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A Review of Graduate Works on Melancholy Studies in Türkiye

Türkiye’de Melankoli Çalışmaları İle İlgili Yapılmış Lisansüstü Tezler Üzerine Bir İnceleme

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Abstract

This study aims to explore the graduate dissertations and theses on melancholy studies done in Türkiye between 2005 and 2022. It primarily provides a content analysis of the 34 master’s theses and doctoral dissertations under examination. Intended to serve as a literature review, the study categorizes the submissions by the field of study. Hence, the title of the manuscript, the name of the author, the argument the researcher deploys throughout, the theories proposed, and the findings and discussions suggested in line with each doctoral dissertation and master’s thesis are

Öz

Bu çalışma, Türkiye’de 2005-2022 yılları arasında melankoli çalışmaları üzerine yazılmış olan lisansüstü tezlerini irdelemeyi amaçlamaktadır. Öncelikle incelenen 34 adet yüksek lisans, sanatta yeterlilik ve doktora tezinin içerik analizlerini sunmaktadır. Bu açıdan, literatür taraması niteliğinde de olması amaçlanan çalışma tamamlanan lisansüstü tezlerini araştırma alanlarına göre kategorize etmektedir. Dolayısıyla yapılmış her bir çalışmanın başlığı, araştırmayı yürütmüş olan yazarın adı, çalışmanın tamamlandığı tarih, araştırmacının çalışmasında öne sürdüğü argümanlar, çalışmada benimsediği teoriler,

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correspondingly explained in a concise manner. The major impetus behind this descriptive overview is to offer students, scholars, and researchers useful and clear insight into melancholy studies, and to assist them to perceive in which aspects their research might be distinguished from the preceding studies and in what the originality of their argument or research questions lies. In the study, two tables are further drawn up to indicate the data for the theses and dissertations under examination so that the authorial genders, the rate of master's theses and doctoral dissertations and the number of submissions made for each field of study are provided for the intended readers.

Keywords: *Melancholy, Literature Review, Melancholy Studies, Graduate Dissertations, Türkiye*

her bir doktora, sanatta yeterlilik ve yüksek lisans tezinde ortaya çıkan bulgular ile yapılan tartışmalar kısa ve öz bir şekilde okuyuculara açıklanmaktadır. Bu betimleyici çalışmanın asıl amacı ise öğrencilere, akademisyenlere ve araştırmacılara, Türkiye'de 2005-2022 yılları arasında yapılmış olan melankoli çalışmaları ile ilgili yararlı ve net bir bakış açısı kazandırabilmek, yapacakları çalışmaların hangi yönlerden önceki çalışmalardan farklı olabileceğini ve geliştirecekleri argümanlarının orijinalliğinin ne olabileceğini anlamalarına yardımcı olacak bir yol haritası çizebilmektir. Çalışmada ayrıca incelenen her lisansüstü teze ilişkin verilerin yer aldığı iki tablo verilmiştir; böylece melankoli çalışmaları üzerine araştırma yapmış olan yazarların cinsiyetleri, yüksek lisans, sanatta yeterlilik ve doktora tezlerinin oranları ve her bir araştırma alanı için yapılan toplam çalışma sayıları okuyucuların bilgisine sunulmuştur.

Anahtar Kelimeler: *Melankoli, Kaynak Taraması, Melankoli Çalışmaları, Lisansüstü Tezler, Türkiye*

Introduction

The history of melancholy studies in Türkiye goes back to the 2000s, and a vast array of these studies chiefly focuses on fine arts. An increase in the number of these studies proves discernible particularly after 2018. Out of a total of 34 graduate theses and dissertations² uploaded to the Council of Higher Education National Thesis Center; 23 are master's theses, 7 are doctoral dissertations and 4 others are for proficiency in art. As to the language of these narratives, 23 are written in Turkish while 11 are written in English. As to the gender of the authors, 22 are female whereas 12 are male. Fields of study vary in number.

² The master's theses and doctoral dissertations uploaded to the Council of Higher Education National Thesis Center (YÖK Ulusal Tez Merkezi) are searched and selected according to the title and the keyword is determined as melancholy. So, other graduate works that implicitly or explicitly deal with melancholy states and are entitled with the terms melancholia or mourning are deliberately disregarded and are not the focus of the present survey. As for the titles of the studies written in Turkish, only the titles translated and provided by the authors are taken into consideration.

Table 1: Authorial genders and language of the submissions are as shown above.

Categories of Degrees		MA	PhD	Proficiency in Art
Authorial Gender	Female	14	5	3
	Male	9	2	1
Language	English	9	2	-
	Turkish	14	5	4

Table 2: Fields of study for each submission are as shown in the table.

Fields of Study	MA	PhD	Proficiency in Art
Architecture		1	
Art & Design			1
Communication Scis.		1	
Cultural Studies	5		
Fine Arts	7		3
History		1	
Musicology		1	
Philology	7	2	
Political Sciences	1		
Radio, TV, and Cinema		1	
Sociology	3		
Total	23	7	34

The data derived from the tables indicates that the number of female researchers is higher than the male researchers while the number of theses written in Turkish language is higher than the theses written in English language. As to the fields of study³, fine arts hold the highest rate in

³ Field of study signifies the department each submission is made for. Yet, it should be crucial to be aware of the fact that indexes the selected studies are defined with, or the subjects/themes on the database determined by the author might not be limited to the same field of the study. For instance, a graduate work might be explained as Radio and Tv according to the theme dealt with but appears to have been submitted for another department as cultural studies or philology.

melancholy studies with 10 theses written for a master's degree and proficiency in art. Philology holds the secondary place in the table with 9 theses and dissertations submitted, 7 of which for a master's degree and 2 for a PhD. With the exception of cultural studies and sociology, the number of submissions made for each field of study proves to be equal; 1 master's thesis or doctoral dissertation for every single field mentioned in the table. Apart from this basic quantitative analysis of the graduate works, a qualitative analysis in the form of content analysis is of significance. A literature review is thereupon presented in a chronological order with the aim of summarizing each graduate work for the researchers and readers.

“Melancholy and Infinite Sadness: A Comparison of Jim Morrison and Kurt Cobain in terms of the Romantic Hero and the Modern Anti-Hero” is a master's thesis completed by Nuran Buket Cengiz for the department of American culture and literature in 2005. In three chapters, the study draws a comparison between the two American singers with regard to the public personae they adopted for the masses and the private personae they preferred but failed to keep to themselves. The researcher argues that both were regarded as the supreme symbols of the zeitgeist of the 1960s and were eventually victimized and destroyed by it. They were seen as the spokespersons of their generations and the neo-Romantic times of the 60s and were commodified by the culture industry. Behind their façades, they were forced to lead a life of deep dolor and melancholy and succumbed to their suicidal tendencies in the end. Both committed suicide at the age of twenty-seven and their untimely deaths contributed to their deification. Against this background, the study compares and contrasts the two persons in terms of their iconic status, premature demise, and symbolic value in the form of life narrative. In the study, Cengiz discusses the theories of Meyer Howard Abrams, Terry H. Anderson, Benjamin, Hollingdale, Nietzsche, Mario Praz, Thorslev, William Walker and Ian Watt.

“The Visual Anatomy of Melancholy: Representation of Melancholy in the Masterpieces of 19th Century European Painting” is a master's thesis written up by Esmâ Erdok for the faculty of fine arts in 2006. The author examines the significance of melancholy for the process of creation and the representation of the concept in works of art. She initially provides a selection from the famous iconography of melancholy and then explores the fashion melancholy comes to be portrayed in the masterpieces of the 19th century painting. In the study, paintings by Dürer, Cranach, Holbein, de la Tour, Sweerts, Vermeer, Watteau, Goya, Friedrich, Rossetti, Corot, Munch, Van Gogh, de Chirico, and Picasso are analysed. The author correspondingly includes her 14 paintings in the thesis and concludes that melancholy remains elusive and is regarded as the source of madness and suffering. Defined as the divine malady, melancholy is essentially ambivalent and mystic. In the paintings under examination, melancholy is delineated through sorrow, fury, desperation, hopelessness, and contemplation.

“Pictorial Works on Concept of Melancholy” is a master’s thesis submitted by Nazlı Kılıncı to the faculty of fine arts in 2006. Kılıncı states that melancholy is deemed a gloomy mood to be lifted and the feelings that must be repressed; contrariwise, it should be construed as an experience the subject goes through as melancholy enables the melancholic to assign a meaning to suffering. The study comprises three chapters. The first chapter explores the concept of melancholy in disciplines other than art, as psychiatry and philosophy whilst the second chapter investigates the role and depiction of melancholy exclusively in art, as literature, sculpture, and painting. The last chapter examines the portrayal of melancholy in the author’s 10 paintings, both watercolours and oil paintings. Apart from her own paintings, she correspondingly provides 38 artworks by distinguished artists, such as Michelangelo, Rodin, Giacometti, Giotto di Bondone, da Vinci, Dürer, Friedrich, De la Tour, Delacroix, Gericault, Van Gogh, de Chirico, Picasso, and Schiele. At the end of the study, she concludes that melancholy takes on new meanings in every era and she clearly distinguishes between the two forms of the concept, melancholy as artistic creativity and melancholy as an illness. Artists experience melancholy as a tendency, rather than illness as melancholy nurtures their talents.

“The Luminousness of Darkness: A Research on the Historical, Psychoanalytical, Sociological and Philosophical Dimensions of Melancholy” by Ahmet Burhanettin Özgen is a master’s thesis submitted to the department of general sociology and methodology in 2006. The author expounds melancholy in every aspect. In the first chapter, he gives the readers the historical background of melancholy by making reference to the theory of humours, the relationship between melancholy and creativity, melancholy and religion, and the role of melancholy in the Enlightenment. To this end, he explains the teachings of Hippocrates, Aristoteles, Theophrastus, Rufus of Ephesus, Constantine the African, and Durer. In the second chapter, he deals with melancholy in psychiatry and elucidates the terms associated with melancholy states, such as mourning, ambivalence, mania, sadism, narcissism, depression, the melancholic self and the other. In the third chapter, he views melancholy from the perspective of sociology and sheds light on the modern melancholic, the lifestyles peculiar to the metropolises and the disparity between the inner and outer, the internal and the external. In the last chapter, he examines the relationship between the melancholic writer and melancholic writing under two headings, as Walter Benjamin and Franz Kafka. In the narratives of Benjamin, he problematizes the concept of experience and traces authenticity, Saturn, and artistic creativity. In the works of Kafka, he investigates melancholy, desire, Anti-Oedipus, the act of writing, the uniqueness of Kafka and his art, and his socialized singlehood. In his analysis of the writings by Benjamin and Kafka, he uses the theories developed by Deleuze and Guattari. At the end of the study, the author suggests that melancholy is prerequisite to artistic creativity and delimiting the scope of melancholy within psychiatry means to destroy its bond with creativity.

“Circus and Melancholy” is a master’s thesis written by Havva Altun for the faculty of fine arts in 2007. In her study, Altun explicates the relation between melancholy and circus along with the images the circus presents. Expounding on the 20th century as the age of crazy images, she focuses on the clowns and buffoons from among these images. Referring to theories of Kristeva, Starobinski and Bergson, she examines the selected 65 paintings and photographs pertaining to the circus, 15 of which are her own artwork. Deeming the circus an alternative new world, she lays stress on the tragicomic quality of clowns. The intense longing for assuming a new identity with make-up and outfits results in a change of mood as the clown is painfully aware of this temporary role. Entrapped in the two spheres, the clown becomes an outcast while melancholy envelops the circus.

“Construction of Melancholy in the September 12 Movies” is a doctoral dissertation submitted by Ahsen Deniz Morva to the department of Radio, Television and Cinema in 2008. Introducing the purpose of the study as the concept of melancholy in film theory, she dissects 23 movies about the 1980 coup and presents 30 pictures pertaining to the melancholy states. Based on Freudian understanding of melancholy and his article “Mourning and Melancholy” published in 1917, the study deals with the significance of the relationship between the lost object and melancholy in the narratives of the selected movies. In this respect, the author elaborates on melancholy as an emotional response to an ideal form of loss as the characters are portrayed to melancholize owing to the loss of ideals. Melancholy furthermore serves as a prime function for narrative elements of the movies such as plot, diction, and the directing style.

“The Gendered Subject of Melancholy” is a study completed by Senem Erdoğan for the master’s degree in cultural studies in 2010. Based on the theories proposed by Butler, Kristeva, and Freud along with Lacan and Foucault, the thesis explicates the relationship between melancholy and gender in three chapters. The author elucidates the discourse of the melancholic subject that appertains to the gendered nature of melancholy and illuminates the point that gender differences bring diverse melancholy states and consequential symptoms. Unlike the preceding graduation works, not a single prose or film narrative is systematically analysed in this study to support the findings.

“Relationship of Tragedy/Melancholy in Female Artists Life and Works Since the 20th Century” is completed by Atiye Güner for the master’s degree in fine arts in 2010. Divided into four chapters, the thesis links the tragic with the concept of melancholy whilst showing a causality between melancholy and creativity. The author further clarifies the tragic an external oppression as in the case of fate or the position of women as the second sex. She explores the melancholic elements in the works and life narratives of three female artists whom a personal tragedy is known to have struck. The chief reason for selecting exclusively the artworks of female artists is stated as that women suffer from the tragedy of womanhood and accordingly turns to arts to

seek a solace. Adopting a historical-biographical perspective, the author examines the 48 works of Frida Kahlo, Marina Abramovic, and Francesca Woodman along with her 23 works as a painter. In her study, she refers to theories of Heidegger, Aristotle, Nietzsche, Berger and Hippocrates, Kristeva, and Sontag. At the end of the thesis, she concludes that the relationship between the melancholic and the tragic is evident in arts. Female artists might overcome the tragedy of womanhood by experiencing melancholy and developing a higher consciousness of their self.

“Melancholy in Turkish Painting (1960-1980)” is a master’s thesis submitted by Elif Anbarpınar for the fine arts in 2012. In five chapters, the thesis explores the representation of melancholy states in Turkish paintings with reference to European paintings. The author primarily provides the readers with a historical backdrop for melancholy and then investigates the selected 160 paintings, 78 of which belong to 19 Turkish painters. While the thesis focuses on the configurations of melancholy in the Turkish paintings done between 1960 and 1980, it accordingly looks at the concept of melancholy in the pre-1960 works. The researcher infers that, contrary to the European paintings, the Turkish paintings implicitly deal with melancholy states through melancholic elements and dramatic effect. In the pre-1960 paintings, melancholy is personified as a female figure deep in contemplation and is mostly synonymous to mourning. In the paintings dating between 1960 and 1980, melancholy is represented to be a state of depression induced by migration, military coup and political issues.

Janet Barış’s “Melancholy in Independent Turkish Cinema: Exploring the Urban and Rural Landscapes after 2000s” is a doctoral dissertation submitted for communication sciences in 2013. The thesis is composed of five chapters and initially focuses on the historical development of melancholy. Providing melancholy theories of Starobinski, Löwy, Sayre, Rosner, Moskalewicz, Daniel Nettle, Hubert, and Burton along with Freud, Foucault and Avicenna, the author explains that people who fail to adapt to the society and to conform to the norms suffer from melancholy and have to manage their inner conflict. The social milieu, the others’ conduct towards the melancholic and the unfavourable circumstances they have faced substantially contribute to their melancholy. She lays undue stress on the fact that the chaotic structure of the metropolises and the tranquillity of the towns compel the residents to develop a melancholic character. Socio-economic factors and climate further predispose the subject to melancholy. In today’s world, modernism coerces people to become mechanical and act in the same manner as robots, which results in monotype behaviour. To this end, Barış analyses 11 Turkish movies in regard to rural melancholy and 10 movies in terms of urban melancholy.

“Madness, Melancholy and Demonic Possession from Antiquity to Modern Period: A Historical Study on States Anomalousness in Europe” is a doctoral dissertation submitted by Haydar Akin to the department of history in 2014. In eleven chapters, the study examines the process of dehumanizing and stigmatizing people with special needs (mental and bodily disorders,

physical disabilities, or deformations) as freak, mad, melancholic, or possessed from the perspective of ethnicity, economy, medicine, theology, politics, and sociocultural conditions. With the stress on the genre of the study, the author states that it does not trace the history of medicine and provides the definitions of the concept of illness in the first place. Whilst the initial chapters heavily focus on the history of medicine and the concept of body perception, referring to the pre-Hippocratic period and the ages of Hippocrates and Galen, the other chapters respectively deal with melancholy and various forms of melancholy through the ages (the theory of humours, acedia, hysteria, mania, hydrophobia, demonic possession, and other related terms pertaining to the melancholy states), referring to Plato, Aristotle, St. Augustine, Hildegard, Ficino, Petrarch, and Burton. The author accordingly scrutinizes 29 selected paintings by leading artists and concludes that all types of melancholy states are deemed an abnormal mental condition.

“Melancholy between Genius and Mourning: Contents, Metamorphoses and Political Functions of Melancholy from Antiquity to Present” is a master’s thesis written up by Mert Karbay for the department of political science in 2015. Karbay authors a purely theoretical study by tracing the history of the concept from the classical age to the modern world and deals with melancholy within the framework of politics and ideology. Divided into three chapters, the thesis focuses on the politics of melancholy in relation to collective memory and mourning whilst defining the concept in terms of disobedience, nonconformism and resistance. The author situates melancholy in the wider context of left-wing politics and lays stress on the fact that melancholy promises a new political sphere.

“Crisis of Faith and Melancholy in Tevfik Fikret's Poems” is a master’s thesis submitted by Ahmet Tuğluk to the department of Turkish language and literature in 2015. In three chapters, the study concerns crisis of faith as a literary motif in Tevfik’s poetry along with the concepts of depression and melancholy. Adopting a historical-biographical perspective, the thesis examines the elements of melancholy and crisis of faith in Tevfik’s poetry in the Nietzschean paradigm of death of God. Whilst the term crisis denotes inner and external conflicts, conflicting tendencies, estrangement and alienation, crisis of faith signifies a questioning or loss of religious beliefs and constitutes one of the common thematic issues in Tevfik’s works. The thesis accordingly deals with nihilistic diction, chaos, anarchy, and nihilism along with the paradigm of crisis and conflict in the selected narratives. The author concludes that the early works of Tevfik mostly explore religious themes, whilst the later works discuss the concept of religion, which indicates that he must be going through a crisis of faith by the time he composes these poems. This crisis of faith does not entail the loss of religious beliefs, but rather provides a possible alternative for religion or mental tranquillity. Apropos of melancholy, it might be emphasized that it is discernible as a motif in both his earliest and later poems.

“The Visual Grammar of Melancholy” is submitted by Nur Fulya Asyalı Büyükerman for proficiency in art in 2016. In four chapters, the study investigates the visual representation of melancholy and melancholic discourse in the selected 72 paintings of leading artists while additionally providing a collection of her artwork, 6 sculptures, pertaining to melancholy states. The author initially gives the intended readers a historical background of melancholy and subsequently deals with the concept in psychiatry referring to Freud, Kristeva and Binkert. In the third chapter, she describes interrelated terms as death, the tragic and the melancholic while analysing the visual grammar of melancholy in the sculptures and paintings under examination. The author divides the structure of this visual grammar into four categories: the ruins and desolation, the object fallen out of grace and melancholic allegory, dramatic figures, and, lastly, the formless nature of melancholy mostly signified by the colour grey and pastel shades of grey.

“Looking into Boredom of the Country and Melancholy of the Metropolis in terms of their Critical Potentials through the Cinema of Nuri Bilge Ceylan” is submitted by Gonca Türgen for the master’s degree in cultural studies in 2017. The chief aim of the study is to explore the melancholy of the metropolis along with the boredom of the country and analyse the cinematic representation in the selected filmic narratives. The author analyses three films by Nuri Bilge Ceylan: *Clouds of May* (1999), *Distant* (2002) and *Winter Sleep* (2014). Regarding the concepts of boredom and modernity, she discusses the theories proposed by Elizabeth Goodstein, Barbara Dalle Pezze, Carlo Salzani, Heidegger, Brisset and Snow, stressing the point that modernization brings forth the sense of rootlessness, the loss of meaning and a wistful longing for home. In relation to melancholy, she provides for the readers the theories of Freud concerning loss and melancholia along with the concepts of id and ego and refers to Simmel, Butler, and Jonathan Flatley. As for the findings of the thesis, the author states that *Clouds of May* (1999) purports to represent the boredom of the country, *Distant* (2002) deals with loss and melancholy within the context of the metropolis, and *Winter Sleep* (2014) concurrently offers a penetrating insight into the two concepts.

“Association of Expressive Body with the Concept of Melancholy in the Art of Painting” is a graduate work completed by Nesli Türk for proficiency in art in 2017. The author aims to inquire into the functions of body along with the representation of body and spirit in the art of painting and to scrutinize the depiction of these two concepts in the works of melancholic artists. The study is divided broadly into five chapters. The first chapter focuses on the theory of the body in art and philosophy in the light of the teachings of Aristotle, Nietzsche, Berger, Heidegger, Merleau-Ponty, Adorno, Kristeva, and Deleuze and Guattari. The second chapter offers a historical perspective on the phenomenon of melancholy deploying the theories of Hippocrates, Aristotle, Galen, Agrippa, Ficino, Freud, Benjamin and, lastly, Kristeva. In the third chapter, the author interprets various works of art by 17 painters while in the fourth chapter, she provides the

readers with distinctive examples drawn from poetry and cinema. The fifth chapter focuses on a selection from her melancholy artworks as a painter. At the end of the study, she reaches the conclusion that the phenomena of body and melancholy have undergone a similar historical transformation, and she draws a striking parallel with their conceptualization in philosophy, literature, and plastic arts.

“Reading the Irish Family from Kristeva's Perspective: Lost Parents, Abject Children and Melancholy in Edna O'brien's *The Country Girls*, Patrick Mccabe's *Breakfast on Pluto* and Colm Tóibín's *The Blackwater Lightship*” is a doctoral dissertation completed by Kübra Kangüleç Coşkun for the department of English language and literature in 2017. The author eloquently expresses that the identity of Irishness and Ireland is established and portrayed as the passive female images constituted as objects rather than subjects. These images are promoted and reinforced by the English colonizers so as to rationalize their colonization of Ireland. In four chapters, the study explores the profound impact of the colonial history on later generations of the Irish land along the axis of the Irish collective and cultural memory and examines the England-Ireland politics from the perspective of the Irish folks. The author scrutinizes the main characters of three different novels by three writers through employing the theory of Kristeva regarding the concept of subjectivity and the role of the mother in the psychosexual development of the child.

“Melancholy in the Western 19th Century European Literature and Painting” is a master’s thesis written up by Ömürhan Alptekin for the institute of fine arts in 2018. The author investigates the configurations of melancholy in literature and paintings of the 19th century. Though melancholy has an elusive and unstable nature, it acquires a new poetic meaning particularly in the field of paintings and literature with the coming of 19th century. In three chapters, the study examines the concept of melancholy and its thematization in the selected works. The first chapter traces the history of melancholy in Western Europe in the eras of Renaissance and the Enlightenment, whilst the second chapter is centred on the transformation in the perception and interpretation of the concept in the 19th century Europe along with the manifestation of melancholy in the artworks of the age. The third and last chapter analyses the melancholic elements in the selected works of the Pre-Raphaelites, William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti. The researcher concludes that the configurations of melancholy in literature and the art of painting differ in accordance with each age as the nature and explanation of melancholy changes with each period. With the emergence of modernism in the 19th century, artists tend to develop and display personality traits related to introversion and primarily deal with their emotions in their works. That constitutes the chief reason for the portrayal of primitive and subjective emotions in the artwork of the age. To this end, the researcher scrutinizes five paintings by Rossetti and five by Hunt, and four others by Millais besides 52 works by various artists.

“Melancholy as Artist’s Perception: Black Bile and Reverie” by Ahu Akgün Aygöl is a master’s thesis submitted to the faculty of fine arts in 2018. In three chapters, the study explores the relationship between melancholy as a state of mind and artistic creativity. The first chapter concerns the correlation between the perception of the artist and artistic production. The second chapter explores the definition of melancholy in the Ancient Greek, medieval ages, and the contemporary world whilst pointing to the constructive characteristics of melancholy. The third and last chapter of the study offers a selection of the author’s own paintings, 26 works in total, besides 21 works by myriad artists provided in previous chapters. The study concludes that the artist, the art object, and the viewer share a discourse formed by the emotions and sensations.

“Aesthetic Transformation and Functional Displacement of Melancholy: The Analysis of the Melancholic Persona in the Selected Works of Eighteenth-Century Poets” is a doctoral dissertation submitted by Öznur Yemez to the department of English language and literature in 2018. The researcher suggests that the dark melancholy men of letters experience in the symbolic is transposed and transformed into the white melancholy in the semiotic through the acts of negation and sublimation, and she defines this aestheticized form of melancholy as leucocholy. In six chapters, the study explores the representation of melancholy states in selected four narratives, two of which belong to female poets and the other two to male poets whilst examining the subjective experience of the melancholic authors. Based chiefly on the theory of Julia Kristeva regarding the bond between the melancholic writer and melancholic writing, the dissertation leads to the conclusion that the female subject fails to overcome her melancholy in the symbolic along with the semiotic whereas the male subject ultimately triumphs over his melancholy.

“Melancholy in the Stories of the 1950’s Generation Female Storytellers (A Study in the Framework of Greimas’ Actantial Model)” is a master’s thesis submitted by Zinnet Gündüz to the department of Turkish language and literature in 2019. The study deals with the impact of the politics and economy of the 1950s on the social and cultural milieu of the writers widely known as the generation of the 50s. Against this background, the author scrutinizes the selected stories of Nezihe Meriç, Tezer Özlü, and Tomris Uyar in relation to the melancholic atmosphere, melancholic diction, and tone, adopting the approach of Algirdas Julien Greimas’s actantial model. She argues that the politics and economy of the period nourish this melancholic atmosphere pervading the diegesis in the stories. To this end, she accordingly provides a basis for comparison of the works under examination. The study is composed of three chapters. The first chapter explores the history of melancholy, the symptoms of melancholy, the representations of melancholy in literature, melancholy states, and associated terms (modernism, estrangement, and existentialism). The second chapter focuses on the political and sociocultural environment in the 1950s, the generation of the 50s, and the literary culture that prevail in the period whilst the last chapter provides the textual analyses of the narratives with reference to the actantial model.

The researcher investigates nine stories by Meriç, five stories by Özlü, and, lastly, seven stories by Uyar in the study. She concludes that the melancholy in the narratives is mostly induced by the Freudian loss of the object, and tragically ends in suicide, particularly in the works of the two authors, Özlü and Uyar.

“Melancholy in the Architectural Texts Published in the journal *Mimar /Arkitekt: 1931-1941*” by Neslihan Glosset is a doctoral dissertation submitted to the department of architecture in 2019. The author examines the narratives published in the journal for a decade so as to trace the melancholic elements and discourse. Three main chapters make up the study: the first chapter concerns the history and conceptualization of melancholy before and after Freud whilst the second chapter focuses on the construction and evolution of the Turkish architecture and the search for a national identity in this process. The last chapter gives a comprehensive discourse analysis of the narratives in relation to the concept of loss, identification of the melancholic loss, anger, ambivalence and self-reviling, and the non-representable Thing. The study arrives at the conclusion that the narratives under examination indicate and signify emotional outbursts that have never been revealed so far, and these emotions are manifested as the feelings of being victimized, demanding for rights, anger, admiration, euphoria, and utter contempt for the Turkish architects that have just come from Europe and their architectural product. This contempt is directed against the Turkish architects fetched from Europe, not the foreign ones. To this end, the author deploys the theories of Freud, Kristeva, Butler, and Vamik Volkan in the study.

“Loss and Melancholy in *Head-on* (2004)” is a master’s thesis completed by Merve Çağla Dinçer for the department of cultural studies in 2019. The author explores melancholy, mourning and loss in relation to migration in Fatih Akin’s cinema. The study is composed of four main chapters. Under three subtitles, the first chapter traces the history of melancholy in a chronological order while the second chapter discusses the concept of melancholy in relation to migration and labour migration, and their portrayal in Akin’s cinema. The third chapter provides the analysis of the movie *Head-on* and a comparison of the female and male protagonists, Sibel and Cahit, on the axis of melancholy as a feeling. The last chapter summarizes the findings and arrives at the conclusion that there appears an interaction between migrant identity and melancholy. At the core of melancholy is the binary identity of the immigrants intricately woven with loss.

“Escape from the Modern World: Freedom and Melancholy” is a master’s thesis written by Sercan Dağlı for the department of sociology in 2019. The author argues the concept of melancholy within the framework of dystopian narratives and individual freedom while investigating the fundamental characteristics of the romantic movement co-existing with modern thought. The study focuses on the meanings and explanations of truth, nature, and history in traditional, modern, and romantic sense. It demonstrates the impossibility of freedom in the

modern world and the impact of this situation on individuality whilst expounding it the chief cause of melancholy states. The thesis is composed of five chapters. The first chapter makes a general introduction to melancholy and aims of the study while the second chapter provides the readers with a conceptual and theoretical framework of truth, nature image and history from antiquity to modernity, the romantic world, dystopian narratives as critique of modernism, and examples of dystopia as *Brave New World* and *Fahrenheit 451*. The third chapter concerns the issue of freedom along the axis of individuality and sociability, consumption and production concerning Comte, Durkheim, Weber, Mills, Giddens, Foucault, Simmel, and Riesman. The fourth chapter is about the romantic reaction, the relationship between modernism and melancholy, history of melancholy, examples of melancholy, the analysis of melancholic existentialism in dystopian narratives, and melancholy and revolt, referring to Rousseau, Schopenhauer, Dostoyevsky, and Nurettin Topçu. The last chapter summarizes the findings, underlining the fact that the thesis is merely theoretical.

“Melancholy as an Aspect of Third World Literature” is a master’s thesis submitted by Ayşen Deniz Topraktaş Varan to the department of comparative literature in 2019. The author delves into the concept of melancholy in the narratives of four selected works belonging to the Third World literature. She initially provides readers with an explanation of the Third World literature with reference to the theories of Fredric Jameson and Ahmed Aijaz, and subsequently specifies the countries categorized as the Third World. She investigates four works from among these countries regarding melancholy and aspects of melancholy, such as loss, the uncanny, and obsession. Orhan Pamuk’s novel *The Black Book* and Aslı Erdoğan’s collection of stories, *Mucizevi Mandarin* from Türkiye, Ayelet Gundar-Ghosen’s novel *Waking Lions* from Israel, and Sadık Hidayet’s novella *The Blind Owl* from Iran are analysed within this context. She infers that melancholy is not an essential attribute for the First World literature, as it can also be determined in the Third World literature, which clearly contradicts Jameson’s theory. It is not possible to claim the presence of a singular Third World literature, either.

“The Scrutiny of the Novel *Mai and Siyah* in the Context of Melancholy Theme and Creativity” by Uğur Ermez is a master’s thesis completed for the department of Turkish literature in 2020. The study examines the earliest modern Turkish novel, *Mai and Siyah* by Halid Ziya Uşaklıgil within the framework of melancholy, creativity, evil, and melancholic elements and symbols. Foregrounding Kristeva’s theory regarding the relationship between narcissistic melancholy and creativity, the author explores the novel in terms of the characteristics that distinguish it from the previous ones. These unique features are explained as form, content and diction/style and are discussed with regard to the disparity between the conventional creativity and modern creativity as well as the concepts of intertextuality and melancholy. The concept of evil is elucidated and the evil characters in the novel are analysed in accordance with the abject

theory of Kristeva. Thus, the author examines the ways the evil characters differ from the other ones in Turkish novel. The study is composed of five main chapters along with an additional chapter that provides readers with a bibliography.

“Marc Nichanian's Dead Witness Revisited Through “Mourning and Melancholy”: From Historical Loss to Structural Lack” by Sesil Artuç is a master’s thesis submitted to the department of sociology in 2021. In seven chapters, the study deals with the theory of Marc Nichanian in comparison to Lacanian psychoanalysis and chiefly argues such concepts as mourning, melancholy, disintegration of language and death of the witness along the axis of historical loss and structural lack. The author notes that Lacanian theory helps reformulate the concept of mourning. The first chapter serves as a preliminary to the teachings of Nichanian and how the researcher decided to study his theory while the second chapter focuses on the concept of genocide as a historical and legal term. The third chapter concerns the death of the witness and the interdiction of mourning under subheadings as event without witness, testimony as monument and mourning the catastrophe. The fourth chapter deals with the concepts of mourning and melancholy whereas the fifth chapter deals with the transformation of historical loss to structural lack. The sixth chapter offers the teachings of Nichanian and his conceptualization of mourning between loss and lack in relation to the genocide whilst the last chapter summarizes the findings of the study. The author does purely theoretical research.

“An Analysis of Ian McEwan's *The Child in Time*, Tom McCarthy's *Remainder* and Julian Barnes' *The Only Story* as Narratives of Memory and Melancholy” by Muhammed Miraç Ceylan is a master’s thesis submitted to the department of English language and literature in 2021. In the study, the author explores the concept of melancholy within the context of memory. These two phenomena are interwoven with time and hope in the first novel while intermingled with simulation and affect in the second novel. In the last novel, the two are intertwined with loss, love, and recollections. The characters are represented to have experienced a kind of loss in the three novels and they follow a different path to manage and overcome these states related to melancholy and mourning. The thesis is composed of four chapters and the author chiefly applies the theories of Bergson and Žižek with regard to memory and Burton, Freud, Derrida, and Klein while providing a critical and comparative reading of the selected works.

“The Collective Melancholy of Anatolian Alevism: The Tyranny of the Image that cannot be Sacrificed” by Volkan Kılıç is a master’s thesis written about anthropology for the department of cultural studies in 2021. The study focuses on the collective melancholy of the Anatolian Alevi who have been othered and stigmatized due to their religious beliefs and practices. The author suggests that what the Alevi experience in the historical context is not collective mourning as a response to a form of conscious loss but collective melancholy. To this end, he analyses the traditional cultural practices of the Alevi, taking into consideration their clothing styles, religious

rituals, and everyday language. The study is designed as five chapters. The first two chapters deal with the transformation from the tragic into the traumatic and the difference between melancholy and mourning whilst the third chapter centres around the spatial and temporal dimensions and the memory of the melancholic rituals the Anatolian Alevis perform. The fourth chapter examines the myth of Karbala, the ontology of memory and the act of remembering while the fifth chapter investigates the concept of acedia the Alevis are afflicted with. The author concludes that for Alevi communities, melancholy is the national and cultural identity through which they can define themselves; in this respect, it is not simply the consequence of the failing mourning process.

“Melancholy, Hysteria and Paranoia in Turkish Novel (1860-1946)” is a master’s thesis completed by Muhammed Emre Uçar for the department of Turkish language and literature in 2021. In three main chapters, the author investigates three related concepts, melancholy, hysteria and paranoia in selected Turkish novels and provides a gender-based analysis of the characters. In the first chapter, he examines the melancholy of six female characters in *Sergüzeşt*, *Pakize*, *Zehra*, *Eylül*, *Heyula*, and *Sevda Peşinde* and five male characters in *Meşakk-ı Hayat*, *Eylül*, *Yaban Gülü*, *Dudaktan Kalbe*, and *Son Menzil*. In the second chapter, he deals with hysteria in seven female characters in *Hayal ve Hakikat*, *Zehra*, *Aşk-ı Memnu*, *Bir Akşamdı* and *Kıskanmak*. In the third chapter, he scrutinizes the selected characters in *Çengi*, *Siyah Gözler* and *Denizin Çağırışı* with regard to paranoia. The author offers readers and other researchers a very comprehensive psychoanalytic reading of the narratives and characters.

“Genius and Melancholy: A Distinctive Subjectivity Form from Ancient Greek to Modern Times and the Birth of Musical Genius” is a doctoral dissertation written up by Emre Tarı for the department of musicology in 2022. The author offers a purely theoretical discussion of the history of melancholy beginning with the Ancient Greece and examines the relationship between melancholy and musical genius. He specifically emphasizes that the study lacks in a coherent research argument. Expounding melancholy and genius as two distinctive forms of subjectivity, he traces the historical transformation of these concepts through the ages. Deeming genius as a crucial component in collective imagination and melancholy as the subjective ontological status of the individual, the author sheds light on the relationship between two phenomena. The dissertation is divided into eight chapters. The chapters are respectively about the Ancient Greece and Hellenistic period, Middle Ages, Renaissance, Baroque period, Romantic era, music, genius and melancholy and conclusion that sums up the discussions and findings.

“Loneliness and Melancholy in Paintings” is a study completed by Serdar Dartar for proficiency in art in 2022. Written in Turkish language for the program of art and design, the dissertation comprises two principal parts as theory and practical application. The theoretical chapter discusses the concept of melancholy along with its historical transformation and diverse

interpretation, dissecting the two terms, loneliness and melancholy as an aesthetic element or the art object in literature and cinema. The manner in which the two concepts are visually presented and represented in the art of painting is accordingly analysed in a systematic manner. The application chapter provides a clear demonstration of the two terms in the selected paintings. The researcher scrutinizes 41 paintings in total; the 22 of which belong to him.

“Melancholy as a Theme in Giorgi de Chirico’s Early Metaphysical Paintings (1910-1915)” is a work submitted by Berhan Özdemir Eroğlu for the master’s degree in cultural studies in 2022. The researcher examines the selected paintings of Chirico regarding the concept of melancholy, using historical-biographical criticism and the device of intertextuality in paintings, referring to Arnold Böcklin and Friedrich Nietzsche, the two intellectuals who provided the Italian painter with artistic inspiration. Of a melancholic temperament himself, Chirico reflected his melancholy states in his works of art in various forms, such as the subject-matter and at times as the visual attributes. The works the artist entitles melancholy and that reveal his melancholy despite bearing another title are selected for a close and careful scrutiny. Providing the readers with a chronological framework for melancholy over the ages, beginning with the ancient Greece, and demonstrating how melancholy has been represented in the history of art, the researcher examines 22 paintings by de Chirico along with 24 other works in relation to the artist.

With an overall look at the graduate works on melancholy studies done in Türkiye between 2005 and 2022, it might be suggested that melancholy is a subject that has great appeal to researchers specializing in the spectrum of fine arts. Precisely, female researchers tend to choose melancholy as a subject in their works. Melancholy is mainly studied in relation to other associated terms as loss, mourning, depression, hysteria, trauma, love, memory, creativity, paranoia, and gender. These studies are chiefly written in Turkish language while the subject is predominantly the focal point for the master’s theses. Regarding the genres of the literary narratives studied, the researchers primarily prefer the novel and drama as the primary forms. For instance, in philology, melancholy is studied particularly for the comparative analysis of British, Turkish or/and American novels. In this regard, graduate works on melancholic elements in poetry whether British, American, or Turkish is not satisfying in number. Overall, melancholy is a relatively recent field of study for the Turkish academics and scholars.

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