

KİTAP İNCELEMESİ/ BOOK REVIEW

İHSAN FAZLIOĞLU, "ON HISTORY OF SCIENCE WITH FUAT SEZGİN".
TURKISH STUDIES JOURNAL, VOLUME 2, ISSUE 4, 2004 – 2: 355-370.Dr. Mehmet Hamdi Örum¹¹Kahta Devlet Hastanesi, Psikiyatri, Adıyaman.

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Sublimation is a concept that evokes width and eternity and expresses the elevation/exaltation of the individual. When the *sublime* point of view is negatively affected, chaos emerges. Sublimation capacity is critical in understanding the relationship between emotional burden and problems and creativity. If an artist can eliminate psychopathology and somehow transform or elevate his emotional conflicts and personal passions into creative work, these conflicts and passions act as engines and take the work forward. A good self design enhances one's subjective awareness and strengthens one's spiritual integration. When this integration is combined with genius, a deep work of art directly addressed to the viewer (Blum, 2001; Bloom, 1973; Chessick, 2015).

It is difficult to say that there is a systematic definition and scope of the concept of *sublime* that has always continued its popularity. The first definition referring to antiquity rhetoric and placed in a philosophical status in the second half of the eighteenth century refers to the morally enriched rise of the subject. Freudian point of view, that is, psychoanalytic approach refers to the series of psychic transformations that the ego has undergone. Analytical discourses emphasizing the importance of the channeling of libidinal energy in the sublimation defence mechanism is quite high. In other words, *sublimate* means that the object is connected psychically to the old purpose, but socially valuable and acceptable. Psychoanalysis is also expected to be used in literary studies, which has a perspective that can be adapted to every aspect of art (Hartmann, 1955; Civitarese, 2016).

The attribution of aesthetic qualities to natural sciences and mathematics dates back to Aristotle, which defines order and symmetry in mathematical relations (Hanly, 1986). Weinberg gives a good sampling of these words while discussing the role of *sublime* in theory formulation: *spooky, weird, amazing, and strange* (Weinberg, 1992). The *sublime* is associated with the feelings accompanying contemplation of the infinite, the unformed, and the unrepresentable aspects of either reality or our own rational activities. These feelings traditionally are not feelings of pleasure, the type of feelings associated with contemplation of the beautiful or good. And also, the most beautiful emotion we can experience is the mysterious. It is the fundamental emotion that stands at the cradle of all true art and science. It is the common wish of scientists to reveal the unknown, to look at the unknown from different angles (Walhout, 2009; Kivy, 1991; McAllister, 1996). Is working on the history of science even above that? So it's a science that explores the scientists of science. One of the first names that come to mind on such a subject is Fuat Sezgin, who is

accepted as one of the greatest Islamic science historians in the world. Fuat Sezgin has carried out many works for a better understanding of Islamic culture and civilization. The relationship between its 'greatest' feature and 'sublime' is examined in this review.

"There was a teacher. And a great teacher. That was enough." Sezgin's answer to Ihsan Fazlioglu's question, "Who were your teachers who guided you?" was this sentence. The words preferred in this first reply show us that we will reach a lot of data about sublimation in the continuation of the interview. Sezgin went on this path for better and more beautiful, with a 'great' person: Helmut Ritter. Given that progress in the field of science, art and literature has a close relationship with 'curiosity', it is observed that Sezgin has chosen the words carefully. The hunger to learn was felt tremendously in Sezgin. Ritter was a great and difficult man, but Sezgin had enough passion, power, impulse to overcome these challenges. In order to be better –and at the end of the road it will be 'best' - he has increased the working hours first. It started with Ritter's suggestion and became the dominant Arab language in six months. Taking a sample of a person in sublimation is an important point. Sezgin specifically stated that Ritter was a model and suggested this to young scientists towards the end of his speech. It makes the person better able to use the existing sublimation capacity when what is *sublimated* is useful and deemed valuable by the people. However, in the opposite cases, the sublimation capacity is kept and the expected progress is not achieved. One important thing that determines the sublimation capacity is the potential to resist adversity. It is felt in many parts of the speech of Sezgin that he said: *"They told me you can not do it, but I did it."* Ritter's *"no one in the world can do this"* has paved the way for Sezgin to be *"the best."* The goal was to be the greatest of the greatest. Sezgin has turned it into an advantage, while no one can afford to be around Ritter. The astonishment of Ritter in relation to his work has shown that Sezgin is actually getting closer to his goal. In his own life, astonishment has always been a driving force for him. The excitement and the astonishment of learning something new. After the middle of the speech, Sezgin began to express his own influence with Ritter: *"At that time, in Istanbul, even in Turkey, we were the only ones who were seriously interested in hand writings especially in Arabic; I mean, I am with Ritter..."* In fact, after a while, he said that Ritter was saying words that implied that he was beyond that: *"When my guess was better, he was joking such as 'That's it! I see the horn has passed the ear.'"*

If we state the sublimation as *setting mind*, it does not be wrong: *"The secret power behind creativity."* He said he did not believe him for the first time with Ritter saying, "no one can do this". He had reached the point of being the best. In fact, according to Ritter, no one could ever do it again. Sezgin described the characteristics of a scientist as follows: *"What kind of person? It is a person who is excited about it, who is self-employed. Unfortunately, there is almost no such person in the world."*

Towards the end, he said he was the target now on his way to his destination. He pointed out the institute and its sources which he established for those who want to do research on Islamic science history. As with all creative people, "truth" anxiety is evident in Sezgin. Both to see and to show the truth: *"The truth does not tolerate exaggeration in either negative or positive terms."* Sezgin uses energy with patience, stubbornness and almost with a needle to dig the well and tries to reach the *sublimes*. According to him, the main factor that brings success is to work more persistently than inspiration. Sezgin has brought the feeling of *not being in the center* to the goal of settling in a center. At a stage where this was not enough, he created a new world center (institute) and placed himself in the middle of it.

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