

Doi: 10.30520/tjsosci.1168310

Social Impact on the Formation of the Hellenistic Period Nude Aphrodite Statues

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ABSTRACT

While the idea that Aphrodite was specifically "caught" naked while bathing is sufficient to justify her nudity in the making of the statue, it shows us that the Greeks particularly disliked female nudity. In Cnidos, Medici and Capitoline Aphrodites, it shows that the goddess was caught while taking a bath due to the presence of the hydria vessel, and her slouched posture and her trying to cover her most private parts in addition to her draped outfits showed that she had a certain shyness. While the apparent nakedness of the strong male body was admirable, it was not easy to break a woman's nudity and with it a social taboo; therefore, it was considered inappropriate for women to appear naked. From this need for justification for nudity, we can deduce that the role of women in society was to present a clothed, modest appearance to reinforce her chastity. The Aphrodite of Cnidos was one of the important steps that started to destroy the determined female role. Despite the general nakedness of the Cnidos statue, there is no sign of the vulva. This fit with the idea that women were not sexually aggressive, even divine. Aphrodite, as the goddess of sexuality and love, represented the goddess who preserves her strength instead of covering her groin, and therefore a female audience began to appear to protect her own sexual power. In Aphrodite's case, she personifies love and sexuality; so she was responsible for representing what love and sexuality should look like, and her influence on women became more acutely felt and imitated. Apart from the message that Aphrodite gave to women during the Hellenistic Period, she also had a different appeal to the male world: naked and sensual. The fact that Aphrodite began to appear naked in public has turned gender roles upside down.

Keywords: Hellenistic Period, Aphrodite, Nude

1. INTRODUCTION

Artistic production in every age in its unique structure; understandable only within the general system of mental production of that age. This mental production occurs within the social relations that are formed depending on the development of social and economic structures (Kagan, 1993, p. 53). In artistic production, he not only creates an object for each subject, but also creates a subject within each object. Many of the sculptural works made in the Hellenistic Period aimed to provide social benefit as a product of social consciousness. In this period, the artistic understanding in it was a little more socialist. Mythological elements are a reality reflected in sculptures; but mythology is also a fact of social consciousness. This consciousness is a reflection of production relations, economic and social developments (Vernant, 1996, p. 95-115). Works are tools; The main thing is the purpose. This aim is to convey something to the future with these works of social consciousness. The development of art forms the skeleton of social organization. This is even more evident for ancient societies. In the Hellenistic Period, sculptural works constituted the dominant social consciousness, the message skeleton and consciousness of the ruling class. The fact that the works created in this period affect us even today is not only due to a formal feature. The reflection or stamping of social existence on art products and shaping them with an appropriate social consciousness has made this effect alive for centuries. The work of art carries within its social relations. For this reason, we cannot consider Hellenistic sculpture works outside of historical, social and economic development. We should think about the character and formation of the works, in the historical and social situation in which they were created, and examine how the social consciousness formed in this unity infrastructure is reflected and make sense of these structures.

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2. SOCIAL and ECONOMIC CHANGE

Changes in the social structure show themselves in the Hellenistic Period. Consciousness has also changed with the social change. This change has followed a bumpy, contradictory, contradictory path or line (Vernant, 1996, p. 92). This path is of course associated with historical, economic and social changes. Macedonian King II. Philip dominated Greece with his own domination and created works by doing some studies. After II. Philip's death, his son Alexander the Great succeeded him (Groix and Tansey, 1976, p. 269); After consolidating his superiority in his own region, he went to Anatolia and struggled with the Persians. The first struggle was with the Battle of Granikos in 334 B.C., and his final victory against the Persians ended with the Battle of Gaugamele in 331 B.C. (Ridgway, 2002, p. 8). Alexander the Great died in Babylon in 323 BC after he extended his rule to India. With Alexander the Great, social consciousness and ideology also changed. He was not an idea man, he was a commander; however, the Macedonian Empire, which he established with his actions and actions, penetrated into the Eastern societies and formed the intellectual infrastructure of the Hellenistic Period with the new values and innovations formed (Şenel, 1970, p. 509). After Alexander the Great died, there was a division among his generals and various kingdoms were established. These kingdoms struggled with each other in order to gain their own dominance and to gain superiority over others. During these struggles, Rome gradually became a power; Hellenistic kingdoms could not recognize Rome from their struggles with each other, and when they realized they were weakened by the struggles with themselves. Rome first gained its dominance with the Macedonian wars and then with the Mithridatic wars in Anatolia. The end of the Hellenistic kingdoms and era ended with the battle of Actium in 31 B.C. (Woodford, 1982, p. 54).

Along with political development, social and economic change is also seen. These changes change people's mentality and social consciousness. Social consciousness reflects social existence. Man is a social individual and the individual cannot isolate himself from the historical development he has experienced. He feels the pain, happiness, political, social and economic developments of the society in himself, in his consciousness and in his being. The consciousness of man is therefore the total consciousness of the members of society.

There is a unity between social consciousness and material existence. What determines people's consciousness is their social existence. This is human existence. Social existence, material production and the relations that people form in the production process create and develop people's consciousness. The production process and its relations are some of the main factors in the development of humanity. It is a fact that these developments are reflected in the social relations between people and other changes that occur along with it. This manifests itself in all phases of social consciousness from social psychology (Plehanov, 1987, p. 153). Each development stage of the productive forces necessitates human relations in this production development in a certain situation, and this creates social consciousness. As a result, it inevitably determines the prevailing lifestyle of man, his psychology, habits, morals, emotions, views and goals, which necessarily become compatible with the means of making a living. Social consciousness and psychology always fit and are determined by economic and political development. The effect of this unity social existence on psychology and moreover on social consciousness should never be forgotten. If this unity is not taken care of, the formation of human culture and social consciousness and the qualities it reveals may not be understood.

The arrival of Alexander the Great into the interior of Asia brought a new expansion, vitality and life to the economy of the Hellenistic Period. The phenomenon of trade is an important situation both in the relations between civilizations and in the definition of socio-economic developments within the civilization itself. It is important in the development of trade relations. Trade is not only sea and land trade, but also includes small-scale commercial relations such as agriculture, animal husbandry and religion that make economic contributions to settlements. These economic relations form what is called social relations as a whole, society, and especially a society in a particular area of historical development, a society of a distinctive and distinctive character. Two different economic regions have emerged between the Mediterranean countries and the east. The conquests of Alexander the Great opened markets to Greek trade in different areas and places. Political union of trade over large regions, currency reforms, developments in shipping, establishment of ports and road constructions further intensified and diversified this trade. In this trade development, unions were formed to ensure safety on the roads (Mansel, 1995, p. 499). With the establishment of new cities, many people who wanted to benefit from this economic situation migrated to the east and

increased their trade activities. The increase in production, trade and labor productivity somehow increased the value of the workforce.

3. STATUS of WOMEN, EQUALITY and INEQUALITY

The status of women in the estates has undergone various changes in their social status over time. With the collapse of maternity law, women have become a second existence in the world. The man also took over the house, the woman was humiliated, became the man's slave and only a means of raising children. This situation was clearly seen in the Greeks in the Classical Period. While society saw courage or behavior in men as virtues, women's actions were seen as a complete opposite attitude. It has emerged in the society that the beauty of the woman comes from her silence (Denis, V.I, 1997, p. 44). There seemed to be an increase in the status of women during the Hellenistic Period. During this period, girls could go to schools opened by the estates. It was seen that women were present in philosophy schools. The woman who benefited from these activities was a member of the upper class, not the lower class, and this had to be determined (Şenel, 1979, p. 492). The emergence of this situation is the economic situation of the period. In this period, the demolition of the estates and the people going to other places for economic purposes gave women a social status in the estate; because he got rid of social pressure a little bit. In the Hellenistic Period, even if the woman participated in business life or entered the business life to a small extent, she applied it with a limited social quality (Rostovtzeff, 1953, p. 1111).

There may be equality between citizens within each administration, or there may be inequality. The situation of women in society and the situation of men reflect this understanding in every sense. This application differs proportionally in different methods and applications. The oppression applied to a private citizen with the treatment of a slave becomes clear in this case. The inequality between those who are in inequality against those who are in equality or the inequality between the lower class and the upper class and the conflict that this will create brings itself to the social field in this equality and inequality.

4. THE EFFECT of SOCIAL CHANGE on THE ART of SCULPTURE

Large, impressive works of art always come across as structures that are full of context. These impressive works have transcended the everyday, based mainly on the reality of the superficial background of daily events. What determines the main basis of this effect, that is, exceeding the daily value of the work, is its essence and content (Plehanov, 1997, p. 39). The concreteness of the work is revealed by the determination of its content. There is a unity between the object and the subject. It is the relation of the object to the subject and the relation of the subject to the object. The basis of this relationship is formed and revealed under social consciousness, class and certain social direction.

What is in the thing to be told is as important as what will be animated in the work. The quality and consciousness of the artist describing this is also clearly revealed. The artist is a part of the society in which he exists. He finds and reflects the inner life, emotion and consciousness of his own society to his works; only in this way, the artist reveals a value that shows something socially existing that has a general value by getting rid of his own monopoly and that tells not only his individuality but also other people (Plehanov, 1997, p. 39). If the feelings, thoughts and consciousness of another person are on a common ground with us and a value is created, the work created by the artist attracts everyone's attention. When this essence is captured and reflected in the work, a realistic, permanent, common thought, emotion and consciousness is formed. When this subject-object unity is formed in the work, its effect is great.

It is a great mistake to show only the essence and ignore the form in the work. Art is giving form. In other words, we can present an essence only by formatting it. For this reason, we do not ignore form in sculpture. The form of a social object, a work product, emerges directly depending on the function of that object. Man has shaped many objects in order to see his own work. In short, the form is the indicator of a social purpose; embodied social life (Fischer, 2005, p. 149). The form is above all dependent on the essence. It is formed as an element under it and serving the essence. Form is not a singular thing on its own, it is the property of a concrete universal that is dependent on the essence, and it cannot be abstracted from it either. The abstracted form cannot be in the concrete becoming. There is a relative independence of form. The relationship between form and

content depends on its effectiveness in many respects, but it does not change the essence of the problem (Kagan, 1993, p. 441). For this, the priority is always the self. It is seen that there is no certain limit in this relationship between essence and form in the process of creation. The essence of a work is the meaning of its form. It is the self-messaging purpose of the symbol that composes it, and it is the social statement that emerges from that work. Therefore, the value of a work depends on the quality of the transmission it gives. In the background of people's interest in a work, it is characterized by the quality of the message and the extent to which social consciousness can meet the needs. As a result, form is the materialization, or "embodied social life," of the essence. There must always be a new social essence in order to overthrow old forms and create new ones. That is why the form can become stereotyped immediately; but the essence is in constant motion and changes with the society.

The style indicates the legalities in the structure of the artwork. It is a system of definite forms in which the Creator determines its results. Form is the direct self-expression of the reciprocal, often interdependent, of elements. It emerges to provide a solution to an indivisible ideological and artistic problem. Although it is under the command of a certain content, it is a quality of form and a reflection of its structure. It carries multiple meanings and dimensions within itself. Style can be used to show the works of a group of artists as well as the art of a certain period (Kagan, 1993, p. 661-662).

5. NUDE APHRODITE STATUES

Naked Aphrodites are the most striking and striking group of sculptures made in the Hellenistic Period. In this period, Aphrodite sculptures are the culmination of elegance, sexuality, luxury and passion as self-form. Aphrodite was the goddess of sexual love. The formal change of the statues of the goddess differs from the beginning to this period. At the core of this change is social development. Aphrodite Towards the end of the 5th century B.C., the erotic or nudity aspect gradually began to be emphasized. Naked Aphrodite sculptures have become the focal point of male *voyeurism* (watching naked women secretly) by pursuing an ideal form over time (Smith, 2002, p. 84). The emergence and rapid spread of Aphrodite indicate both the change in the social status of women and the change in the perspective of men (Clark, 1990, p. 88). Naked Aphrodites openly express male eroticism; however, despite all their nakedness, they continued to be shown in a decent and passive manner. The fact that his sexual parts are not detailed and partially covered in his sculptures is seen as an indicator of this passivity.

Most research on representation in the Greco-Roman world has focused on nude or half-clothed Aphrodites. Aphrodite poses by protecting her breasts with one hand and her genital area with the other. Cnidos, Medici and Capitoline are among these mentioned types. In another typing, Aphrodite poses with the hymation she wears, especially protecting her genital area. Melos, Kallipygos, Arles and Capua are among these types. The Aphrodite of Doidalses, on the other hand, was tried to hide the genital area with leg movements, even though she was not wearing any clothes. In the pose of Aphrodite Anadyomene, she is shown completely naked and there is no movement to hide the genital area.

4th century B.C., the statue of Aphrodite of Cnidos (Image 1) made by Praxiteles in the century creates a great surprise when it was made. This period is a period or process in which innovation, molds are broken and subconscious emotions are somehow reflected on the sculpture. God and goddess statues have a responsibility and weight placed on them; but 4th century B.C., this pattern was broken, especially with Aphrodite. The sexual side of the goddess is boldly portrayed. Although the Greek society was aware of the sexual and erotic aspects of Aphrodite, they could not fully reflect this in a formal sense (Arvello, 2005, p. 6). This was broken with Praxiteles' Aphrodite. The reason for this, of course, was formed on the basis of social and political development. The social change of women in society is evident. Praxiteles reflected this change in the sculpture of Aphrodite of Cnidos as an artist who was in this change and observed it. Praxiteles has now brought to light the eroticism of both his own subconscious and the subconscious of men in society. With its sexual attractiveness, grace and soft forms, the sculpture also pioneered the female depiction created in the Hellenistic Period with the expression of the male self and these features.



Image 1. Aphrodite of Cnidos (Smith, 2002, p. 95, pic. 98)

What do we know about the Capitoline type? (Image 2) The naked goddess stands on her left leg with her right leg relaxed. She covers her genitals with her left hand, tries to protect her breasts with her right, and she turns to look to the left, apparently because of an unexpected intruder's attention. Next to his left leg stands a long, slender water bowl or *loutrophoros*, the upper part largely covered by a wide, fringed cloak. Confirming her surprise in her bathroom, she has her hair gathered on top of her head and tied in a bun or *crobilos* over her headband, leaving some stray curls to fall carelessly on her back. Praxiteles' Aphrodite of Cnidos was the inspiration for the pose of the Capitoline type (Arvello, 2005, p. 1); however, he holds only one hand (right) in front of his body with the other (again, different copies) as he takes his cloak from a *hydria* or a perfume vase. Because the cult title Euploia was "of the beautiful voyage," this statue celebrated her not as a newborn just emerging from sea foam, but as a sailor goddess who brought beautiful winds, calm seas, and prosperous voyages. The iconography of the replicas confirms this, as her cloak, jeweled sleeve, and formal hairstyle point to mature, cultured Aphrodite. The statue probably refers to one of Aphrodite's pre- and post-marital bathing rituals at Paphos, Cyprus, described by Homer, or possibly to the premarital bath. This invisible person must be strictly male, one of the few lucky Olympian or mortal men who saw him naked, such as Adonis, Anchises, Ares, Boutes, Dionysus, Hephaestus, Hermes, Paris or Poseidon. (Stewart, 2010, p. 13-14; Kilinski II, 1992, p. 4).



Image 2. Capitoline Aphrodite (Stewart, 2010, p. 28, fig.1)

The Capitoline Aphrodite, with Praxiteles' depiction of Aphrodite as nude, destroyed the existing conservative values and pioneered the goddess figurines to be made from now on. Capitoline Aphrodite has a weak structure compared to Cnidos and Squatting Aphrodite, and the legs are given in a long form. Aphrodite, who is depicted naked, has her right arm extended to her breasts and the left arm to the genital area to indicate her sense of shame. The uneasiness he experiences is clearly reflected in his body movements (Özgan, 2016, p. 96-97). The goddess finds herself in a relationship of *voyeurism* and erotic rivalry. We can interpret Aphrodite as either modestly turning away from us or focusing all her attention on the invisible person—the man. Second, the defensive gesture probably represents the invisible person-man-reaction; but maybe she is protecting us from us because her hands are a little in front of her breasts and genital area. In this way, the Goddess keeps everyone at a distance and preserves both her humility and immunity in one go. An elegant hairstyle of the goddess seems to be an iconographic sign for a woman caught by her undressing, bathing, or sudden movement. Especially showing the *loutrophoros* next to her shows that she is preparing for her wedding (Stewart, 2010, p. 15).

The iconographic status that can be determined for the Capitoline Aphrodite is also valid for the Medici Aphrodite (Image 3). He is depicted with a typology, among which copies are usually a dolphin or a dolphin mounted by Eros. Among the two Aphrodite types, the hair of the goddess is given longer and more mobile in the Capitolin Aphrodite type. She turns her head more sharply and raises her right hand more abruptly to protect her breasts. However, he soon noticed the intruder.



Image 3. Medici Aphrodite (Stewart, 2010, p. 28, fig.2)

The goddess of the original Medici type is a premarital context, but either soon after she came ashore in Cyprus, or more likely (given her regular hair) as a sailor goddess - Euploia must have been somewhere in Pontia or near. This reinforces the presence of the dolphin. Returning to matters of style, the two types respond to their patterns. The head of the Capitolin type is very similar to the Cnidos type, but the body is slightly thinner, with narrower shoulders and hips. The body and hand of the Medici type are closer to the Cnidos type, but the head is more rounded, meatier and smaller; hair is also thicker, softer and tangled.

The Medici and the Capitoline are an evolutionary process that began in the Archaic Age. Although the Cnidus Aphrodite is an important beginning, the final steps in the Medici and Capitoline evolution are equally important. Nudity as the subject would not exist for the Medici and the Capitolin without the Aphrodite of Cnidos; but without the Capitoline and the Medici, the Aphrodite of Cnidos would simply be the beginning of femininity. Beginning with the first monumental nudity of an Olympian god, as well as the Aphrodite of Cnidos, the final opening of the nude woman was a wet-drape depiction in the early classical stage. Greek artists responded to Roman love in the second century B.C. Aphrodite Melos, Capitolin and Medici were created. In

the first century B.C., the copying industry produced the same images over and over, and thanks to this industry, many variations of a particular genre were created. The Capitoline leans forward to help hide her breasts, but the Medici have no such reservations. The Medici have no shame and therefore seductively disguise themselves. This Capitoline is a woman who tries to cover her body out of self-respecting humility. The concepts of fidelity, humility and sexuality in marriage for a Roman. She hides some of her anatomy that men desire most, in a seductive way.

The statue of Aphrodite of Melos (Image 4) is understood to be of the Late Classical Period type (Andreae, 2003, s. 193; Suhr, 1960, p. 258). Aphrodite's upper body and especially her head are turned to the left, and her straight eyes are directed to the left. The overall impression of the pose is a dynamic, three-dimensional and open form. This drapery, like the pose, is consistently reproduced. The hymation was wrapped around the hips with a thick roll, one end draped over the left knee and falling between the legs and a heavy criss-cross fold was evident as a piece of cloth starting at the right knee. This statue represents the timeless reflection of female beauty in the best way. The sculpture has managed to come to the fore with its conservative but creative visual effect. The statue is thought to have been exhibited in the gym. It is understood from the sculpture fragments that Aphrodite probably held out an apple as a symbol of her victory in the Paris Judgment (Kousser, 2005, p. 227-229, Fig.2). It is a beautiful expression of the changes in society. At a certain moment, the prevailing understanding of beauty in a society or class changes according to the living conditions of the society or class. This understanding of beauty also includes physical change. Melos Aphrodite is the embodiment of high baroque style in classical line (Ridgway, 2001, p. 230). We see Praxiteles' soft formal expression in the sculpture; however, showing excessive stature and full expression of the body make you feel baroque features. This is also an indicator of the change in the physical perspective of the society. Aphrodite shows its effect with a classic woman's stance, displaying her heavy, dignified stance and body beauty. Aphrodite of Melos is intended to be viewed from the side. Here, again, it is very impressive that the artist determines the various parts of the body without falling into any rigidity and uncertainty in the sculpting of the beautiful body of the goddess (Gombrich, 1999, p. 105). This sculpture and form gave marble a most sensual and desirable essence. In the formal development of this sculpture, the baroque style appears as a classical interpretation, but in essence, Praxiteles 4th century B.C.



Image 4. Aphrodite of Melos (Lullies, 1956, p. pic. 254)

The iconographic situation determined for Aphrodite of Melos is also valid for Arles (Image 5) and Capua Aphrodite (Image 6). There are often typological differences between copies (Ridgway, 1976, p. 151-152). The differences in the arm movements of the goddess between the two Aphrodite types draw attention.



Image 5.-6. Aphrodite of Arles (Ridgway, 1976, Pl.23, Fig.1); Capua Aphrodite (Lippold, 1950, p. 284 (n.1), pl. 101.3)

Aphrodite Kallipygos (Image 7) stands out with her sexuality and nudity. This sculpture has given marble an essence that adds sensuality and desire. The viewer focuses on the unfitted tunic dress and begins to feel excited about how the dress is being worn in a new way. The "natural body" stance seen in the sculpture and the moving upwards from the bottom create an important effect. Giving the hips prominently but covering the upper part with a dress provides the rise of a new erogenous zone. With the giving of the dress in this way, a new erotic zone was brought to the surface in a high way. Giving Aphrodite with this typology made her stand out as the goddess of beauty, fertility and sexual love. In terms of appearance, the statue of Aphrodite Kallipygos is obviously more provocative and exhibitionistic than cult representations. Hints of humility are absent from this statue; rather, she deliberately lifts the dress lengthwise off the floor, revealing most of her lower body, including the genitals and hips. The sleeveless tunic or chiton clings to her upper body, the dress unfolds down her right chest, revealing her right nipple. The body is not completely open, some of it is tried to be given in a closed way. On the front and back, the fabric appears thinner and less dense. The dress is pleated and tight-fitting on the breasts to accentuate the anatomy. It was used as if the fabric was glued to the leather, a technique they called "wet drapery". This arouses more attractiveness and desire in the male mind.



Image 7. Aphrodite Kallipygos (Bissonnette and Nash, 2015, p. 3, Fig.1)

The statue of Doidalses Aphrodite (Image 8) was made by Doidalses of Bithynia (Ridgway, 2001: 230). It is one of the most remarkable and impressive Aphrodite sculptures of the Hellenistic Period (Kilinski II, 1992, p. 1). About this statue Plinius Nat. Hush. It is mentioned in chapters 36, 33 and 35. The sculpture best reflects the desire or point of view of male eroticism. When we look at the form features of the sculpture, a wide hip, full legs, a body that expands and contracts from top to bottom are shaped. The head has turned dynamically, gaining a powerful expression. An oval and affectionate facial expression is seen. By reflecting a formal expression with the Crouching Aphrodite statue, Doidalses added an essence that arouses a sexual desire. The sculpture has been stripped of its mass expression and has taken on a real expression. Doidalses, reflecting the momentary state of Aphrodite in the best way, entered into the male consciousness and essence with her sexuality, timidity and tenderness. By showing the posture as if it was taken from a daily life, Aphrodite was taken out of an inaccessible, abstract meaning and given a concreteness that you would always have with you or catch and see, placing her at the head of the male world.



Image 8. Doidalses Aphrodite (Özgan, 2016, p. 124, Pic.103a)

Anadyomene Aphrodite (Image 9) would be helpful to re-examine her comments. Anadyomene has also found representations in Roman-occupied and affected areas from England to North Africa, the Black Sea, and Egypt. Because of its wide distribution, the type provides an exemplary model for exploring the cultural transmission and reception of a popular and reproduced image of Aphrodite. Anadyomene occurs in a wide variety of usage contexts as well as in a wide variety of settings and in samples that vary widely in quality. Considering the original purpose of the Anadyomene figures, she sheds light on the intersections of the erotic and the domestic: the public and the religious sphere. Examining the environments in which these images were used and displayed in antiquity can tell us a lot about the meanings that ancient audiences ascribed to them (Wardle, 2010, p. 6). The goddess is holding her hair by raising both her arms and posing naked. With this pose, the viewer focuses their gaze towards the body, she. With this form, we can state that the man in the Hellenistic Period reflects a desired situation in the female body and the goddess. The goddess presents her body to the spectator or the man and makes him produce desire with her gaze. Many examples also create the impression of youthful fertility with features such as thick and pear-shaped bodies, high breasts, full hips and leg structure. Anadyomene, the goddess presented to the viewer in a full *regalia* of feminine charm, is extremely threatening. An aggressive Aphrodite would be repulsive and menacing to the gods and men she targeted. Nudity belittles the frightening, the seductive power it embodies in a controlled way, making it accessible and attractive.



Image 9. Anadyomene Aphrodite (Wardle, 2010, p. 309, Fig.19)

6. CONCLUSION

With the Hellenistic Period, people's lifestyles, cultures and social-economic structures have changed. This change has also changed people's thoughts and provided a new opening in their social consciousness. This change has manifested itself both from the sculptor and from the person who bought or had these sculptures made. The effects of the social consciousness of his own life have definitely been seen in the works of the sculptor; because the individual is a member of society and they cannot be isolated from it. The sculptor reflects the feelings, thoughts and consciousness of the society in which he lives. This process changed the consciousness of the upper class. Hellenistic kings or rich people used sculptural works to show their existence, ensure their continuity, prove their achievements and embody the things that are important to the nation. These works are also supported by the ethnic characteristics of the place where the Hellenistic kingdoms were founded. The evolutionary development of social consciousness ultimately led to a transformation in the art of sculpture. What is important is the problem of how much the sculpture art in the Hellenistic Period reflects its own era and society. As long as the sculptor or sculptural works reflect the social consciousness and social sense of this period, they are seen as an indicator and mirror of the society and gain a value. These social developments and dynamics become an acceleration of the content of the art of sculpture and bring it into change. Various subjects and styles that emerged in the Hellenistic Period are indicative of this. The change in the art of sculpture with the development of social consciousness is a general result of the Hellenistic Period. Social consciousness is very diverse in its own dynamics, but it provides this in a dialectical connection. This diversity is found within this diversity in philosophical and religious sense as well as in political, social, economic developments and awareness. Since these structures created diversity in the sculpture art of the Hellenistic Period, he felt all these changes within himself.

The sculpture art of the Hellenistic Period was formed not on an abstract expression, but on a concrete expression. He processed the content, life, feelings and thoughts of the sculpture period and reflected it as a message. Hellenistic sculpture shaped or embodied not only formally, but also by gathering the wishes and aspirations of the society, with the reflection of social consciousness, with its feelings and thoughts. When thoughts, narratives, and messages become objective, they have a certain meaning and effectiveness.

The sculptor's point of view can change its form along with the essence of the sculpture. It was a social reality. Social and political changes occurred in the Hellenistic Period. These changes were influenced by Greek and Eastern culture. These vital changes of people have led to their intellectual changes. This change is a reality for the sculptor who makes these works, as well as for those who order sculptural works. The sculptor reflects the unique expression of his social consciousness in his work. It should not be forgotten that the sculptor represents not only himself but also the feelings and thoughts of the society in which he lives. An individual can never isolate himself from society,

he is always a socializing being. In this case, the major, minor, permanent-temporary, in short, revolutionary and evolutionary dialectical changes in the social consciousness are definitely reflected in the sculptor's work. The change of social consciousness gives the sculptor's work a contextual mobility. The fact is that the work created is related to its own era. This work or works created by the sculptor is a social product of the sculptor at that time. What is important in the naked Aphrodite works is not the form but the essential meaning of the age that created them. Looking at these works formally and abstractly means removing them from the change and content of their age, which is against the development of humanity. We can make sense of these works with the social consciousness of that period, by seeing the sculptor as an individual of that society. When we take these works out of the dimension of beauty and ugliness and evaluate them with the social reality of the sculptor, we can find the real place of the works in society.

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