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OSMANLI KÜLTÜREL HAYATINDA HAYVANLARIN YERİ VE ANLATILARDAKİ İŞLEVİ

Meliha Nur ÇERÇİNLİ*

Öz

Hayvanlar, hayatın birçok alanına katkı sunarlar. İnsanı merkeze koyan bir anlayış çerçevesinde bu gerçekliğin kolaylıkla kabul edildiği, şartlara ya da bakış açısına göre değişmediği görülmektedir. Nitekim beslenmeden iş gücüne, bilimden ekonomiye kadar birbirinden farklı ve geniş bir yelpazede hayvanların varlık gösterdikleri ortadadır ve bu varlığın sağladığı fayda, tarihin her safhasında insanoğlunun hayatını kolaylaştırmıştır. Bu bağlamda çok sayıda bilimsel ve sosyal araştırma konusunun öznesi oldukları ve özellikle modern toplumlarda her türlü haklarının korunması farkındalığı ile beraber insan hayatına katkı sunan bir yan unsur olarak daha az yer aldıkları görülmektedir. Hâl böyleyken hayvanların sahip oldukları bu önemin, insanların edebiyat dünyasına yansımaları mümkün değildir. Nitekim kadim zamanlardan günümüze kadar kaleme alınan hikâye, roman ve şiirlerde hayvanlara ait birtakım özelliklerin zikredildiği, görsel sanatlarda bazen bir insan gibi resmedildikleri bazen de insanı tarif eden sözcüklerle tasvir edildikleri dikkat çekmiştir. Bu makalede hayvanların yaşama katkılarının, insanın düşünce dünyasındaki yansımalarını seyretmek için bir kapı aralamak amaç edinilmiştir. Bu bağlamda hayvanların XIX. ve XX. yüzyıllarda Osmanlı kültürel hayatında nasıl yer edindikleri incelenecek ve hayvan anlatılarının işlevselliği üzerinde durulacaktır. Özellikle maarif merkezli basın mensupları ve eğitimcilerin hikâye, roman ve risaleleri kaynak olarak kullanılacaktır.

Anahtar Kelimeler: Osmanlı, Toplum, Hayvan Anlatıları, Kültürel Yaşam.

The Role of Animals in Ottoman Cultural Life and Their Function in Narratives

Abstract

Animals contribute to many areas of life. It is seen that this reality is easily accepted within the framework of an understanding that puts people at the center and does not change according to conditions or point of view. As a matter of fact, it is obvious that animals exist

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in a wide range of different areas, from nutrition to labor, from science to economy, and the benefits provided by this existence have facilitated the lives of human beings at every stage of history. In this context, it is seen that they are the subjects of many scientific and social research topics and that they are less included as a side element that contributes to human life, especially in modern societies, with the awareness of the protection of all their rights. This being the case, it is impossible for this importance of animals not to spread to the human literary world. As a matter of fact, it has been noted that some characteristics of animals are mentioned in stories, novels and poems written from ancient times to the present, and in visual arts, they are sometimes depicted as a human, and sometimes they are depicted with words describing humans. The aim of this article is to open a door to watch the reflections of animals' contributions to life in the human world of thought. In this context, how animals took their place in Ottoman cultural life in the 19th and 20th centuries will be examined, and the functionality of animal narratives will be emphasized. Especially, stories, novels, and pamphlets of education-centered press members and educators will be used as sources.

Keywords: Ottoman, Society, Animal Narratives, Cultural Life.

Introduction

The multifaceted contributions of animals to the human journey of survival are of great importance, regardless of historical processes and social differences. In addition to the context of cause and effect, the modern perspective's act of "rereading past knowledge" has prompted the examination of the relationship between humans and animals beyond a hierarchical positioning. The structure of this relationship, shaped by the conditions of nature, has served to reinforce the human's role as the authority over animals and has created a repetitive, mental image. In this regard, there is a need for many studies that focus on animals based on their own life and intrinsic significance.

Today, the ways animals live, how they are used by humans, their contributions to trade and science, and especially how they have disappeared from cities with modernization, as well as how they are positioned according to anthropocentric viewpoints, are being examined in a multidisciplinary manner. Among the prominent works in this field, Berger's well-known article *Why Look at Animals* has opened new horizons. The author draws attention to the objectification of animals by humans, seeing them as passive objects from an anthropocentric perspective. Another notable work is George Orwell's famous book *Animal Farm*,

which personifies animals and narrates human behaviors through animal characters. Other remarkable works highlighting human intervention in animal existence include Richard D. Bach's *Jonathan Livingston Seagull*, Susanna Tamaro's *The Tiger and the Acrobat*, Paul Auster's *Timbuktu*, Jack London's *The Call of the Wild* and *White Fang*, Anna Sewell's *Black Beauty*, Mikhail Bulgakov's *Heart of a Dog*, and Eric Knight's *Lassie Come-Home*, among many others. (Auster, 2000) (Bach, 1970), (Tamaro, 2017), (Kuru, 2022, pp.49-51).

A retrospective look at animal narratives from a historical perspective also draws attention to works in different forms that serve as sources for the present day. At this point, it is necessary first to mention two significant factors shaping people's perspectives on animals. These two factors, which are highly important in constructing cultural memory, are "geography" and "belief." Thus, in the first part of this study, narratives about animals in sacred texts and the geography of Anatolia will be covered, while the following section will focus on the functionality of animal narratives.

The way animals were portrayed in Ottoman literature during the 19th and 20th centuries is quite significant in terms of revealing the society's view of animals at the time. In this context, narratives featuring animals, whether found in textbooks or magazines, provide data that can help elucidate cultural life. Therefore, the study will draw on various literary works such as stories, poems, and novels, examining how animals are reflected in the written language and focusing on their visual representations.

1. Animal Narratives From The Perspective of Geography and Belief

The attitudes of people toward animals are a reflection of how they position them within their own worlds of thought. Both religious teachings and tradition play a significant role in shaping this image of animals. Various types of animals are mentioned in holy scriptures—the Torah, the Bible, and the Qur'an. In Armutak's study concerning animal rights, the presence and representation of animals in sacred texts were examined. Including these findings is meaningful in showing how animals

are expressed as symbols or motifs in religious texts. In the Torah, for example, the term “hayyah” (living being) is generally used for animals, and the concept “bair” (beast of burden and general species) is also present, while “behemah” is chosen to specify four-legged animals. It is stated that 122 animal species are mentioned using 155 words. Among the specifically noted animals in the Torah are “cattle (bull, ox, buffalo, cow, calf), horse, antelope, gazelle, roe deer, deer, tiger, monkey, donkey, mule, wolf, bat, bear, hippopotamus, cat, goat, mountain goat, camel, sheep, ram, dog, hound, rabbit, zebra, pig, wild boar, lion, fox, hedgehog, badger, rhinoceros, mole, mouse, elephant, marten, hyena, leopard, quail, whale, dolphin, raven, seagull, sparrow, hawk, eagle, ostrich, cuckoo, owl, swallow, crane, cormorant, vulture, partridge, chicken, kestrel, heron, kite, rooster, phoenix.” Aside from these, there are also mentions of “viper, crocodile, lizard, chameleon, salamander, penguin, seal, cobra, frog, dragon, sea monsters, giant snakes, locust, scorpion, spider, bee, snail, caterpillar, gecko, fly, flea, louse, butterfly, various winged insects, leech, coral and sponges.”

In contrast to the Torah, it is stated that there are fewer animal portraits in the Psalms. These species are “lion, cattle (ox, bull, calf, wild ox, calf), deer, horse, wild donkey, goat, snake (viper), wild animals, land monsters, rabbit, dog, fish, bird, sparrow, crow, stork, quail and locust.”

The Bible, central to Christianity, prominently features symbolic animals, with the lamb, sheep, and fish receiving particular emphasis. While less frequent, motifs of horses, lions, camels, cattle (calves, oxen), pigs, dogs, foxes, wolves, donkeys, goats, roosters, crows, pigeons, snakes (adders), scorpions, locusts, flies, and dragons also appear. As Armutak notes, these animal symbols serve to convey religious and moral messages, reflecting the cultural context in which the texts were written (Armutak, 2008).

The Quran features numerous animal references, often within narratives that convey moral and spiritual lessons. These include the wolf in the story of Prophet Joseph, the hoopoe bird that served Prophet Solomon, the fish in the narrative of

Prophet Jonah, the dog of the Seven Sleepers, the ant in the story of Prophet Solomon, and the elephant of Abraha, a sixth-century Yemeni ruler who led an army against Mecca (Ayan Nizam, 2013; Behçet, 2023, p.5; Şentürk 2023). Scholars argue that the specific naming of animals in the Quran underscores their significance, while the absence of derogatory language towards them in any verse reflects a respect for their intrinsic value (Bor, 2020, p.106).

Beyond the holy scriptures, the value given to animals in Anatolian geography is reflected in literature; animals have been positioned as heroes in legends and epics. In visual arts, especially miniatures, motifs, sculptures and tombstones, calendars, and person and place names, animals have appeared as figures (Cansız, 2021, p.188).

In this context, when examining the Orkhon inscriptions, it is notable that animal names are found in the calendar used by the Turks. This calendar is called the “Turkic Calendar of Twelve Animals.” Once the twelve animal cycle is completed, the sequence restarts. In the calendar, which is named according to the characteristics of animals, the years of the monkey, rabbit, chicken, snake, sheep, and ox are described as particularly challenging compared to other years. For example, the hardness of the chicken’s beak is considered a sign of the approaching cold weather, and the snake licking sand in winter when it finds nothing to eat is interpreted as a sign of drought (Külcü, 2015, p.3).

Apart from the symbolization of animals, it is seen that in both verse and prose genres, they are expressed in a privileged manner. This mode of expression often forms the foundation of works written in the language of animals, which play a significant role in transferring ancient culture. Many works on this subject will also be addressed in this study. Sheikhi’s *Harname*, written during the reign of Ottoman Sultan Murad I, can be mentioned in this context. It is unknown to whom Sheikhi addressed and presented this work, as he complained about his environment and era. The book tells the story of a donkey that suffers under the burden of carrying loads and, admiring the lives and horns of oxen, ends up miserably lamenting, “I wished

for horns, but lost my ears.” In fact, Sheikhi alludes to unfortunate events that happened to them in real life (Timurtaş, 1981, pp. 21-43).

In works featuring animals, sometimes a single animal species is specifically highlighted. Birds, in particular, have been a prominent subject. In this regard, Gulshetri, celebrated as the pioneer of Turkish fable literature in Anatolia, translated Feridüddin Attar’s *Mantiku’t-Tayr* into verse. This didactic work explores the philosophy of unity of existence. The story, which actually symbolizes people with different characters as birds, tells of their journey, led by the hoopoe, to reach the sovereign Simurgh believed to live beyond Mount Qaf. After overcoming difficulties, the thirty birds discover that Simurgh is none other than themselves (Merhan, 2007, p.103). Incidentally, “si-murg” in Persian means “thirty birds.” Other works inspired by *Mantiku’t-Tayr* include *Lisânu’t-Tayr* (Ali Shir Nevaî) (Bulut, 2017, p. 30), *Gulshen-i Simurgh* (Zaifi Pir Mehmed b. Evrenus b. Nureddin), *Ravzatu’t-Tevhid* and *Simurghname* (İbrahim Gülshenî). Additionally, various works such as Mahmud Kashgari’s famous *Diwan Lughat al-Turk* (Compendium of the Turkic Dialects) *Kutadgu Bilig*, *Dede Korkut Stories*, *Gulistan*, *Mahzen-i Esrar*, *Khosrow and Shirin*, *Kalila and Dimna*, *Manaqib al-Arifin*, *Masnavi*, *Hayatü’l-Hayvan*, and *Envâru’l-Ashikin* feature symbolic use of birds such as goose, duck, crane, pintail, partridge, nightingale, swan, peacock, pigeon, magpie, wagtail, parrot, crow, pheasant, and various species (Eskigün, 2006, p. 11).

Many legendary birds are also mentioned in classical Turkish poetry. The Simurgh, Huma, Kaknus, hoopoe, and salamander bird are some of these. Moreover, birds ranging from the nightingale to the crow, from the stork to the raven, are present in the narratives of poets. In the work *Hurshid and Ferahshad*, which Sheyhoglu Mustafa dedicated to the Seljuk Sultan Süleyman Shah, birds such as the nightingale, pigeon, and dawn bird are also featured.

*“The nesteren rose had made a smile,
Various nightingales had composed melodies,
Pigeons had arranged the rebec,*

*The lutist had captivated souls with the harp,
Every river flows as if abundant,
Animal water in the emerald canal,
Dawn birds were constantly singing,
The night was the confidant of every secret, the dew,
Appeared at the end of Rabi' al-awwal” (Uzluk, 1969, p.82)*

Beyond birds, horses hold a significant place in Turkish narratives. Mahmud Kashgari's *Diwan Lughat al-Turk* portrays horses as human companions, attributing to them qualities of intelligence and understanding. In *divan* poetry, the horse is a central motif, even giving rise to a distinct literary genre, “rahshiyye,” (the last part of the poem in which horses are praised) dedicated to its praise. Legendary steeds, such as Ashkar (the name of red horse) of Hamza (Prophet's uncle), Düldül (the name of white colored, usually female horse) of Ali (Prophet's cousin), and Rahsh (the name of visually and aesthetically striking, beautiful horse; Rahshiyye comes from Rahsh) of Zaloğlu Rüstem (a legendary hero in Persian folk tales), feature prominently in numerous poems (Kaya, 2017).

*“Who remembers Rüstem's Ashkar, born of a demon,
While seeing so many thoroughbred horses still?
I was Hamza's Ashkar, born of a fairy,
Ali's Düldül, the name that made him famous.”*

In *Divan-ı Eshar*, Mehmet Memduh Pasha references the character of Mecnun, noting that he shared a deep bond with animals, to the extent that birds made nests on his head in the desert. Additionally, in the same work, Mehmet Memduh Pasha mentions a species of animal believed to live in fire, the salamander (Şahin, 2012, p.59, 119).

It is not only the writers and poets native to Anatolia but also those passing through the region who have written about animals. Travelers who visited the Ottoman geography often included animals as secondary elements when describing the places they encountered. In these works, animals are typically categorized into groups such as dangerous, familiar, beneficial, exotic, or legendary. Furthermore,

classifications such as “farm animals,” “dogs,” and “charismatic giant animals” are also observed (Özmen, 2020, p.75).

2. Functional Aspects of Animal Narratives

Animals have held a significant place in Ottoman cultural life. As previously mentioned, this importance is reflected in many areas, ranging from literature to the arts. However, animals are not only mentioned in narratives to add aesthetic value or create variety. When considered from a functional perspective—whether in a poem or a story—their inclusion points to an underlying “desire to teach.” Even in narratives where animals are introduced by their physical characteristics, the aim of helping humans understand the world and make sense of existence is evident. Considering that animal stories often have a “moral lesson” or didactic mission, their role as effective figures in informal education becomes apparent.

As protagonists in educational stories, animals have served as significant instruments in capturing children’s attention, fostering love for animals, and transmitting societal values. Stories with animal protagonists have been especially beneficial in children’s education, aiding in the acquisition of knowledge about animals, overcoming animal-related fears, learning about ecological balance, and gaining environmental awareness (Kurt, 2020, pp.227-239). Furthermore, animals are believed to facilitate learning from various perspectives, as research shows that children tend to establish emotional bonds more easily with animals than with humans. The primary reason for this may lie in the smaller size of animals compared to humans. A study on the impact of stories featuring animal figures on children’s learning revealed that such narratives tend to leave a more lasting impression on children’s minds (Okur, 2014, p.14-15).

In this context, animal narratives were included in both textbooks and extracurricular teaching materials within Ottoman education. Particularly during the period of modernization, the question of which factors needed to be incorporated to make education more effective emphasized the importance of imagination in facilitating effective learning. Therefore, animals were chosen as subjects for

conveying human traits, and through their tangible existence and imagery suited to fictional texts, they were utilized as mediators in the transmission of knowledge.

2.1. The Fable Tradition and Animals in Translated Works

When discussing the functionality of animal narratives, the significant contributions of animal tales to the organization of knowledge cannot be overlooked. From a terminological perspective, it should be noted that stories and legends told from the perspective of animals, which are passed down orally to subsequent generations, are referred to as “fabula” in Latin, “fable” in French and English, and “el-ḥurāfa” in Arabic. There are various views on the historical origins of this genre. It is claimed that the Greeks were the first people to create stories in the language of animals, with the earliest examples found in the works of Aesop or Hesiod. On the other hand, it has also been suggested that these stories were first told by the Indians, and that the true source of these tales lies in ancient Egypt, which, through cultural interactions, was passed on to Greek and Indian literature (Çiftçi, 1999, pp.25-33).

These tales, which have an entertaining mission in both adult and children’s education, are primarily intended to teach through moral instruction. It is well known that animal stories hold an important place in children’s minds and encourage them to think in new ways. One significant study in this regard is attributed to Osman Rasih Efendi. The importance he placed on these stories is described in the preface of his book “Animal Tales for Sharpening the Minds” (*Menâkıb-ı Hayvan Bera-yı Teşhîz-i Ezhan*). In this translated work, Osman Rasih Efendi states that he wrote it not for profit but to serve the children of his homeland. This work is noteworthy for its social utility, reflecting the aim of an intellectual of the period to contribute to society. As a critique of the existing educational system, he pointed out that in children’s scientific education, unconventional methods were not being employed to develop their minds with basic knowledge. He also emphasized that, unlike in Europe, animals were not used as a means to instill effort, progress, love, and affection in children. He drew attention to the fact that in Europe, books containing tales of animals were read and memorized to improve both the morals and

intellectual development of students. In 1831-1833, he himself had memorized such stories while studying at the *Mekteb-i Tıbbiye-i Sahane (Imperial Medical School)* and later translated them from French under the command of Hasib Pasha in 1876), intending to present them for the service of children. He hoped that these amusing, entertaining, and wise stories would help prevent ignorance (Osman Rasih Efendi, 1294 (1878), pp.2-12).

Similarly, in *İksir-i Elifba-yı Osmanî*, Mihran Apikyan also resorts to animal stories: “O children, who would be good to save the lion from its current state? Could it not be the tiny mouse passing by?” (Vicir, 2022, p.238).

Recaizade Mahmud Ekrem, one of the renowned Tanzimat era authors familiar with Western literature, also holds an important place in animal narratives through his translations. In the 1879 edition of the *Hazine-i Evrak* journal, he discusses how his desire to translate La Fontaine arose, noting that he found La Fontaine’s language fluent and natural. In the preface of the work, he states that one day, in search of a fun book to alleviate his boredom, he came across La Fontaine’s works and was captivated by both the narrative style and the construction of reality in the tales (Aragöz, 2015, p.355). In the fables translated from La Fontaine, animal metaphors in the genre stand out. For example, in *Naçiz*, the metaphor “False friends resemble wandering birds: they come in the good seasons, and leave when the season turns bad” highlights the importance of choosing one’s friends wisely (Doğramacıoğlu, 2010, p. 248).

Shinasi’s Tercüme-i Manzume is another work that includes La Fontaine’s translations. The bilingual, numbered format of the book suggests that Shinasi’s focus on the fable genre may stem from his desire to point out the commonalities between Eastern and Western literary traditions (Şen, 2020, pp.93-97).

In *Nuhbetü’l-Etfal*, published by Dr. Mehmed Rüşdi Bey from Kayseri, various moral teachings are presented in stories such as “The Fox and the Wolf,” “The Lion and the Mouse,” “The Cat and the Mouse,” and “The Ant and the

Grasshopper.” The story of “The Fish that Went to the Sea” is an appropriate example of this:

“There was a large fish in a river, and there it ruled over the small fish, some of which it ate, and some of which it seized. For in that place there was no fish larger than itself. One day, becoming arrogant, it said, ‘Why am I staying in such a place with such strength? What I deserve is the Great Ocean.’ and it flowed with the current to the sea. In the vast sea, it saw large fish that would swallow it in one bite. Repenting of what it had done, it quickly turned back and reached its old homeland with a thousand troubles. This is an example that in some places we seem big to ourselves and become arrogant, but when we go to the side of the great, we understand our measure. It is famous that ‘There is an elephant bigger than the camel!’ and it is better to be a scholar and great among the small than to be ignorant and small among the great.” (Mehmet Rüşdî, 2009)

The political elite of the Ottoman Empire also placed significant importance on animal stories. From a historical perspective, *Kelîle ve Dimne*, translated into Persian by Hüseyin Vâiz-i Kashifi(d. 910/1505) under the title *Envar-ı Suheyli* (lights of the star of Suhayl) was eventually translated into Ottoman Turkish as *Hümâyün-nâme* (blessed- letter; book) by Alaaddin Ali Celebi after many years. The fluent narrative style in *Hümâyunnâme* earned Ali Celebi the position of the *kadı* (judge) of Bursa. The work was long praised and was even considered one of the most valuable prose works of the period (Akün, 1989, pp.315-318; Bülbül, 2017, pp.978-995).

Edhem Pertev Pasha, too, contributed to the tradition by creating an imaginary dialogue between a philosopher and a dog, first published as *Avavename* and later in *Mecmua-i Fünûn*. In this imagined scene, the dog, who is injured by a carriage passing through a picnic area, becomes the subject of a discourse that addresses the issue of removing dogs from cities in the name of civilization. Pertev Pasha’s approach, narrating this matter through the dog’s perspective, targets Şinasi, who had previously published an article on this issue. It can be said that by giving voice to one of the dogs slated for expulsion from the city, Edhem Pertev Pasha aimed to make people empathize with the situation of the dogs, making the text a significant example of dialogue between humans and dogs (Sümer, 2021, p.2638).

Muallim Naci, who went to the Island of Chios as the *Mektubî Kalemi Mümeyyizi* (Secretary of the Bureau of Correspondence), wrote the famous poem *Kuzu* (“The Lamb”), which is of considerable importance for understanding the state of the poet at the time (Balık, 2014, pp. 217-237).

If only I knew why this lamb is grieving;

Each lament pierces the heart?

Why does it run while crying out?

Has it been left without milk or companion?

Namık Kemal’s statements below regarding birds are also worth mentioning.

“What strange states pass through my heart like this bird. Those who live with love live happily no matter how they live, those who die for love die satisfied no matter how they die. You may now wonder how love arises. What do you need it for? Is there no love in your heart? Try to create it. Is there? Look around you. You will always see the lands as spring, the skies as dawn. Every leaf comes to life in your eyes, turns into a parrot. It tells you the secret and pleasure of your heart sweetly” (Namık Kemal, 2021)

It should also be noted that these animal tales, in which animals speak like humans and are often the protagonists, have been criticized by some circles for presenting incorrect examples and being unsuitable for children’s education (Karagöz, 2015, p.357). One of the leading pedagogues of his time, İbrahim Alaeddin Gövsa, opposed these criticisms and highlighted the importance of animals in children’s education. Gövsa argued that while a child would never believe that a raven or a fox could actually speak, they still need such extraordinary elements. According to him, children, when playing, assign personalities to their dolls and create a narrative structure. Under these conditions, children do not truly believe in the events they create. The incorrect ideas that harm a child’s memory stem from the adults around them. Ultimately, children grow by imitating them. The real concern should not be with fictional works but with these behaviors (Bakırcı, 2022, p. 5).

2.2. Animals in Scientific Publications

In the period of modernization within the Ottoman Empire, there was an observable increase in the treatment of animals in scientific-based works. Naturally,

these studies have a long and rooted history, and there are numerous works in which animals constitute the central subject. For instance, *Kitabül Hâyevan* by al-Jahiz, (Jahiz, 2011). *Hayat-ül Hâyevan* written by al-Demiri, (Demiri, 2018) and *Keshful Beyan an Sıfat-il Hâyevan* by Ibn Atıyya al-Afwi (Kireççi, 2020, p.585-586.) are encyclopedic works that could be considered pioneers in their fields. These works not only list animals in a categorical fashion but also discuss mythical creatures and offer various interpretations related to the philosophy of existence. In these books, the natural world, including plants and humans, is broadly discussed.

At the end of the 19th century, the fields of zoology and veterinary science gained significant importance in the Ottoman Empire, leading to the preparation of *baytarnames* (veterinary manuals). While these books predominantly contain information related to horses, they also address animal diseases. At the end of some sections, there are details about domestic animals, though in some cases, this information is omitted (Eliaçık, 2013, p. 10). Additionally, educational reforms were carried out to prevent animal diseases, with scientific steps taken in this regard. One key aspect of these reforms was bringing knowledgeable individuals from Europe to the Ottoman Empire and sending promising students to Europe for further studies. It is also worth recalling that two Italian doctors, Valli and Buçoni, were invited to combat cattle plague.

In 1875, the School for Teachers(*Menşe-i Muallimin*) was established, where *İlm-i Hayvanat* (Zoology) was taught under the *Ulum-u Tabiyye* (Natural Sciences) section. Similarly, in 1879, *İlm-i Hayvanat* courses were introduced in the 2nd and 3rd years of the Pharmacy School (*Eczacı Mektebi*) (Ergin, 1977, pp.656-657,717).

In 1884, the Veterinary Surgery School (*Baytar Ameliyat Mektebi*) was established, and the Belgian veterinarian Dezutter was brought in. Veterinary professionals such as Zoyiros Pasha and Adil Mustafa Bey were sent to Europe to expand their knowledge, with the necessary support provided (Özlü, 2012, p. 246). In continuation of this period, Subhi Edhem's Veterinary Terms (*Nevsal-i Baytari*)

also deserves attention as an important historical work related to veterinary science. In 1865, *Hekimbaşı Salih Efendi* translated the animal and plant sections of Arendts' *Éléments d'histoire naturelle et de technologie à l'usage de la jeunesse* into Ottoman Turkish under the title "Science of Animals and Plants" (İlmi Hayvanat ve Nebatat). Similarly, *Necmettin Sami's* Veterinary Information (*Malumat-ı Baytarriyye*), published in 1895, contains important information on veterinary science (Gürler, Yiğit, and Sanal, 2018, pp. 1-6).

In the *Mektep* journal, a series of articles on Zoology (*İlm-i Hayvanat*) was published under the History of Nature (*Tarih-i Tabi*) section (Mustafa Refik, March 1, 1892, pp. 421-422).

Ottoman Archive documents reveal that permission was requested for the republishing of many books. Similarly, there are correspondences in the archive records regarding the awards given to works related to animals, such as "The Truth of Expression in the Medicine of Animals" (*Sıdk'ul Beyan fi-Tıbbi'l Hayevan*) written by Cerco Tanos Avn Efendi, a pharmacist from Mount Lebanon (BOA. MF. MKT.90-10, 1303(1885)).

Among the prominent figures in the history of medical science during this period, it is necessary to mention Hüseyin Remzi Bey, who was sent to Paris for education. His works include The Lessons of Veterinary Medicine (*Durus-u Hayvanat-ı Tıbbiye*) The Science of Veterinary Medicine (*İlm-i Hayvanat-ı Tıbbiye*), Animal Diseases (*Tüfeylat-ı Hayvaniye*), Animal Husbandry (*Zootekni*), Anatomy and Physiology of Animals (*Hayvanatın Teşrih ve Fizyolojisi*), *İlm-i Hayvanat* (Zoology), The Discipline of Goats (*Keçilerin Emr-i Terbiyesi*), and Methods of Animal Surgery (*Telkih-i Hayvani Usul-u Amelisi*) (Ozdinc, 2019, p. 533).

2.3. Animals as Visual Material in Cultural Publications

With the modernization of the Ottoman Empire, new steps were taken to develop a qualified human resource to meet the needs of the era. Different methods of education began to be tested within the system. Educators began developing pedagogical works exploring effective and accessible learning strategies. Notable

figures such as Selim Sabit Efendi, Satı Bey, Musa Kazım Bey, Melekzade Fuad, Abdullah Vehbi, and Ayshe Sıdika Hanım published their pedagogical theories (Altın, 2017, p.189). One of the prominent intellectuals of the time, Münif Pasha, emphasized in his reports that education should penetrate into the soul of the individual and pointed out an education system that was not limited to merely imparting knowledge (Sarı, 2016, 22). In this context, with the approaches introduced by the modern era, textbooks, newspapers, and journals began to include various types of information (Ergin, 1977). The introduction of visual materials also marked a shift toward focusing on the environment and animals in narratives. Indeed, it is a known fact that images have a stronger impact on people than words. Based on this knowledge, early narratives often featured miniatures depicting animals (İnal, 1976, p. 439). Particularly, miniatures depicting horses or heroes defeating wild animals in battle scenes have been mentioned in many studies (Atila, 2014, pp. 35-44).

By the 1890s, with technological developments, the use of images, particularly those related to animals, became more widespread in journals and textbooks. Visually, the inclusion of animals attracted people's attention and naturally boosted magazine sales. In *musavver* (illustrated) publications, a term used in Ottoman Turkish, not only animal visuals were included but also images of people and plants. However, it appears that animal images were preferred more than others, especially in educational magazines. This suggests that animals, with their aesthetic, humorous, and curiosity-provoking qualities, were effective in attracting readers.

Looking at examples, we can see more clearly how animal visuals were incorporated into educational materials aimed at children.

For example, a peacock image occupying an entire page in *Maarif* in the late 19th century would capture the attention of both young children and adults alike (Maarif, 07.11.1891, pp. 218-219). These striking visuals were placed alongside informative texts. As shown in the examples below, images placed at the top, bottom, or center of the page supported the conveyed information.

Figure 1. Animal Image in two pages (*Maarif*, 1891, p.218-219)



It is also worth noting that not every periodical that focused on animals used visual materials. In the same magazine, for instance, the article “The Thoughts of Birds” (*Kuşların Efkari*) did not include any illustrations (Maarif, 07.07.1893, pp.369-371). Similarly, in *Servet-i Funun* magazine, the article “Rare Animals: Kangaroos” (*Hayvanat-ı Nadire: Kangurular*) did not feature any animal illustrations (Servet-i Fünun, 16.12.1892, p. 319). In the same period, “Little Story: Don’t Chickens Lay Golden Eggs? (*Küçük Hikaye: Tavuklar Altın Yumurtlamaz mı?*), a human figure was depicted, but no animal visuals were included (Kadri, *Servet-i Fünun*, 29.06.1894, p.253).

Additionally, some encyclopedias were published that piqued curiosity about distant lands by depicting animals. “Illustrated Guide to Animals”, (*Musavver Tarif-i Hayvanât*) written by M. Emin and published in 1310 by the *Matbaa-i Osmaniye* in Istanbul, is one such example. In this book, animals are categorized, and each group is illustrated with color plates at the end of the book. In books about animals from that period, comparisons between humans and animals are frequently encountered. This particular work emphasizes that all animals, plants, and inanimate objects on Earth were created to serve humanity. It highlights the necessity for humans to recognize this gift and express gratitude for God’s creative power. Since humans are endowed with reason and conscience, they are distinguished from other living creatures and are capable of transcending the visible world. This perspective sets them apart from other beings. The author also notes that while many efforts have been made throughout history to categorize animals, no such classification is really necessary, as the distinctions are quite apparent (M. Emin, 1892, p. 4). The

publication of this encyclopedia is crucial for providing information about animals, though it is clear that the dominant view—placing humans at the center of the natural world—remained unchanged.

Figure 2. Cover Image (M. Emin, 1310,(1892) inner cover)



Figure 3. Multiple Animal Images (M. Emin, 1310 ,(1892), the part of 5))



In addition to these works, there has been a rise in publications where the visuals of the animals mentioned in the stories are included as part of the narrative. Books that include stories about animals, as well as books containing moral tales, often incorporated animal images to diversify the narrative and guide the reader into different perspectives. An example of this can be seen in “Illustrated Reading”, (*Musavver Kiraat*) published by Ahmet Remzi, who also translated works from French. In these examples, animals are introduced using human traits, and corresponding images of the animals are included:

Figure 4. Image at the top of the page (Ahmed Remzi, 1327(1909), p.36)



Figure 5. Full Page Of Image (Ahmed Remzi, 1327(1909), p.116)



In 1881, “Friends for Children”, (*Çocuklara Arkadaş*) a magazine published by Mehmed Şemseddin in Istanbul, also included images of animals. The goal was to show that every living creature has a purpose, and animals were presented to children in a direct, educational manner.

Figure 6. Image in the Middle of the Page(*Çocuklara Arkadaş*, 1881, 1-7, p. 113)



Figure 7. Image in the side part of the Page (*Çocuklara Arkadaş*, 1881, 1-3, p.46)



The use of animal images continued to increase in later periods. Particularly, animals with visually striking features, such as snakes and ostriches, were frequently depicted (Harun er Reşid, 1912, pp. 782-785; also 1925, 296-309; Musavver Malumat-ı Nafia, 1914, p.266).

Conclusion

It is a well-known fact that animals hold an important place in the cultural memory of societies. In traditional narratives such as myths and epics, derived both from religion and preserved by geography, animals are seen as indispensable elements. In this regard, it can be stated that animals not only contributed to the physical and economic organization of society but also exert an influence capable of shaping the intellectual world of humankind.

When examined from a functional perspective, it is observed that animal narratives serve as a facilitating factor in the field of education. Particularly for children, the attention-grabbing qualities of animals have rendered them effective educational and didactic figures, ensuring the continuity of interest and curiosity.

In the presentation of knowledge, animals frequently appeared in encyclopedias and dictionaries during the modernization period, and animal narratives were supported with illustrations in order to facilitate mental association. Animal images, presented either independently or as complementary elements to a text, aided the development of children's ability to comprehend the world in both textbooks and extracurricular learning materials. Thus, animals conveyed knowledge about the world and inspired children to cultivate curiosity toward distant

geographies. This curiosity became even more pronounced in the case of exotic and wild animals.

The widespread use of animal imagery increased the public's willingness to read such publications and, naturally, constituted a significant step in terms of creating demand. Considering the positive impact of visual imagery on memory and learning, this revolutionary innovation not only boosted the sales of periodicals but also led to the proliferation of encyclopedic publications. Furthermore, it is observed that during the modernization period, curricula in newly established schools incorporated zoology courses to a greater extent than before.

In the Ottoman intellectual sphere, animals were perceived as beings entrusted to humankind by God, and this perception largely continued without significant alteration during the modernization period. The traditional perspective contained a strong acceptance of the notion that animals should serve humans, and with the advent of new scientific approaches during modernization, this understanding persisted in different forms. Particularly through translation activities and the fable tradition, animals were anthropomorphized, thereby further strengthening their symbolic functions.

In conclusion, animals made multifaceted contributions to Ottoman cultural life and permeated all aspects of social life. Their role in the construction of collective memory, the shaping of education and instruction, the production of scientific knowledge, and the cultivation of aesthetic taste cannot be underestimated. Through literature, art, and education, they left profound impressions on the human mind and became carriers of cultural continuity. During the Ottoman modernization process, the cultural representations of animals were characterized by a nature nourished by tradition and enriched with new scientific perspectives. In this period as well, animals remained indispensable actors of the worlds of knowledge, belief, and culture.

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