COLLECTIVE MEMORY AS A FORM OF RESISTANCE TO META - NARRATIVE

ÖZGE MUMCU AYBARS

ABSTRACT

There is a gap between the past and the present which is filling with memory entwined with collective memory. Memory does not only exist for an individual, but also a collection of memories representing a mere reflection of the collective domain. Memory is subjective so it has to be separated from history in Pierre Nora's perception. Memory rests in a constant flux; it is combined with meanings and symbols attached one specific memory. Today's world is lived by the past experience with the embodiment of past events and every social order creates a latent collective and social memory. Social memory is not a reconstruction of history; it is rather a construction of a society's culture with symbolic representations. Meta- narrative developed by Lyotard's terms meaning to give a totalizing, comprehensive account to various historical events, experiences, and social, cultural phenomena based upon the appeal to universal truth or universal values. Metanarrative tries to explain various events in history, gives meaning by connecting disorderly events to some kind of universal knowledge. The term meta - narrative can be applied to range of thoughts including Marxism, religious doctrines, universal reason, etc. During the history of Turkish Republic, there have been unresolved political assassinations targeting journalists, academicians, authors, and poets. After each political assassination, there organized a commemorative ceremony which expresses moral continuity with the past. It is a transmission of memories of that person for a narrative. Each ceremony is organized by using cultural symbols attached to that assassination; they can be a protest or prize giving ceremony or just a gathering in the graveyard for remembrance. Although diverse in their nature, these ceremonies reflect themselves as a rejection of Lyotard's conception of meta-narrative of the society since they replaced it with their local narrative. In this article, we'll try to analyze the commemorative ceremonies of unresolved political assassinations which create a "present past" in Terdiman's phrases.

TYPOMORPHOSIS: FROM AN OX HEAD TO THE LATIN A AND ITS DIGITAL AGE VARIATIONS

CINLA SEKER
Ph.D., Dokuz Eylul University,

ABSTRACT
Around the 4th millennium BC, as a conclusion of the need to organize the trade and administration in Mesopotamia and east end of the Mediterranean Sea. Among the dominant cultures of Hittites, Sumer, Akkad, Babylonia, Assyria, Phoenicia and Egypt verbal and written communication was a must have ended in the finding of writing. The pre-production design of 2 dimensional printed surfaces called the graphic design. Like every design field graphic design depends on different design disciplines, which are related and independence at the same time. Typography -one of the implied disciplines-, which is the art and technique of writing, which includes also the style, arrangement, and appearance of the letters, numbers, and symbols. The aim of this paper is to analyze the changing form of the letter A, from an ox head to its nowadays shape and its intercultural versions through the digital age within a variety of digital fonts. In this paper the initial forms of the letter "a" in ancient cultures presented with sample visuals, the changing forms analyzed and finally the digital age samples put forward as indicators of future forms. As a conclusion a huge and ongoing metamorphoses in letter A find out and stated as form.

Brief History of Latin Alphabet
Around the 4th millennium BC, as a conclusion of the need to organize the trade and administration in Mesopotamia and east end of the Mediterranean Sea (Fischer, 2001 p.25; Curtin, 1984 p.71) among the dominant cultures of Sumer, Akkad, Babylonia, Assyria, Hittites, Phoenicia and Egypt (Orlin, 2007 p.185) verbal and written communication was a must have probably ended in the invention of writing (Kuhrt, 1995 p.74).
The writing systems invented by communities differ according to the way of communication, language and living. Cuneiform, which was wedge-shaped marks on clay tablets dated back to 3300 BC in and around Mesopotamia. Cuneiform will turn into an alphabetic form in 1400 BC in Ugarit, today's Ras Shamra in coastal Syria. Hieroglyphic inscription as form of pictographic communication had been seen in Egypt c.200 years after. Indus script began in 2500 BC in the Indus River basin between today's Pakistan, India, China and Afghanistan. Cretan Linear A script began in 1800 BC and Cretan Linear B followed after 350 years in Crete, which is the largest of the Greek Islands in Mediterranean Sea. (Robinson, 2007 p.16)
First known alphabet, known as Proto - Sinaitic belongs to Canaan, which lies in the east end of the Mediterranean, today's Palestine. It was used between 18th and 15th BC (Golden, 2004 p.243). In 1050 BC Phoenicians invented a sound-symbol based alphabet for writing. Phoenicia was an ancient Semitic thalassocratic civilization in the western part of the Fertile Crescent, which today's Cyprus, Iraq, Syria, Lebanon, Jordan, Israel, Palestine and Egypt, and fringes of Turkey and Iran (Lipiński, 2004 p.19; Isaawi, 1988 p.3). The 22 sound symbols, which representing consonants only suited best to the Phoenician language. The vowels added by reading. The Phoenician alphabet had the great advantage of being adopted by the others; first they learned the language than adopted the alphabet. (Marston, 2001 p.32-35)
As a sound-based system, the Phoenician alphabet transformed into three different alphabets; Sidonian, Tyrian, and Cadmean. Again Cadmean transformed into three different alphabets, which are Italic, Hellenic and Lycian Cardian. While Italic alphabet transformed into forms like Etruscan, Umbrian, and Latinduring classical times and Hellenic transformed into Runic and Greek, the Lycian Cardianalphabet abandoned. During medieval times, only Latin alphabet transformed and used as in the form of Unical Latin, which will turn into today's English, German, Roman and Italic. On the other hand, during medieval times Runic alphabet had left over and Greek turned into Cyrillic, Cursive Greek, Moeso Gothic Coptic, which will be abandoned only. While Cyrillic turned into today's Servian, Wallachian, Russian alphabets, Cursive Greek turned into today's Glagolitic, Albanian, Romaic, and Greek Minuscule alphabets. (Tylor, 1995 p.81)

Typography as a Writing Tool

Typography is the art and technique of writing, which developed over the 600 years as the printing process evolved (Ambrose & Harris, 2011 p.9). Printing, as a reproduction process based on seal and stamps belongs to the same region and age as the invention of writing: Mesopotamia and 4th millennium BC. Like cylinder seals using in the production of clay tablets, stamps also common for producing bricks, which also made by clay. (Moorey, 1999 p.103)

The first printed medium found in China while Han Dynasty in 200 AD and it is made by a woodblock on silk (Guntern, 2012 p.449).

In following 800 years these woodblocks reduced in size and used to form different texts when coming together. From 1450 metal made movable type systems had been used in Europe. (Rees, 2006 p.50-52)

The letters of an alphabet have two dimensions: the sound they are representing and their own shapes as visual entities. The letters took shape in time as mentioned before, but their basic characteristics stayed as same in order to be recognized and read. Initially the style of the letters was depending on the material and equipment of producing. The metal hand tools of ancient Romans for working on marble caused little serifs at the ends of the letterstrokes which form the letters (Calori & Vanden-Eynden, 2015 p.130). This characteristic later caused many styles with our referred as without. In medieval age manuscripts of the monks created minuscule, which is easy and fast to write by hand (Wright, 2008 p.93). While German blacksmith and goldsmith and at the end inventor Gutenberg preparing movable-types for his first printing project, which was the 42 Line Bible, he had a handwriting style from a Biblereplicated.

The typeface used in Gutenberg's Bible called Textura and it was a gothic style Black Letter font. Typographers Erhard Ratdolt and Claude Garamond started to design moving types independence from calligraphic models related to metal type and technical possibilities between years of 1450 - 1500. (Collins, 2013 p.103)

Digital age, computer age, new media age, conceptual age, formally information age characterized by a shift from traditional industry to an economy based on information computerization. Like every design field digital age transformed graphic design into something with new extent within a new dimension. With the unlimited possibilities of new virtual media the limitations of type design vanished. Today there are more than 10,000 typefaces created. (Ellison, 2006 p.22; Pavlik, 2012 p.1-6)

Typomorphosis of the Letter A: From an Ox Head to a Digital A

The word "aleph" in Semitic languages used to refer ox. The aleph of the Middle Egyptian was a vulture symbol (Allen, 2010 p.14). There was two another symbols, which also representing the same sound with the vulture as seen figure 1 (Collier & Manley, 2003 p.3; Faulmann, 2001 p.24). In both Egyptian hieroglyphs and Proto-Sinaitic alphabet there is also an ox sign as a semi profile ox head meaning ox. The Phoenician aleph looks like an abstract and simple version of these. In early period in Greek there was more than one version of the adopted Phoenician alphabet in use. The name of the letter "a" turned into alpha and abstracted. Etruscan took the Ionian version of the alphabet and modified it according to their language as Latin alphabet. While letter "a" became vertically more long, straight and symmetric in classical period in Greece, in Early Latin period letter "a" was vertical but convex. After early period, the classical period letter "a" was indistinguishable than today's. (Robinson, 2007 p.161-170)

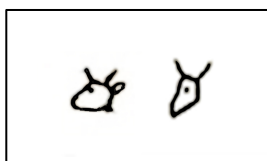Figure 1. Egyptian Alephs (Layout by Seker based on Robinson, 2007 p.31)

Figure 2. Egyptian and Ptroto-Sinaitic Oxen (Layout by Seker based on Robinson, 2007 p.161)

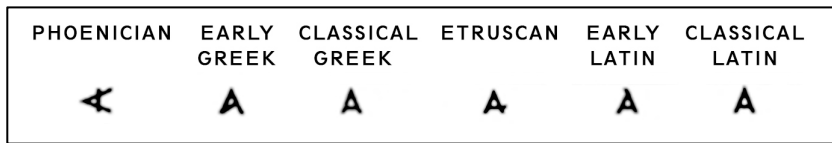| PHOENICIAN	EARLY GREEK	CLASSICAL GREEK	ETRUSCAN	EARLY LATIN	CLASSICAL LATIN
ⱷ	A	A	A	A	A

Figure 3. Alephs from Phoenician to Latin (Layout by Seker based on Faulmann, 2001 p.78, 170, 204)

In between years of 476 and 800 AD as a conclusion of copying manuscripts by monks by hand a lowercase alphabet created under the name Uncial, which's Romanesque as style. When Charlemagne became the emperor of the Holy Roman Empire in 800, the manuscripts standardized as layout, type and decorations. There is a new "a" as form and style called Carolingian Minuscule. (Fischer, 2001 p.247)

Figure 4. Two Uncials and the Carolingian Minuscule (Layout by Seker based Avrin, 2010 p.182-185)

When Romanesque art left its place to Gothic art, a new style "a" developed called Textura. Also known as Black Letter, Textur was used in 42-line Bible of Gutenberg. Movable type as a printing system spread through Italy. In 1467, Roman Square Capitals united with Charlemagne Minuscule and created an alphabet called Roman type, which using lower and uppercases together. (Tselentis, 2011 p.9-10)

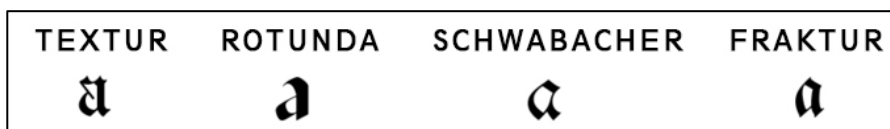| TEXTUR	ROTUNDA	SCHWABACHER	FRAKTUR
a	a	a	a

Figure 5. Black Letter Variations (Layout by Seker, based on Ambrose & Harris, 2010 p.111)

Figure 6. Roman Square Capitals, Baines & Haslam, 2005 p.41

French engraver Nicolas Jenson designed Roman in 1470 in Italy. Francesco Griffo designed Bembo for printing the book "De Aetna" of Pietro Bembo in 1495. French designer Claude Garamond and Geoffroy Troy designed in 16th century. Again French designer Pierre Simon Fournier de Jeune designed rococo fonts Fournier and Narcissus between years 1720 – 1770. British designer William Caslon designed Caslon Old Style in 1720. Baskerville designed transitional baroque style font Baskerville in 1757. Giambattista Bodoni geometrized the Roman characters and designed Bodoni in 1791 in Italy. (Baines & Haslam, 2005 p.127)

Figure 7. Nicolas Jenson's Roman, Bembo and Garamond 'Aa's
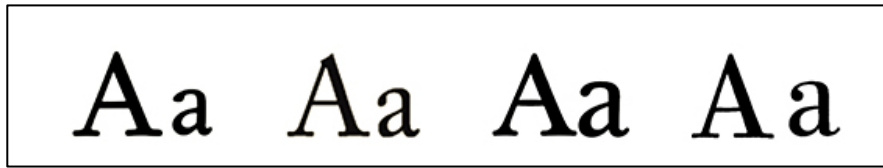(Layout by Seker based on www.myfonts.com)

Figure 8. Fournier, Caslon, Baskerville and Bodoni 'Aa's (Layout by Seker based on www.myfonts.com)

In 1803 Robert Thorne designed first Fat Face. In 1815 Vincent Figgins designed Antique and Egyptian in 1817 as the first slab-serif font. In 1816 Caslon IV designed first sans-serif fonts, and became widespread in 1830 under the name Grotesque and Gothic. In 1884 Frederick Goudy designed Goudy font family first time in arts & crafts movement. In 1896 Bertrand Goodhue designed Cheltenham. In 1898 Günter Gerhard Lange designed Akzidenz-Grotesque. (Tselentis, 2011 p.16-17)
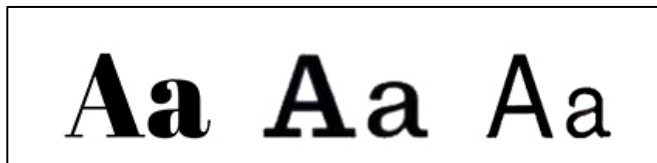
Figure 9. Thorne's Fat Face, Antique and Grotesque 'Aa's
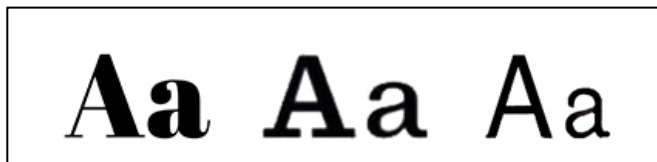(Layout by Seker based on www.myfonts.com)

Figure 10. Goudy, Cheltenham and Akzidenz Grotesque 'Aa's
(Layout by Seker based on www.myfonts.com)

In 1901 Morris Fuller Benton designed Linotext. In 1902 Frederic Goudy designed Copperplate Gothic. In 1904 while Morris Fuller Benton designed Franklin Gothic, Otto Weisert designed Arnold Böcklin. In 1907 Morris Fuller Benton designed Clearface and in 1908 News Gothic, in 1910 Hobo. In 1914 Albert Bruce Rogers designed Centaur. In 1920 Oswald Cooper designed Cooper Black. In 1923 Rudolf Koch designed Neuland and Kabel in 1927. In 1927 Paul Renner designed Futura. Gill Sans, as a sans-serif font family designed by English designer Eric Gill in 1928 and Goudy designed Goudy Text. In 1931 William Addison Dwiggins designed Caledonia. Times New Roman designed by Stanley Morrison used in 1932 for English newspaper London Times. In 1936 while Rudolf Wolf designed Memphis, Max R. Kaufmann designed Kaufmann. In 1937 Chauncey H. Griffith designed Bell Gothic. In 1950 Palatino designed by German calligrapher and typographer Hermann Zapf inspired from Koch. In 1955 Georg Trump designed Delphin. In 1957 Adrian Frutiger designed Univers. In 1957 Konrad Bauer and Walter Baum designed Folio, Eduard Hoffman and Max Miedinger designed Helvetica. In 1965 Ernst Friz designed Friz Quadrata, Geoffrey Lee designed Impact. In 1967 Frutiger designed Serifa. In 1968 Herb Lubalin designed Avant Garde. In 1969 Alan Meeks and Colin Brignall designed Aachen. In 1973 Dick Jensen designed Serpentine. In 1974 Joel Kaden and Tony Stand designed ITC American Typewriter. In 1975 Frutiger designed Frutiger. In 1977 Edward Benguiat designed Benguiat. In 1978 Matthew Carter designed Galliard and Bell Centennial. In 1984 Zuzana Licko designed Emigro, in 1985 Modula and in 1986 Matrix. In 1988 Otl Alcher designed Rotis. In 1990 while Robert Slimbach designed Minion, P. Scott Makela designed Dead History. In 1991 Erik Spiekermann designed Meta. In 1990 Tobias Frare-Jones designed Dolores. In 1995 Carter designed Tahoma. In 1997 Albert Pinaggera designed Letter Gothic. (Tselentis, 2011 p.16-17)

Figure 11. Linotext, Copperplate Gothic, Franklin Gothic, Arnold Böcklin and Clearface 'Aa's (Layout by Seker based on www.myfonts.com)
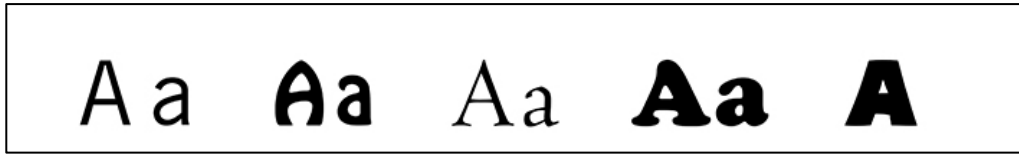

Figure 12. News Gothic, Hobo, Centaur, Cooper Black and Neuland 'Aa's
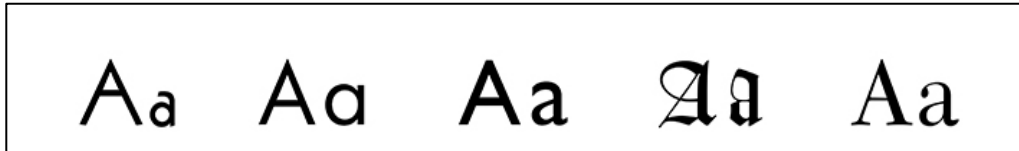(Layout by Seker based on www.myfonts.com)

Figure 13. Kabel, Futura, Gill Sans, Goudy Text and Caledonia 'Aa's
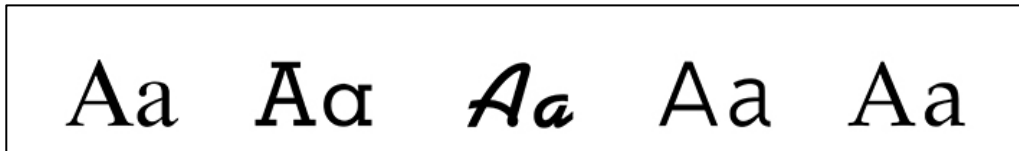(Layout by Seker based on www.myfonts.com)

Figure 14. Times New Roman, Memphis, Kaufmann, Bell Gothic and Palatino 'Aa's
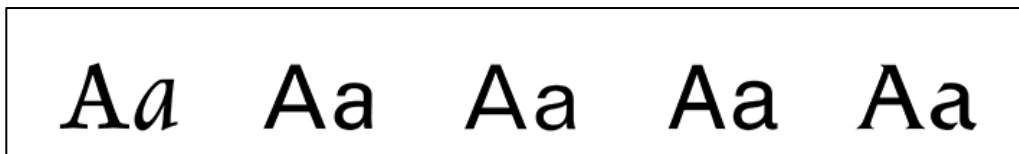(Layout by Seker based on www.myfonts.com)

Figure 15. Delphin, Univers, Folio, Helvetica and Friz Quadrata 'Aa's
(Layout by Seker based on www.myfonts.com)

Figure 16. Impact, Serifa, Avant Garde, Aachen and Serpentine 'Aa's
(Layout by Seker based on www.myfonts.com)

Figure 17. Typewriter, Frutiger, Benguiat, Galliard and Bell Centennial 'Aa's
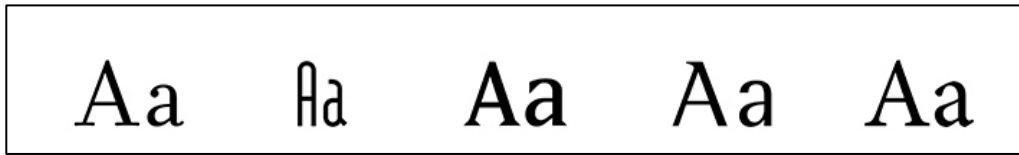(Layout by Seker based on www.myfonts.com)

Figure 18. Emigre, Modula, Matrix, Rotis and Minion 'Aa's
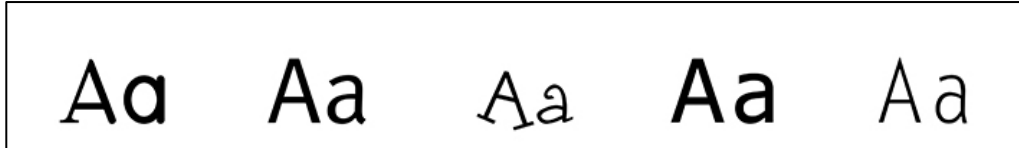(Layout by Seker based on www.myfonts.com)

Figure 19. Dead History, Meta, Dolores, Tahoma and Letter Gothic 'Aa's
(Layout by Seker based on www.myfonts.com)

CONCLUSION

Need of documentation and communication concluded in writing. The way of ancient writing systems changes from culture to culture in different regions. Initially most of the writing systems were pictographic. Some of them have signs and symbols referring words, some syllables, and some sounds. The need of intercultural relation mainly because of trade they learned other language and writing systems. Some changed their sign, symbols and system under the effect of others, some directly inherited, and some adopted. All systems abstracted their sign and symbols according to the improved writing equipment and materials. After printing became widespread as a rapid replication technique in demand for written materials like books, posters and advertisements, printing materials and equipments took the shape limiting mission. After the invention of digital reproduction techniques there is almost no limitation. Sometimes for some special reasons the main readability and systemic unity principles also left aside in order to influence the target audience.

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