offer artists the opportunity to sell their works digitally and earn copyrights. Artists can receive a share of the sale thanks to digital contracts every time their works change hands.
2. Digital art has become more valuable. Digital art, which was previously considered worthless because it was easy to copy, has become original and possessable thanks to NFTs.
3. It has offered artists the opportunity to sell without intermediaries. Without depending on galleries or art dealers, artists can contact buyers directly.
4. NFTs have created a situation that allows everyone to become an art collector and have made the art market more accessible.
5. Dynamic artworks containing moving images, sound, and interactive elements can be sold as NFTs. This encourages a new understanding of art.

The negative effects of NFTs can be listed as follows:

1. The NFT market can be extremely speculative. Values can increase and decrease rapidly, and many investors may lose money.
2. Blockchain networks such as Ethereum can have negative effects on the environment due to their high energy consumption.
3. Some critics argue that NFTs turn art into an investment tool and emphasize commercial value rather than aesthetics.
4. Some artists state that their works are converted into NFTs without permission and sold by others.
5. Since the NFT market is quite volatile, it can create a long-term sustainability problem for artists.

In conclusion, although NFTs have revolutionized art, the ethical, economic and environmental aspects of this new field are still controversial. While it offers great opportunities for artists and collectors, it also brings with it some risks.

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Image 1.

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Yapılandırılmış Özet

21. yüzyıl, insanlık tarihinin en hızlı değişimlerinin ve dönüşümlerinin yaşandığı bir dönemi temsil etmektedir. Bu dönemi daha iyi anlayabilmek için, tarih öncesi çağlardan günümüze kadar olan tekâmülü gözlemlemek bize önemli bir perspektif kazandırabilir. Tarih öncesinde, yabani hayvanları evcilleştirme ya da ilk tarım faaliyetlerini başlatma çabası gibi ilk adımlar, günümüzün teknolojik devrimleriyle paralel bir anlama sahiptir. O dönemde bir kişi, doğadaki varlıklar ve onların süreçleri arasındaki ilişkileri anlamaya çalışarak, ilk tarımsal adımları atmıştır. Bu durum, günümüz bilim ve teknoloji alanlarında da benzer şekilde devam etmekte, olgular ve varlıklar arasında bağlantılar kurarak ileriye doğru adımlar atılmaktadır.

Akıl, kelime anlamı itibariyle "bağlamak" demektir. İnsan, doğa ve evrendeki varlıklar arasındaki bağları kurarak, bu bağlantıları insanlığın faydasına sunmakta ve gelişimi yönlendirmektedir. Tekerlek ve yazı gibi buluşlar, bu bağların güçlü bir şekilde kurulmasının birer örneğidir. Benzer şekilde, internet gibi modern buluşlar da doğadaki ilişkileri çözümleme ve bu çözümlemelerden insanlık için faydalı sonuçlar çıkarma çabalarının bir ürünüdür. 21. yüzyılda, bilim, sanat ve teknoloji alanlarındaki ilerlemeler, bu bağları güçlü bir şekilde kurabilen, dünyayı farklı bir gözle görebilen bireylerin çabalarına dayanmaktadır. Aynı şekilde, tarih öncesi dönemde bir taş ya da ağacın işlenerek mızrak yapılışı da bu tür bağlantıların bir ürünüdür ve insanlık için değerli bir katkı olmuştur.

Batı medeniyetleri, köken olarak Mezopotamya'daki buğday kültürüne dayanmaktadır. Bu kültür, insanlığın ilk tarım faaliyetlerinin temellerini atmış ve toplumsal yapıyı şekillendirmiştir. Batı medeniyetinin temelleri, buğday tarımına dayalı Mısır, Asur, Babil ve özellikle Sümerler gibi uygarlıklara kadar uzanır. Sümerler, tarihin ilk yazılı sistemini geliştirmiş ve devlet organizasyonlarını kurmuşlardır. Yazı, insanlık tarihinde bir devrim niteliğinde olan ve toplumsal yapıların temellerini atan bir yeniliktir. Ayrıca, Sümerlerin önemli katkılarından biri de tekerleği icat etmeleridir. Tekerlek, ulaşım mesafelerini kısaltmış ve ticaretin gelişmesine katkı sağlamıştır. 19. yüzyılda ise, buhar gücüyle çalışan makineler ve lokomotifler ile yeni bir devrim yaşanmıştır. Buhar makinesi, toplumsal yapıyı, kültürü ve ekonomiyi dönüştüren önemli bir buluş olmuş, mesafeleri daha da kısaltmış ve hızla gelişen bir çağın temelini atmıştır. Sanayi Devrimi sonrası ise, toplumlar üzerinde önemli değişimler meydana gelmiş; eski toplumsal yapılar ve değerler sorgulanmış, büyük ayrışmalar yaşanmıştır. Teknolojik gelişmeler, insanların yaşam tarzlarını, üretim biçimlerini ve toplumsal ilişkilerini köklü bir şekilde değiştirmiştir. Artık toplumsal, kültürel, zihinsel ve psikolojik düzeyde farklı bir dünyanın eşiğindeyiz. 21. yüzyılda yaşanan bu dönüşüm, hızla artan dijitalleşme ve küreselleşme ile birlikte insanlık tarihinin en büyük değişimlerinden birini işaret etmektedir. Geçmişte atılan adımlar ile günümüzdeki teknolojik devrimler arasında önemli benzerlikler bulunmaktadır. Hem eski çağların buluşları hem de 21. yüzyılın yenilikleri, insanlığın doğa ile olan ilişkisini anlamaya, doğadaki varlıklar ve süreçler arasındaki bağlantıları kurmaya yönelik adımlardır. Bu bağlamda, insanlık tarihindeki her devrim, insanın dünyayı anlama çabasının bir yansımasıdır ve her dönemde yeni bir çıkış noktası yaratmıştır. Bu hızlı dönüşüm, toplumsal yapıları, kültürel değerleri ve bireysel algıları derinden etkileyerek, insanlık tarihindeki büyük ayrışmaların hala devam ettiğini göstermektedir. Kripto sanat da bu büyük ayrışmanın devam ettiğinin bir göstergesidir. Kripto sanat, dijital sanatın küreselleşme ve teknolojik gelişmelerle birleşerek ortaya çıkan yeni bir formudur. Bu kavram, 2021 yılında, Amerikalı dijital sanatçı Mike Winkelmann'ın (Beeple) "Everydays: First 5000 Days" adlı eserinin, değiştirilemez jeton (NFT) aracılığıyla milyonlarca dolara satılmasıyla dünya çapında dikkat çekmiştir. Bu olay, dijital sanat ile blok zinciri teknolojisinin birleşiminin sanat dünyasında nasıl devrim yaratabileceğini gösteren bir örnek teşkil etmektedir. NFT'ler, dijital sanat eserlerinin benzersizliğini garanti altına alırken, sanat eserlerinin dijital ortamda satılabilmesi için güvenli bir platform sunmaktadır. Bu, sanat dünyasında bir dönüm noktasıdır çünkü geleneksel sanat galerileri ve müzelerin ötesinde dijital dünyada da sanat eserlerinin alım satımı mümkün hale gelmiştir.

Kripto sanat, yalnızca dijital sanatın küreselleşen dünyadaki yeni bir formu olmakla kalmaz, aynı zamanda felsefi bir çelişkiyi de barındırır. "Sanat" felsefi olarak, gizli olanı açığa çıkarmak ve görünenin ötesindeki gerçekliği ortaya koymak olarak tanımlanabilir. Michelangelo'nun ünlü "Melek" heykeli için söylediği, "Mermerin içinde hapsolmuş bir melek gördüm ve onu oradan kurtardım" sözü, sanatın insanın içsel, doğaüstü ve bilinçaltı dünyalarını açığa çıkarmadaki rolünü vurgular. Ancak, "Kripto Sanat" terimi, içerik olarak tam tersine, gizliliği ve şifreli yapıyı simgeler. Kripto (Grekçe kökenli) "gizlenmiş" anlamına gelirken, sanatın özündeki "açığa çıkarma" amacıyla çelişir. Bu kavramın kendisindeki çelişki, çağımızın küresel ve dijitalleşmiş toplumundaki önemli bir yansımayı temsil eder. Küreselleşme, farklı kültürel öğeleri birbirine benzer hale getirme eğilimindedir. Örneğin, geleneksel bir tablo veya heykel, dijital ortamda, düşük çözünürlükten yüksek çözünürlüğe kadar dönüştürülüp, satılabilir bir dijital varlık haline gelir. Ancak bu dönüşüm, aynı zamanda özgünlüğün ve tarihin kaybolmasına yol açabilir. Küreselleşmenin bir aracı olarak sanatı dijitalleştirme süreci, tarihsel ve kültürel farklılıkları yok edebilir; her şeyin bir dijital şablona indirgenmesi, kültürel çeşitliliği tehdit eder. Dijital sanatın kripto sanat biçimine dönüştürülmesi, geleneksel sanat anlayışını sarsar. Sanat eserleri artık fiziksel değil, dijital bir varlık olarak değer kazanır ve bu dijital varlıkların alım satımı, sanatı tamamen sanal bir platforma taşır. Bu platform, sosyal medya ve internet üzerinden şekillenen kültürel beğeniler ve arzularla beslenir. Bu durum, sanatı sadece ekonomik bir araç olmaktan çıkarıp, sanal ortamda izleyicinin beğenilerine ve tüketim alışkanlıklarına göre şekillenen bir yapıya büründürür. Esasen, insanlığın kültürel ve sanatsal üretimi, bir dijital şifreyle tanımlanıp, sanal pazarlarda alınıp satılabilir hale gelir. Özetle, kripto sanat, sanatı hem dijital hem de kriptik bir düzeye indirgerken, felsefi açıdan bir çıkmazı da içinde barındırır. Sanat, aslında görünmeyeni açığa çıkarmak, gizliyi ortaya koymakken, kripto sanat, görünmeyeni dijital bir örtüyle yeniden gizler. Küreselleşme, dijitalleşme ve kapitalist ekonomi bu süreci hızlandırırken, sanatın toplumsal işlevi ve anlamı yeniden sorgulanabilir bir hale gelir. Kripto sanat, bu çelişkili doğasıyla, dijital çağın sanatı nasıl şekillendirdiğini ve toplumların kültürel algılarını nasıl dönüştürdüğünü sorgulatmaktadır.

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A Review of the Book "On Reading, Writing, and Living With Book's

Okumak, Yazmak ve Yaşamak Üzerine Kitap İncelemesi

Kerim GEDİK 🆔

Non-affiliated / Kuruma bağlı değil, İstanbul , Türkiye

ABSTRACT

Arthur Schopenhauer's On Reading, Writing, and Living provides a profound philosophical examination of knowledge acquisition, dissemination, and individual thought processes. The author addresses the two fundamental enemies of human happiness: suffering and boredom. Schopenhauer explains how these states manifest differently across social classes. While the lower classes struggle with the hardships of survival, the upper classes face the challenges of boredom, highlighting a universal truth about the human quest for happiness. The book offers sharp critiques of reading habits, emphasizing their potential to weaken independent thinking and mental autonomy. Schopenhauer argues that individuals should not merely consume knowledge but also process it through intellectual reflection to form their own ideas. Nonetheless, he acknowledges the benefits of carefully chosen works in fostering intellectual growth and personal enrichment. The author categorizes literature into enduring and transient forms. Enduring literature encompasses works that withstand the test of time, carry profound meaning, and shape individual thought. Conversely, transient literature, often produced with commercial motives, is quickly forgotten. Schopenhauer's reflections on authorship and style further enrich the book's insights. He stresses the importance of clarity and simplicity as fundamental principles of effective writing. According to Schopenhauer, writers should avoid unnecessary embellishments and convoluted expressions, which detract from a work's impact and disrupt the reader's engagement. However, his critical tone and tendency toward generalizations may lead readers to approach his arguments with a degree of skepticism. Despite these critiques, Schopenhauer's timeless ideas elevate the book beyond mere criticism. On Reading, Writing, and Living is a work that promotes independent thought and explores the societal and individual impacts of reading and writing. The book stands as both a critique and a guide, offering valuable insights for those seeking to understand how knowledge influences intellectual processes and societal structures. It is an essential resource for readers interested in the interplay between personal growth, intellectual engagement, and the broader cultural significance of reading and writing.

Keywords: Knowledge acquisition, reading habits, enduring and transient literature, independent thought

ÖZ

Arthur Schopenhauer'ın Okumak, Yazmak ve Yaşamak Üzerine adlı eseri, bilgi edinimi, paylaşımı ve bireysel düşünce süreçleri üzerine derinlemesine bir felsefi analiz sunar. Yazar, insan mutluluğunun iki temel düşmanı olan ıstırap ve can sıkıntısını ele alır ve bu iki durumun sınıfsal bağlamda farklı şekillerde ortaya çıktığını ifade eder. Alt sınıflar temel ihtiyaçlarını karşılamak için sürekli bir mücadele içindeyken, üst sınıflar can sıkıntısıyla başa çıkmaya çalışır. Bu salınım, bireylerin mutluluk arayışındaki evrensel bir gerçeği yansıtır. Kitap, okuma alışkanlıklarına yönelik güçlü eleştiriler içerir. Schopenhauer, sürekli ve dikkatsizce yapılan okumanın bireyin düşünme kapasitesini zayıflatabileceğini ve zihinsel bağımsızlığı körelteceğini savunur. Ona göre, birey sadece okuma eylemiyle yetinmemeli, aynı zamanda bu bilgiyi düşünce süzgecinden geçirerek kendi fikirlerini oluşturmalıdır. Ancak, dikkatlice seçilmiş eserlerin bireysel ve entelektüel gelişime önemli katkılar sağlayabileceğini de vurgular. Schopenhauer, edebiyatı kalıcı ve geçici olarak ikiye ayırır. Kalıcı edebiyat, derin anlamlar taşıyan, zamana meydan okuyan ve bireyin düşünce dünyasını şekillendiren eserlerden oluşurken, geçici edebiyat genellikle ticari kaygılarla üretilen ve kısa sürede unutulan eserleri ifade eder.

Yazarın yazarlık ve üslup üzerine yaptığı değerlendirmeler de dikkat çekicidir. Schopenhauer, netlik ve sadeliğin yazının temel ilkeleri olması gerektiğini belirtir. Karmaşık anlatımlardan ve gereksiz süslemelerden kaçınılması gerektiğini savunur, çünkü bu unsurlar okuyucunun ilgisini dağıtarak metnin etkisini azaltır. Bununla birlikte, yazarın sert eleştirel dili ve zaman zaman genellemeler içeren ifadeleri okuyucuyu eleştirel bir mesafede durmaya sevk edebilir. Tüm eleştirilerine rağmen, Schopenhauer'ın bilgi ve düşünce süreçlerine dair zamansız fikirleri, bu eseri yalnızca bir eleştiri kitabı değil, aynı zamanda entelektüel bir rehber haline getirir. Okumak, Yazmak ve Yaşamak Üzerine, bireysel düşünceyi teşvik eden, okuma ve yazmanın bireysel ve toplumsal etkilerini irdeleyen, derinlemesine bir çalışmadır. Bilgiye ve onun bireysel/toplumsal bağlamdaki etkilerine ilgi duyan herkes için vazgeçilmez bir kaynaktır.

Anahtar Kelimeler: Bilgi edinimi, okuma alışkanlıkları, kalıcı ve geçici edebiyat, bireysel düşünce

Introduction

Arthur Schopenhauer's "On Reading, Writing, and Living" is a profound inquiry into knowledge and its processes of dissemination. The author places humanity's need to know and communicate on a philosophical foundation, exploring the individual and societal impacts of these processes. The book delves not only into reading and writing habits but also into the dynamics of human thought. Through his work, Schopenhauer invites readers to approach the acquisition and dissemination of knowledge with greater consciousness and critical perspective. However, his deeply analytical approach is open to debate in certain aspects, revealing both strengths and weaknesses for readers to consider.

The book's primary goal is to question the relationship individuals have with knowledge, both personally and socially. Schopenhauer argues that merely possessing knowledge is insufficient; understanding how it is acquired and processed is equally important. Divided into five sections, the book offers readers a broad perspective. Schopenhauer asserts that reading, writing, and thinking are interconnected processes, emphasizing that their mismanagement can hinder individual thinking.

One of the book's most compelling aspects is its timeless and insightful analyses of its themes. In particular, the chapter "The Two Main Enemies of Human Happiness: Suffering and Boredom" provides a thought-provoking discussion of the pursuit of happiness within the context of social class differences. Schopenhauer eloquently describes the oscillation between suffering and boredom as one of life's fundamental truths: "The most general observation shows us that the two main enemies of human happiness are suffering and boredom. Furthermore, we might say that being fortunate enough to escape one brings us closer to the other" (Schopenhauer, 2022). This analysis highlights not only the quest for personal happiness but also the influence of societal structures on individuals. However, this class-based analysis might seem somewhat superficial when applied to today's diverse and dynamic societies. Expanding this perspective to reflect the modern world's complexities would have further enriched the book's scope.

Schopenhauer's critique of reading habits is particularly striking. He questions the effects of reading on the individual's thought processes, arguing that excessive reading can undermine mental independence: "When we read, another person thinks for us: we merely follow the mental process of someone else. Just as a student learns to write by tracing over letters drawn by their teacher, so too, when reading, much of the thinking process is already completed for us" (Schopenhauer, 2022). By this, Schopenhauer warns against reducing one's relationship with knowledge to mere passive consumption. However, his discussion could benefit from considering the broader, more creative aspects of reading. For example, examining how reading fosters dialogue and societal change might add depth to his argument.

Another strength of the book lies in its critical perspective on literature, distinguishing between enduring and ephemeral works. Schopenhauer defines lasting literature as works that withstand the test of time and possess depth, while transient literature comprises pieces created primarily for commercial purposes and quickly forgotten. "There are always, though they may not be aware of one another, two forms of literature coexisting side by side — one genuine and enduring, the other merely superficial and transient. The latter flares up like a fire of straw, only to va-

nish" (Schopenhauer, 2022). This distinction is relevant to contemporary literary discourse. However, his harsh criticism might lead readers to dismiss the potential value of ephemeral literature in capturing the spirit of specific eras, which, despite being transient, can hold historical significance.

Schopenhauer's analysis of writing and style also stands out as a key aspect of the book. He categorizes writers into two groups: those who write to share valuable ideas and experiences and those who write merely to write. "There are fundamentally two kinds of writers: those who write for the sake of their subject and those who write for the sake of writing" (Schopenhauer, 2022). This distinction contributes to discussions of quality versus quantity in the literary world. Schopenhauer also emphasizes the importance of clear communication in writing, criticizing unnecessary embellishments in language. However, his tone, at times overly critical, might alienate some readers. A more balanced tone could have made the book more accessible to a broader audience.

The book also highlights the significance of individual reflection in the process of thought. According to Schopenhauer, individuals should not only acquire knowledge but also process it through their intellectual filters to transform it into their ideas. "One only truly knows what one has reflected upon" (Schopenhauer, 2022). This statement underscores the value of interpreting and integrating knowledge rather than merely accumulating it. It also demonstrates the book's success in encouraging readers to reassess their relationship with knowledge.

However, one of the book's weaker aspects is its reliance on broad generalizations. For instance, Schopenhauer's claim that excessive reading can render individuals foolish overlooks the variability in personal reading habits. Additionally, the book does not sufficiently address the positive effects of reading on creative thinking. Reading, as Schopenhauer suggests, may pose certain risks, but it can also enrich intellectual development. Addressing this duality with a more comprehensive perspective would have enhanced the book's critical impact.

In conclusion, "On Reading, Writing, and Living" is a compelling work that offers a nuanced critique of knowledge and its dissemination. Schopenhauer's timeless ideas provide readers with an opportunity to question their relationship with knowledge. The book's in-depth analyses and critical approach make it a valuable addition to any intellectual library, though its reliance on generalizations and harsh tone may encourage readers to maintain a critical distance in some areas. Nonetheless, the book's success in prompting readers to reevaluate their thought processes largely compensates for these shortcomings.

Schopenhauer's work carries significant messages not only about knowledge but also about the relationship individuals build with themselves. When individuals engage with knowledge as active thinkers rather than passive consumers, they achieve a genuine sense of intellectual fulfillment. For this reason, "On Reading, Writing, and Living" is not merely a critique but also a guide to living.

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