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DOI: 10.22559/folkloredebiyat.2017.48

folklor/edebiyat, cilt:23, sayı:91, 2017/3

## A STRUCTURAL STUDY on the IMAGE of the TURK in the BRITISH CARICATURES\*

**Evrım Uluşan ÖZTÜRKMEN\*\***

### **Introduction**

The subject of the paper is the image of the Turk in British caricatures. In the beginning, information will be given, in general, about some of the basic features of cartoons, and specifically, about some of the basic features of the political cartoons; and then the method of the study will be briefly mentioned. The chosen samples will be analyzed after mentioning the criteria for choosing the caricatures to be studied as well as the limitations in terms of the historical aspect of the subject and samples, the paper will be concluded with a short evaluation.

The term “caricatura” derived from the Italian word “carricare, carico” which basically means “to load; to exaggerate” has been used to refer to “satirical, exaggerated drawing”. The term “caricature” adopted by French from the same origin was used

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\*A part of this research was presented in *British and Turkish Literary and Cultural Interactions Conference* at Hacettepe University (Ankara) on 12-14 May 2015.

\*\* Arş. Gör. Dr. Marmara Üniversitesi, Türk Dili ve Edebiyatı Bölümü, Türk Halkbilimi evrimu@gmail.com

in English with the same meaning in the 1680s (“caricature”). At the end of the 16<sup>th</sup> century, caricature emerged as a game by exaggerating faces and flaws to disfigure them, and developed in the art gallery of the artist Annibale Carracci. After that date, small preliminary guide sketches that led a new understanding of arts were seen increasingly often. Preliminary sketches illustrate simple methods on how to change faces without making them unrecognizable using what kind of linear strokes (Gombrich, 1938: 319-42). The emergence of the caricature as a genre gives an idea about its most basic characteristic: there is a certain limit of estrangement from the reality it represents; humour feeds on the reality.

The caricatures studied in the paper come under political caricatures in thematic caricature classifications. Political caricatures which date back to the 16<sup>th</sup> century have been playing an active role in significant societal events taking place in England since the 18<sup>th</sup> century (Lee, 2003: 2). Although the media of the political caricature are not different from those of other types of caricature, the current events that it deals with and that it is about leaders who are prominent and known for their political identity put the political caricature in a different position among other types of caricature. Political caricature presents its message which contains critical and negative value judgments in a humorous way; even though its showy and exaggerated manner makes it almost fictional, its most basic characteristic is that it is based on reality.

Like every kind of narrative, caricature, on one hand, shows one aspect of reality by using media, wording and point of view unique to itself, and, on the other hand, it reshapes itself. In caricature, especially in political caricature, the primary purpose is to convey a message through images. Figurative expression is common in visual composition types. Caricature, which is a visual type too, also makes use of figurative expression. According to Gombrich, the figures in figurative expression in caricature, especially human figures, are systematically simplified, reduced, spoiled and stereotyped in order to reveal all the ugliness, weaknesses, wickedness and other negative characteristics concerned with human character. In terms of its expression style, caricature is “aggressive” aiming to detect and show the basic human characteristics with its negative aspects (Gombrich, 1938: 340).

While composing any caricature, like in every text that contains thoughts, it is moved from abstract categories to concrete ones. There is concretization from basic positive or negative evaluations which constitute the image to themes, and from themes to figures. In the analysis of this study this process will run in reverse, and concrete visual and verbal figures in caricatures will be handled and given meaning on an abstract platform. It is a two-step analysis. Firstly, each and every caricature will be analyzed first in its verbal dimension, then in its visual dimension and the themes will be determined. Subsequently, which images of Turkish figures are presented and which value planes they are related to will be revealed.






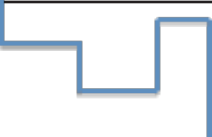
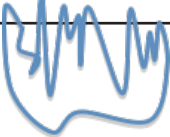
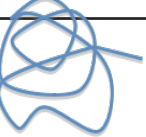
## Caricature and Line

Just as the smallest figural unit in literary texts is “sound” and that it is shown through “letters” in writing, the basic medium used in caricature is the “line” that shows variety in colour, density and texture. The line on its own, the characteristics of the line such as being horizontal, vertical, or diagonal and its figural characteristics such as being circular, curved, diagonal, or zig-zag create different associations and semantic fields in the mind. Visual representation, like in other genres of expression, works with its own media and rules. The medium that the visual art chooses is partly unique to the visual art, and although it works with media and rules like line, colour, texture, shadow, perspective, there are different kinds of rhetoric within the visual representation itself. It is necessary to determine the specific media and rules if we are to figure out how art affects us (Leppert, 2002: 18). Among visual arts the genre that uses few lines to construct an image and aims to convey it in a short time is constructed by the basic expressive patterns of the line and its grammar.

The caricature figure that is made up of a line, a group of lines, the relationship between line groups is a concrete existence belonging to the outside world and perceived by five senses. Semantic fields which are made up of subject, feeling and thought categories of the figures in the caricature constitute the thematic field of the figures. Themes are abstract concepts comprised of feelings and thoughts that have no relationship with the outside world. The semantic depiction process of a figure in a caricature can be realized through themes. Finally, each theme makes reference to some values in the text which is a meaningful whole. Values are positive or negative judgments about the themes which are the content of the figure (Filizok: 4). For example, abstract concepts which can be seen as “themes” like being Turkish, education, love, mourning, gender and sacrifice are bound to the positive and negative value judgments of the artist depending on his/ her choice of use of visual and verbal media. These judgments which constitute the most profound meaning of the caricature make up the value dimension.

Caricature has the aim of conveying the most concentrated message with the minimum number of stylistic and verbal media within the shortest time possible. These principles require set expression patterns in caricature. If the caricaturist cannot get to the expressions in the minds of those who see the drawing, there is a risk that the message may not be understood. Patterns are guides that consist of cultural heritage. Visual patterns, in short, are comprised of lines in various shapes and colours and of visual grammar which bring these lines together. Some of the rules of this grammar may change depending on the historical periods and different cultural heritage; however, we claim that there exist some unchangeable rules which appeal to the most basic perceptions. Lines which are the basis of the visual kind form some themes that can be generalized in the mind. These themes can be seen in the table below (Özol, 2012: 62).

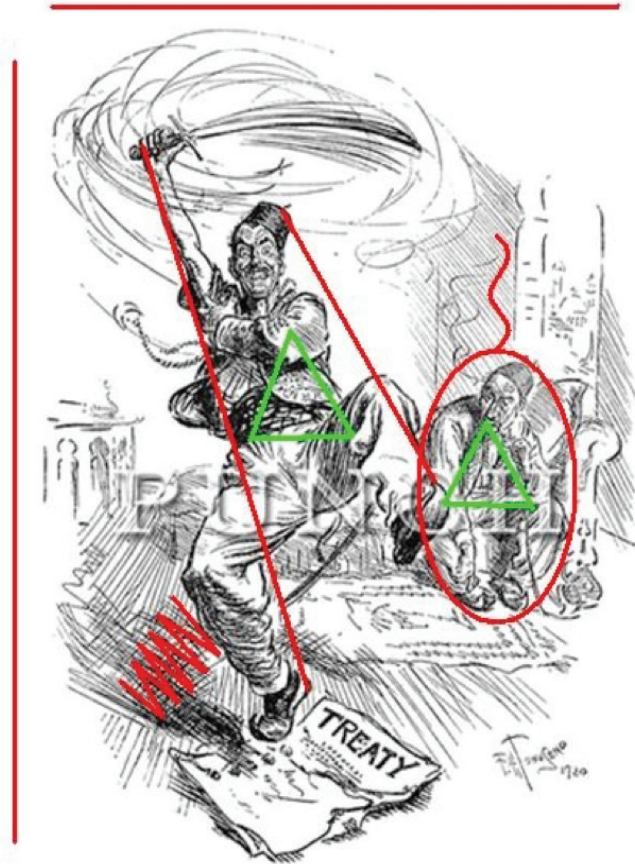
**Table 1.** *The Themes of the Lines*

Lines	Themes
	<p>Horizontal straight line: associated with themes of certainty, hardness, severity, peace, stability, continuity, immovability, death</p>
	<p>Vertical straight line: height, hardness, power, tension, obstruction, difficulty</p>
	<p>Diagonal: indecision, instability, decline, movability</p>
	<p>Zig-zag lines: lines which suddenly change direction, vitality, hardness, harshness, sharpness, speed</p>
	<p>Curved line: flexibility, continuity, softness, effeminacy, love and affection.</p>
	<p>Horizontal and vertical lines: stability and strength. Right angles are associated with the theme of integrity.</p>
	<p>Diagonal, curved and zig-zag (jagged) lines: vividness, life</p>
	<p>Softly overlapping circles: flexibility, lightness. They leave an impression of indecisive torpid movability.</p>

In this study, centering around the Turkish figures in the British caricatures, It is aimed to expose the themes that constitute the structural meaning of the image of the Turkish and the value dimension of these themes. While moving from the concrete to the abstract, that is, from the superficial level to the semantic structure, the media that will be the line and the word. Therefore, the comments related to the aesthetic aspects of the caricature, the evaluations regarding the wording of the drawer or the details of historic events in the caricature are not mentioned unless they contribute to the image content.

While choosing the caricatures in the paper, having examined the caricatures about the Turkish people which were published in the magazine *Punch* between 1841 and 2002 in England, I limited my study to 6 caricatures which I think best represent the image variety in a short period of time.

### Analysis



#### L'ENFANT TERRIBLE.

YOUNG TURK. "I WILL FIGHT TO THE DEATH FOR OUR NATIONAL HONOUR."  
OLD TURK. "WELL, IF YOU MUST. BUT I WASH MY HANDS OF THE WHOLE  
BUSINESS—UNLESS, OF COURSE, YOU WIN."

Caricature 1. L'Enfant terrible (the unruly child)

In the centre of the caricature there is a young Turkish man swinging his sword, stamping on the “Treaty” angrily saying that he does not accept the Treaty and shouting that he will fight to the death for the national honour and in the background, there is an old Turkish man who says that he will not interfere until the young man wins the war. While the young Turkish man was illustrated as mobile and agitated in the foreground, the old man was portrayed as bent double under the smoke of a hookah pipe in the background.

It is observed that the illustrator of the caricature is aware of the clashes in the administration in Anatolia, and he knows that there is a discrepancy between the ideas of the Ottoman Empire representing the government in Istanbul and those of the Turkish nationalists, and that he belittles both parties. The period in which the caricature was drawn was the period during which the terms of the Treaty of Sevres had been determined but not legally signed. After World War I the Allied Forces negotiated on the partition of the Ottoman Empire among themselves and took some decisions. During this period, there was a political conflict in Anatolia; on one side there was the Istanbul government representing the Ottoman Empire and agreeing to defeat and the demands of the Allied Forces, and on the other side there was the Anatolian government consisting of supporters of the “National Campaign”. At first, the Turkish nationalists involved in the national struggle in Anatolia were seen as a small group of rebels and ignored by the Allied Forces. Later, as a result of the battles won and negotiations with the representatives of the Allied Forces, the active role of the Anatolian government was recognized internationally (Kırkpınar, 2004: 141-52).

The image of the Turkish person in the verbal dimension of the caricature has the themes of “national honour” and “sacrifice” in which the person is prepared to fight to the death. It is seen that these two themes are connected to the negative value dimension of the caricature with the speech of “L’enfant Terrible”. The rebellious Turkish is more in a state of unconscious attack than that of conscious campaign. The verbal dimension of the old Turkish man has the themes of “boredom”, “sluggishness”, “benefiting from what someone else has laboured to produce”, “cunningness” and “submission”. In the verbal dimension, both of these figures are presented with negative appraisal.

In the visual dimension of the caricature, the equivalents of the lines in the verbal dimension were reinforced by more intense stylistic media. The young Turkish rebel has been placed in the foreground, and the old Turkish man in the background with an armchair, carpet and smoke out of a hookah pipe. Such figurative positioning as the Turkish man who took refuge in a secure place and the Turkish man in the background gives people the impression that the old man can leave the stage any moment and the young man can attack even the person looking at the picture. While the zig-zag lines at the foot of the young man, the curve at the tip of the sword on the ground and circular lines in the plane reflect the tension, the intense use of the line is attributed to the negative values as a result of the themes related to “L’enfant Terrible”, full of tension but with unbalanced and uncontrolled energy.

In contrast to the young man, the old Turkish man has been illustrated in a state of soft and lethargic imbalance, just like the smoke of the pipe he smokes, as his shoulders fall

and bend holding his foot with one hand. The image of the old Turk has been presented with similar themes both in the linear and the verbal dimension of the caricature, and in relation to negative value dimension.



*Caricature 2. Nine years after*

In the caricature there is an illustration of a proud and happy “Kemalist” in his traditional clothes, sitting on a puzzled Greek soldier lying face down on the ground. In the verbal dimension the Kemalist says that in 1913 Sir Edward Grey suggests that the Turk should consolidate himself in Asia Minor and that he follows the suggestion nine years later. Edward Grey, the Minister of Foreign Affairs in that period, had some negotiations with Germany, France, Italy, Austria and Russia in 1913 and convinced these nations to leave the islands of the Aegean with Greece (Smith, 2002: 60). Along with these efforts, the general attitude of Britain in those years was not to demand land from the Ottoman Empire, but to maintain its economic and political influence in the area, to maintain the security of the transport routes of her empire which was spread all

over the world and to secure her authority by interfering with the land demands of other big nations. Consequently, this goal of Britain required the Ottoman Empire to defend its land in some situations (Olçay, 1981:13). Britain supported Greece during the Turkish-Greek war which ended up with the Kemalists under the command of Mustafa Kemal defeating the Greek army in 1922 (Kırkpınar, 2004: 226). The illustrator of the caricature makes a reference to the conflicting political manoeuvres of Britain.

In the verbal dimension of the caricature there is an image of a Turkish person called “Kemalist” who is different from “L’enfant Terrible” who was aggressive and lordless. The Kemalist announces that he has been following the suggestions of Britain and that he has won victory over the Greeks upon her request. The Kemalist, on the other hand, implicitly makes Britain a partner in the defeat of the Greeks.

In the visual dimension of the caricature it is seen that the Kemalist in the centre of the picture is placed vertically in comparison to the Greek soldier but horizontally in the composition. The regular and balanced structure consisting of horizontal and vertical line groups in the illustration is attributed to the themes of “decisiveness”, “tenacity” and “victory”. These themes seem to be associated with positive values in view of the defeated Greek soldier looking bewildered and helpless in the horizontal position.



Caricature 3. The habitué



The caricature drawn by Leonard Raven Hill was published in April 1923. In the caricature, the “Habitué” İsmet İnönü comes to Lausanne with a caged dove in his hands and seeks season tickets from the ticket seller. The Treaty of Lausanne which ended World War I was signed in Lausanne, Switzerland. Due to various excuses it was postponed for about a week; since there was no agreement on some specific issues, especially mainly on the problems between the Turkish and the Greek, the negotiations which started in November 1922 were broken off in February 1923. The Turkish delegates were invited to Lausanne again a month later to resume negotiations which would end in July 1923. Since İsmet İnönü and his team did not know the talks were postponed and, therefore, arrived in Lausanne early, the talks having been broken off, İnönü and his team had to visit Lausanne a few times (Uzun, 2013: 329-50). The caricature makes a reference to the frequency of the visits, the persistent attitude of İsmet İnönü during the negotiations and the lengthy stay of the Turkish delegates in Lausanne.

The caricature in which “The Habitué” İsmet İnönü seeks “season” tickets is associated with the themes of “persistence” and “decisiveness” in the verbal dimension, but it seems that these themes are not related to specific value context in the verbal dimension.

In the visual dimension of the caricature vertically drawn uninterrupted lines have clarified the drawing of the figures. The emotions in the facial expression of the figures are also clear. This line use relates the content value of the figures in the caricature to the theme of “sense of duty”. İsmet İnönü is one of the serious parties of the negotiations; the ticket seller is on duty vigilantly; the dove representing peace and looking towards the door is waiting to fly.

The common theme of the figures of the ticket seller who performs his duty with extreme seriousness, İsmet İnönü who patiently travels to Lausanne for the peace talks and the dove, the symbol for peace and stability, which stays put turning its head towards the door like its owner is the “sense of duty”. Although the themes in the verbal dimension of the caricature may seem neutral in terms of assessment, the drawings of the figures in the visual dimension require these themes to be placed in positive values.



**THE IRREMOVABLES.**

TURKEY (to his old patron in Holland). "SO WE'RE BOTH REMAINING, WHAT?"  
VOICE FROM THE OTHER END. "YES, BUT YOU'VE GOT TO BEHAVE."

*Caricature 4. The irremovables*

The illustration of the caricature which was published in February 1920 is Leonard Raven Hill. A telephone talk between Wilhelm II, beaten at the end of World War I and exiled to the Netherlands, and the Sultan of the Ottoman Empire Mehmet Vahdettin sharing the defeat with Germany has been illustrated. The Ottoman Sultan has been drawn wearing unkempt clothes and laying on his bed beside the window. Sultan Mehmet II asks Wilhelm II whether they are both remaining. Wilhelm II answers "yes, but you've got to behave".

The caricature is based on the fact that two leaders who lose a war cannot accept the situation and that the Ottoman Sultan is not aware of the seriousness of the situation. The Ottoman Sultan asking the question "Are we both remaining?" has lost his power to run his country completely and a big part of his country's territory. Despite this, he looks comfortable and at peace in the illustration while Wilhelm II is in exile in the Netherlands. Themes in the verbal dimension are "lethargy", "apathy", "irresponsibility" and "servitude", and these themes are associated with negative value context.

The visual dimension only consists of the figures and themes related to the Turkish person. The Sultan has been placed on the right close to the window in the illustration. It looks as though he is ready to leave the stage at any moment. The Sultan's body shaped by figures which are asymmetrical and curved lines and the lethargy in his facial expression place him closer to the figures of furniture in the room rather than the figure

of a leader who has to power to run his country. Like the furniture in the room he looks unkempt, untidy and is in great disarray. Though he is a leader who has lost the war and whose authority is at risk, he looks extremely comfortable, pleased and self-confident as if the situation is going to last forever.



Caricature 5. Out in the cold

The illustrator of the caricature drawn in December 1919 is Leonard Raven Hill. In the caricature there is a sad turkey waiting out in the cold because he has not been invited to the dinner where a “turkey” is being served in a nice dining hall. The poor turkey waiting out in the cold is, in fact, not aware that she is the menu of the people inside while waiting for an invitation from those inside. The Turkish person is associated with the “turkey” with a play on words and makes up the Christmas Day menu.

In the caricature there is a reference to the treaties signed among themselves by countries such as Germany, France, England, Russia, Bulgaria, Austria and Hungary

after World War I. These treaties declared how the Ottoman Empire would be partitioned among the aforementioned countries and they laid the groundwork for the Treaty of Sevres. The Ottoman Empire did not join these negotiations.

It can be said that the verbal dimension is based on the themes of “Christianity”, “defeat”, “exclusion” and “disappointment”. The Turkish have been depicted as the animal “turkey” with a play on words. In the visual dimension the figure of the Turkish who is not let in but left to stay out in the cold and in the dark, that is to say in an insecure environment, has been drawn to the right of the picture horizontally. In contrast, it is warm, secure and bright inside. All these contrasting themes like being dead/ alive, outside/ inside, secure/ insecure in the caricature support the basic theme of gullibility of a turkey that is, in fact, not aware of being eaten in the dining hall and that even awaits good-will from the people inside. It is in a negative value context.



**THE TURKISH CONFERENCE BATH.**

MUSTAFA KEMAL (*Shampooer*). "AS SOON AS YOU'VE DONE PERSPIRING, GENTLEMEN, I'M AT YOUR SERVICE."

*Caricature 6. The Turkish conference bath*

The creator of the caricature in March 1923 is Leonard Raven Hill. In the caricature, there are the depictions of Mustafa Kemal representing Turkey and the British statesman George Curzon in a Turkish bath. While Mustafa Kemal is a bath attendant

massaging customers, Lord Curzon is having a steam bath. Mustafa Kemal tells George Curzon that as soon as the latter is done perspiring, he is at his service. Although Mustafa Kemal is illustrated as a servant waiting on Curzon, his body language shows that he bosses the person laying below him about. His threatening expression in the verbal dimension is related more to the theme of threat than to the theme of servitude.

However much the theme of “servitude” in the verbal dimension” seems to be assessed as negative, the attributes of the workers called “bath attendants” in the Turkish bath require the theme of “servitude” to be reinforced with the theme of “threat”. Bath attendants massage and bathe the customers in a Turkish bath but since they rub the person roughly, they might hurt the person. Another verbal expression that supports the theme of threat is in the action of “perspiration”; “to perspire” has been used both metaphorically and literally. During the negotiations in Lausanne George Curzon struggled because Turkey did not relent on some issues, and he expressed his dissatisfaction to İsmet İnönü numerous times. This fact has been reflected to the caricature through the metaphor of “perspiration”.

In the visual dimension the use of horizontal and vertical lines, mostly straight, has attributed the image of the Turkish represented by Mustafa Kemal in the centre of the composition to the positive value plane with themes like “victory”, “threatening”, “physical stamina”, “toughness” and “decisiveness”. What weakens the positivity is the head of the British delegates George Curzon laying with his self-confident facial expression in the negotiations in Lausanne.

### **Discussion and Conclusions**

It is conspicuous that there is a great deal of information on the events happening in Turkey and her domestic political stability based on the samples published in a certain period of time and limited number of samples. As a result of the analysis, it has been found that caricatures have verbal and visual dimensions parallel to their themes and value planes. The image of the Turk in the caricatures has been presented in several guises. The Turkish figures in the caricatures, in the verbal dimension, are named as “the Young Turk”, “the Old Turk”, “L’enfant Terrible”, “The Kemalist”, “turkey” (in the sense that it is an animal and it is a country), “butler”, “patron” in Germany and “the old boss” in the Netherlands, “Sultan” and directly the proper names of people. The themes emphasized in the visual dimension are classified into two groups by taking the Turkish figure into the centre. Among the themes in the first group are boredom, laziness, benefiting from someone else’s efforts and work, cunningness, drowsiness, imbalance, unconsciousness, obedience, death, naivety and submission for the leaders representing the Ottoman Empire. The themes of the second group include the Young Turks, and they are being uncontrolled, aggressiveness, unruly behaviour, persistence, patience, Islam, honour, sacrifice, decisiveness, solidity, victory and courage for the representatives of the Ankara government. While the themes in the first group constitute a semantic field of the Turkish image with negative values, the themes in the second group are on the more positive value plane.

Based on the samples above, the themes in the verbal and visual dimension, and the value planes to which these values are attached can be summarized.

The themes of the British on the Turkish are in general on a negative value plane. This situation is essentially related to the fact that these two countries fought each other on numerous fronts before and during World War I and that these countries have different ethnicities, religions and languages. It also results from sociological and political reasons as well as the critical discourse of the caricature genre. The characteristic of the caricature being based on real events may account for the diversity in themes presented with both positive and negative evaluations.

The verbal themes in the caricature studies are generally related to the same value planes as the visual themes. One exception is seen in the first caricature. While the Young Turk is portrayed as a hero ready to fight to the death for the national honour, to the illustrator he is just an uncontrolled and unruly boy who is unaware of what he is doing.

Although the illustrator was aware of the nationalistic movement that started in Anatolia and British public opinion was aware of rebellious Turkish during the period when the caricature was drawn, the actions of this group were not taken seriously. The same figure is a middleman that the old Turkish man needs to gain his former administrative power but cannot trust completely. The contradictory situation of the verbal themes within themselves is encouraged, and this situation brings about a sense of humour.

The verbal and visual themes in the second caricature are parallel to each other in terms of the value plane. Here the Kemalist exhibits a more solemn stance than the one in the previous illustration where he represents an unaware, unruly and rebellious Turkish figure. Thanks to this caricature it is seen that the caricatures featuring Mustafa Kemal and İsmet İnönü are associated with similar themes. It is observed that the image of the Turk has turned into a favourable one in a period where the nationalistic movements in Anatolia strengthened over the course of time and triumphed over the Allied Forces by beating Greece.

The description in the caricatures “The Irremovables” and “Out in the Cold” is that of a Turkish person representing the government in Istanbul. The image of the Turkish person here is related to the negative themes.

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## ÖZET

### İNGİLİZ KARİKATÜRLERİNDEKİ TÜRK İMGESİ ÜZERİNE YAPISAL BİR İNCELEME

Karikatürün temel aracı “çizgi”dir. Karikatür öncelikle çizgi yoluyla figürleri biçimlendirir ve mesajını üretir. Çizgi, renk ve doku gibi görsel kompozisyon araçlarının yanı sıra karikatür figürlerinin kompozisyon düzlemine yerleştirilmesi, figürlerin birbirleriyle olan ilişkileri gibi görsel kompozisyon ilkeleri karikatüre özgü anlamın üretilmesini sağlar. İletinin az araçla, hızlı bir şekilde ve mizahi yönü baskın olacak şekilde üretilmesini amaçlayan karikatür, görsel ve sözel olarak kalıplaşmış imgeler oluşturmak veya halihazırda var olan imgeleri kullanmak zorundadır. Karikatür çizeri, karikatürünü üretirken kullandığı araçların gramerini bilir. Çizgileri nasıl kullanacağı, figürleri nereye yerleştireceği ve birbirlerine göre nasıl konumlandıracağı gibi genel görsel gramerin yanı sıra karikatüre özgü figüratif bozma, abartma ve indirgeme gibi özel kullanımların da bilincindedir. Karikatürde bir figürün hangi

unsurlardan oluşacağından çok o figürün hangi yönünün ön plana çıkarılacağı, o figürle ilgili içerikleri vurgulayacak anlam araçlarının seçilmesi ve fazlalıkların atılması daha önemlidir. Tüm bu çabalar, karikatürdeki insan tiplerinin, nesnelerin, duygu ve düşüncelerin görsel olarak kalıplaştırılması ve aktarılması sürecidir. Bu kalıpsal dilin çözümlenmesinin amaçlandığı bu çalışmada, görsel kompozisyon araçlarından öncelikle çizginin kullanımı incelenmiş ve figürler kalıplaşma yönünden ele alınmıştır. Karikatürde, tek başına bir çizginin dikey veya yatay konumlandırılması veya çizginin dairesellik, eğrilik, kırıklık gibi biçimsel özellikleri karikatür okuyucusunun zihninde farklı çağrışımlar uyandırma işleviyle karikatürün içeriğine katkı sağlar. I. Dünya Savaşı sırasında İngiltere’de yayımlanan Punch dergisinden derlenen altı karikatür, özellikle görsel kompozisyonun biçimsel araçlarından hareketle ele alınmış ve şu sorulara yanıt aranmıştır; İngiltere karikatürlerindeki çizgilerle nasıl bir Türk imgesi oluşturur? Karikatürün sözel içeriği ve görsel içeriği nasıl bir ilişki içerisindedir? Türk imgesinin olumlu ve olumsuz içeriğini oluşturan alt içerikler nelerdir?

**Anahtar Sözcükler:** Türk; çizgi; imge; İngiliz karikatürü; yapısalcılık

### *ABSTRACT*

#### **A STRUCTURAL STUDY on the IMAGE OF THE TURK in THE BRITISH CARICATURES**

The main tool of the caricature is the “line”. The line on its own, the characteristics of the line such as being horizontal, vertical, or diagonal and its figural characteristics such as being circular, curved, diagonal, or zig-zag create different associations and semantic fields in the mind. While the line in the caricature is processed with such tools as color, texture, shadow and perspective, it creates a discourse consisting of verbal and visual patterns. In this research, the following questions were sought to be answered by examining six cartoons published in England in the magazine Punch during World War I: What kind of image of the Turk do the lines in the England caricatures create? What kind of relationship is there between the visual content and the verbal content of the caricature? What are the concepts that make up the positive and negative contents of the images of the Turk?

**Key Words:** Turk; line; image; British caricature; structuralism